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Britten

The Turn of the Screw

Richard Farnes

Andrew Kennedy
Sally Matthews
Catherine Wyn-Rogers

London Symphony Orchestra



Benjamin Britten (1913–76)

The Turn of the Screw, Op 54 (1954)

Richard Farnes London Symphony Orchestra

Andrew Kennedy Prologue / Peter Quint **Sally Matthews** Governess **Michael Clayton-Jolly** Miles

Lucy Hall Flora **Catherine Wyn-Rogers** Mrs Grose **Katherine Broderick** Miss Jessel

Disc 1 – Act I	53'59"	Disc 2 – Act II	56'33"
1 Prologue	3'44"	1 Variation VIII	4'33"
2 Theme	1'06"	2 Scene I – Colloquy and Soliloquy	4'47"
3 Scene I – The Journey	2'26"	3 Variation IX	0'50"
4 Variation I	0'35"	4 Scene II – The Bells	8'00"
5 Scene II – The Welcome	3'36"	5 Variation X	0'34"
6 Variation II	0'45"	6 Scene III – Miss Jessel	6'38"
7 Scene III – The Letter	3'08"	7 Variation XI	1'13"
8 Variation III	1'50"	8 Scene IV – The Bedroom	5'18"
9 Scene IV – The Tower	3'46"	9 Variation XII	1'21"
10 Variation IV	0'26"	10 Scene V – Quint	0'59"
11 Scene V – The Window	9'24"	11 Variation XIII	1'05"
12 Variation V	0'59"	12 Scene VI – The Piano	3'18"
13 Scene VI – The Lesson	3'49"	13 Variation XIV	0'35"
14 Variation VI	1'18"	14 Scene VII – Flora	4'11"
15 Scene VII – The Lake	5'41"	15 Variation XV	1'18"
16 Variation VII	1'25"	16 Scene VIII – Miles	11'53"
17 Scene VIII – At Night	10'01"		
		Total time	110'32"

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James Mallinson producer * **Classic Sound Ltd** recording, editing and mastering facilities

Jonathan Stokes for **Classic Sound Ltd** balance engineer, mixing & mastering engineer

Jonathan Stokes and **Neil Hutchinson** for **Classic Sound Ltd** audio editors

Includes multi-channel 5.1 and stereo mixes

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Benjamin Britten (1913–76)

The Turn of the Screw: Introduction

On 1 June 1932, the 18-year-old Benjamin Britten sat listening to the radio. He noted in his diary that he heard 'Saint-Saëns *Carnaval des Animaux* [sic] – and a wonderful, impressive but terribly eerie and scary play *The Turn of the Screw* by Henry James'. Britten may not have been able to predict the future hold that James' 1898 ghost story would have on him, but E J King Bull's dramatisation clearly left a mark.

In the early 1950s, now an established composer with commissions pouring in, Britten began to think about James' novella once more. Myfanwy Piper, the wife of the artist and designer John Piper, mentioned the operatic potential of the story to the composer's partner Peter Pears. Britten was intrigued, but work on *Billy Budd* (1951) and the coronation opera commission *Gloriana* (1953) were understandably dominating his thoughts.

Once those projects had been dispatched – the first successfully, the second meeting with a somewhat muted response – Britten was free to focus on *The Turn of the Screw*. Having promised but failed to deliver the opera for an original premiere at the Venice Biennale in 1953, the pressure was on. Thankfully, collaborating with Myfanwy Piper provided an immediate fit.

Piper was sadly unable to decamp to Aldeburgh to work directly with Britten due to her family commitments – Britten once remarked that 'I don't understand really how you managed to fit it all in' – yet the pair collaborated well at a distance, ironing out any hitches via letters and phone calls. They formed a mutually respectful partnership and worked quickly towards the postponed first performance on 14 September 1954.

James' story about the loss of innocence and Piper's often psychosexual poetic response suited Britten perfectly. The ghost story structure prompted his ingenious theme and variation structure, described by a rising and falling tonal scheme (not unlike a turning screw). But the power of

the opera is based not only on the inventiveness of its construction but also its nascent theatricality. In Quint and Miles, Flora and Miss Jessel, Britten and Piper created some of the most beguiling yet chilling characters in all opera.

Benjamin Britten (1913–76) The Turn of the Screw (1954)

Henry James' 1898 ghost story *The Turn of the Screw* is as perplexing as it is powerful. Are the experiences of the children the result of the evil actions of two former estate staff or are they the hysterical fantasies of an added governess?

It was no doubt this curious subtlety that first attracted Britten to the text when he heard a radio play on the BBC in 1932. Describing it as a 'wonderful, impressive but terribly eerie and scary' story, the composer was clearly intrigued by what he had heard. Working with writer Myfanwy Piper on an operatic adaptation 22 years later, Britten was able to blur James' boundaries between the real and the imagined yet further through musical means. So when the Governess asks 'what have we done between us?' at the end of the opera, the audience is powerless to answer.

Britten first came to know Myfanwy Piper through her husband the artist John Piper, whom she married in 1935. The Pipers' home was a regular haunt for Britten and his friends during the 1930s. The composer regularly consulted Myfanwy on literary matters, including the librettos for *The Rape of Lucretia* (1946) and *Albert Herring* (1947). Following the relative failure of *Gloriana* (1953), Britten was keen to return to smaller scale works. Piper and Britten's first project (begun as *Gloriana* was coming to the stage) soon evolved into another vehicle for Britten's English Opera Group. Piper, no doubt knowing of Britten's often difficult temperament, struck an immediate easy balance that neither Eric Crozier nor Montagu Slater had been able to manage. Piper worked tirelessly adapting the first person ghost story into a

working libretto in which persons real, imagined or ghostly have equally rewarding tales. Piper achieved this with remarkable concision, adjusting the text following letters and phone calls, thus allowing Britten free rein.

The implicit dichotomy between actual and illusory states worked well for Britten. He conjures the world of Bly with great dynamism and colour. The Governess' ride to the house is underpinned with a jolting rhythm, echoing the carriage wheels as they bump along the road. Miles' Mozartian piano lesson and his endless vocabulary lists in his Latin lesson are eloquent and precise. The score is vivid and kinetic, never relenting, drawing us on, even in seemingly most mundane moments. But in the repetition of these motifs, both rhythmic and melodic (not least the manic nursery rhymes), Britten reveals something unsettling about the children.

The Latin nouns that Miles recites – 'amnis, axis, caulis, collis, clunis, crinis, fascis, follis ...' – have been found to have alternative meanings as slang for the sexual organs. This may seem mere schoolboy humour, but it indicates that all is not quite what it seems. And as in *Peter Grimes* (taking its lead in turn from Berg's *Wozzeck*), Britten uses the orchestral interlude to comment on the drama as it unfolds. In these wordless moments the composer provides a bridge between reality and imagination. It is therefore not just the Governess who is unable to distinguish between these two worlds; by enveloping the audience within the interludes, we are aligned with her confusion.

That puzzlement is pushed even further with the arrival of Peter Quint and Miss Jessel. Quint's first appearance is perfectly timed. The third variation – a lush pastoral interlude indicating a warm summer's evening (with broad held chords in the strings and ululating bird-like woodwind) – shows the Governess walking easily through the grounds. But the eerie glitter of the harp, which sounds when the children are mentioned, immediately undercuts the serenity of the picture. Unhearing, the Governess evokes her employer and how proud he would be of her care for the children. It is at that moment that Quint (not yet named) can be seen on a nearby

tower (a scheme which is repeated later at the Lake with Miss Jessel). The sound world shifts instantly, dominated by the celesta's metallic shimmer and a more chromatic harmonic palate. The woodwind that had previously echoed birdsong now snags against the Governess' questions. Without singing a word, Quint has disturbed her state of mind and that of the work as a whole.

Quint and Miss Jessel's 'voice' in the opera is a beguiling but treacherous cocktail of magic and sexual temptation. The celesta returns to accompany Quint in the children's bedroom. Recalling the gentle tinkle of a music box, this exquisite instrument first appeared at the end of the 19th century. Its piquant chimes cut through orchestral textures and, in the music of Richard Strauss and his contemporaries (Schreker, Zemlinsky or Korngold), it underpins particularly erotic moments, such as Salome kissing the severed head of John the Baptist in Strauss' 1903 opera. Britten uses the instrument in a number of his scores, relying on it to characterise Quint in *The Turn of the Screw* and later in *A Midsummer Night's Dream*. For Britten the instrument was sometimes used to recall the sound of the Balinese Gamelan, which the Canadian composer Colin McPhee had introduced to him during his time in America during the War. This new timbre represented a kind of 'danger', appearing in Britten's work as early as *Paul Bunyan* (1941). Quint and his exotic sounds may enchant, but they also draw us into an unsafe world. To Miles, the ubiquitous bad schoolboy, Quint represents an escape from conformity and the Governess' increasingly stifling hold. Eventually, Miles mirrors Quint's music and the ever-revolving sound of 'Malo' (Bad) echoes through the score. Miles says 'You see, I am bad', but we can also hear it.

This ensnaring is all planned meticulously in the score. Britten structures the opera around a theme and variation form. We hear the two-part theme immediately after the Prologue. It sounds again later as the ghosts quote from Yeats' poem 'The Second Coming', the repetitive mantra, 'the ceremony of innocence is drowned'. The recurrence of this theme allows us to latch on to the ghosts and identify their presence – musical and dramatic – in the

opera. It is their musical aura, more than anything else, that indicates their existence. The history and sounds of Bly – the 'curious story' to which the Prologue refers – have been changed irrevocably by them. And as each interlude develops that initial theme, we realise that the Ghosts' destruction of the children is a musical and dramatic inevitability.

The Governess may appear as bewildered as we are by this process, but in her final search for truth – 'What have we done between us?' – she indicates her complicity (and perhaps ours too). By allowing ourselves to be drawn into the drama, do we become voyeurs of its tragedy? The opera's great achievement is that we are never entirely certain about the actuality of this world. Having initially set up two opposing states – that of Bly and the ghosts – Britten and Piper combine one and the other. And, as the Governess repeats the 'Malo' theme in the final bars, we wonder whether we can even trust her as a reliable narrator.

Benjamin Britten (1913-76) *The Turn of the Screw: Synopsis*

Opera in a prologue and two acts
Libretto by Myfanwy Piper, after the story by Henry James

Prologue

A narrator tells a curious story about a governess who looks after two children. She has agreed to do everything for them, providing she never contacts their guardian.

Act I

The Governess travels to Bly, somewhat nervous about her imminent task. Miles and Flora are excited about her arrival and dance around the housekeeper Mrs Grose. When the Governess arrives, the children lead her off on a trip around the park. Soon, a letter arrives reporting that Miles has been expelled from school; Mrs Grose is shocked by the news. Hearing the children singing nursery rhymes, the Governess decides to ignore the letter.

In the grounds, one summer evening, the Governess sees a strange man, who appears by the house again the following day. When she describes to Mrs Grose whom she has seen, the housekeeper realises that Peter Quint, the master's distrustful old valet, has returned. He used to spend a lot of time with Miles and 'had his will' with Miss Jessel, the former governess. Quint died, however, having fallen on an icy road. Mrs Grose and the Governess vow to protect the children.

Miles recites his Latin, but when the Governess asks what else he has learned, the boy begins to sing a strange song. No less peculiar is the lullaby Flora sings to her doll by the lake. Seeing Miss Jessel on the other side of the water, the Governess realises that the children are becoming lost to her. At night, Quint and Miss Jessel lure Miles and Flora into the garden.

Act II

Quint and Miss Jessel reproach each other before deciding to find companions whose innocence they can destroy. The Governess is unsure how to react to unfolding events. In the churchyard Flora and Miles sing a mock hymn of praise. They enchant Mrs Grose, but the Governess is certain the children are communicating with 'the others'. Having decided not to contact the children's guardian, the sight of Miss Jessel in the schoolroom changes the Governess' mind. She tells Miles that she has written a letter, which Quint encourages Miles to steal.

In the schoolroom Miles impresses the Governess and Mrs Grose with his piano playing. Flora slips out. Realising where she has gone, the women chase after her. Flora is by the lake again. The Governess spots Miss Jessel in the distance, but neither Mrs Grose nor, more surprisingly, Flora claims to be able to see her. Shocked by the Governess' delusory state, Mrs Grose removes Flora from the house, leaving Miles and the Governess alone. Unable or unwilling to answer her questions, Miles becomes increasingly agitated. Finally he rejects Quint's calls and falls lifelessly in the Governess' arms.

Programme Note, Article & Synopsis © Gavin Plumley

Benjamin Britten (1913–76)

Benjamin Britten received his first piano lessons from his mother, who encouraged her son's earliest efforts at composition. In 1924 he heard Frank Bridge's tone-poem *The Sea* and began to study composition with him three years later. In 1930 he gained a scholarship to the Royal College of Music, where he studied composition with John Ireland and piano with Arthur Benjamin. Britten attracted wide attention when he conducted the premiere of his 'Simple' Symphony in 1934. He worked for the GPO Film Unit and various theatre companies, collaborating with such writers as W H Auden and Christopher Isherwood. His lifelong relationship and working partnership with Peter Pears developed in the late 1930s. At the beginning of the Second World War, Britten and Pears remained in the USA; on their return, they registered as conscientious objectors and were exempted from military service.

The first performance of his opera *Peter Grimes* in 1945 opened the way for a series of magnificent stage works mainly conceived for the English Opera Group. In June 1948 Britten founded the Aldeburgh Festival of Music and the Arts, for which he subsequently wrote many new works. By the mid-1950s he was generally regarded as the leading British composer, helped by the international success of operas such as *Albert Herring*, *Billy Budd* and *The Turn of the Screw*. One of his greatest masterpieces, the *War Requiem*, was first performed on 30 May 1962 for the festival of consecration of St Michael's Cathedral, Coventry, its anti-war message reflecting the composer's pacifist beliefs.

A remarkably prolific composer, Britten completed works in almost every genre and for a wide range of musical abilities, from those of schoolchildren and amateur singers to such artists as Mstislav Rostropovich, Julian Bream and Peter Pears.

Composer Profile © Andrew Stewart

Benjamin Britten (1913–76)

Le Tour d'écrou : Introduction

Le 1er juin 1932, Benjamin Britten, âgé de dix-huit ans, écoute la radio. Dans son journal, il écrit avoir entendu « le *Carnaval des Animaux* [sic] de Saint-Saëns – et une pièce magnifique, impressionnante mais terriblement sinistre et effrayante, *Le Tour d'écrou* d'Henry James ». Britten ne pouvait certainement pas imaginer l'emprise qu'exercerait plus tard sur lui la nouvelle fantastique de James (1898), mais l'adaptation dramatique de E. J. King Bull laissa manifestement son empreinte.

Au début des années 1950, devenu un compositeur reconnu recevant de nombreuses commandes, Britten commença à repenser à la nouvelle de James. Myfanwy Piper, la femme de l'artiste et décorateur John Piper, parla du potentiel opératique de l'histoire au compagnon du compositeur, Peter Pears. Britten se montra intéressé, mais son travail sur *Billy Budd* (1951) et sur la commande de l'opéra de couronnement *Gloriana* (1953) occupaient de manière compréhensible ses pensées.

Une fois qu'il en eut fini avec ces projets – le premier créé avec succès, le second recevant un accueil plus mesuré – Britten se trouva libre de se consacrer au *Tour d'écrou*. Comme il avait promis – sans y parvenir – de livrer l'ouvrage pour une création prévue à l'origine lors de la Biennale de Venise en 1953, il était sous pression. Par chance, la collaboration avec Myfanwy Piper fonctionna immédiatement à merveille.

Malheureusement, les obligations familiales de Piper l'empêchaient de filer à Aldeburgh pour travailler directement avec Britten – lequel fit un jour cette remarque : « Je n'arrive pas à comprendre comment vous réussissez à tout faire » ; mais le duo trouva un mode opératoire efficace à distance, aplanissant toutes les difficultés par lettre ou par téléphone. Leur collaboration reposait sur un respect mutuel et ils avancèrent rapidement vers la première représentation, reportée au 14 septembre 1954.

La nouvelle de James sur la perte de l'innocence, et la réponse souvent psychosexuelle qu'en fit Piper seyait parfaitement à Britten. La structure du récit fantastique détermina l'ingénieuse construction en thème et variations imaginée par Britten, décrite par un schéma tonal ascendant et descendant (un peu à la manière d'un écrou que l'on tourne). Mais le pouvoir de cet opéra repose non seulement sur sa construction mais aussi sur sa théâtralité naissante. Avec Quint et Miles, avec Flora et Miss Jessel, Britten et Piper ont créé quelques-uns des personnages les plus séduisants et pourtant les plus effrayants de l'histoire de l'opéra.

Benjamin Britten (1913–76)

Le Tour d'écrou (1954)

La nouvelle fantastique d'Henry James *Le Tour d'écrou* (1898) est aussi intrigante que puissante. Les expériences vécues par les enfants résultent-elles des actions maléfiques des deux anciens employés du domaine ou sont-elles les délires hystériques d'une gouvernante confuse ?

A n'en point douter, c'est cette ambiguïté qui a retenu en premier lieu l'attention de Britten sur le texte, lorsqu'il le découvrit sous forme de pièce radiophonique à la BBC en 1932. Le décrivant comme une histoire « magnifique, impressionnante, mais terriblement sinistre et effrayante », le compositeur fut à l'évidence intrigué parce qu'il avait entendu. Travaillant vingt-deux ans plus tard à l'adaptation lyrique avec Myfanwy Piper, Britten réussit à rendre plus fluides encore que James les frontières entre le réel et l'imaginaire, grâce aux moyens musicaux. Du coup, lorsqu'à la fin de l'opéra la Gouvernante demande « Qu'avons-nous fait de nous-mêmes ? », le public est dans l'incapacité de répondre.

Britten fit la connaissance de Myfanwy Piper grâce à son mari, l'artiste John Piper, qu'elle avait épousé en 1935. Dans les années 1930, la demeure des Piper constituait un repaire familial pour Britten et ses amis.

Le compositeur consulta régulièrement Myfanwy sur des sujets littéraires, notamment les livrets du *Viol de Lucrèce* (1946) et d'*Albert Herring* (1947). Après l'échec relatif de *Gloriana* (1953), Britten avait envie de retourner à des formats plus réduits. La première idée de Piper et Britten (qui émergea au moment de la création de *Gloriana*) évolua rapidement en un nouveau projet pour l'English Opera Group de Britten. Piper, qui sans aucun doute connaissait le caractère souvent difficile de Britten, trouva immédiatement avec lui un équilibre que ni Eric Crozier ni Montagu Slater n'avaient été en mesure d'établir. Piper travailla sans relâche, adaptant l'histoire de fantôme à la première personne en un livret efficace dont les différents personnages, êtres réels, êtres imaginaires ou fantômes, ont des parcours tout aussi consistants. Le résultat final est d'une remarquable concision, Piper ayant aménagé le texte au gré des lettres et des coups de téléphone, laissant ainsi toute liberté à Britten.

La dichotomie implicite entre la réalité et l'illusion correspondait bien à Britten. Il fait surgir le monde de Bly avec beaucoup de dynamisme et de couleurs. Le trajet de la Gouvernante vers la maison repose sur un rythme cahoteux, qui illustre les tressautements des roues de la calèche sur la route. La leçon de piano mozartienne de Miles et ses listes de vocabulaire interminables lors de la leçon de latin sont éloquentes et précises. La partition est vive et pleine de mouvement, ne fléchissant jamais, réussissant à nous entraîner même dans des passages plus ordinaires en apparence. Mais, dans la répétition de ces motifs à la fois rythmiques et mélodiques (notamment des comptines démentées), Britten sème un malaise dans le portrait des enfants.

On a découvert que les noms latins récités par Miles – « amnis, axis, caulis, collis, clunius, crinis, fascis, follis ... » – avaient des significations alternatives et argotiques désignant les organes sexuels. On peut n'y voir que de l'humour potache, mais cela indique également que l'apparence est trompeuse. Et, comme dans *Peter Grimes* (qui prend exemple lui-même sur *Wozzeck* de Berg), Britten recourt à des interludes orchestraux pour commenter le drame qui se déroule. Dans ces passages

sans paroles, le compositeur lance un pont ente réalité et imagination. Par conséquent, la Gouvernante n'est pas la seule à être incapable de distinguer entre ces deux mondes ; enveloppé par ces interludes, le public la rejoint dans la confusion.

Cette perplexité est poussée plus loin encore à l'arrivée de Peter Quint et Miss Jessel. Le moment de la première apparition de Quint est parfaitement choisi. La troisième variation – un interlude pastoral luxuriant peignant une chaude soirée d'été (avec de larges accords tenus par les cordes et des bois hululant à la manière d'oiseaux) – montre la Gouvernante se promenant, décontractée, dans le domaine. Mais une glissade sinistre de la harpe, qui résonne à l'évocation des enfants, brise net la sérénité du tableau. La Gouvernante, qui ne l'entend pas, parle de son employeur et de la fierté qu'il éprouverait à savoir les enfants si bien soignés. C'est à ce moment même qu'on aperçoit Quint (dont on ignore encore le nom) sur une tour voisine (le schéma se répète plus tard, au lac, avec Miss Jessel). Le climat sonore change brusquement, dominé désormais par le miroitement métallique du célesta et une palette harmonique plus chromatique. Les bois qui avaient auparavant évoqué un chant d'oiseau égratigné à présent les questions de la Gouvernante. Sans même chanter une phrase, Quint a perturbé son état d'esprit et celui de l'ouvrage entier.

Dans l'opéra, la « voix » de Quint et de Miss Jessel est un cocktail séduisant mais traître de magie et d'attrait sexuel. Le célesta revient pour accompagner Quint dans la chambre des enfants. Rappelant le doux tintement d'une boîte à musique, cet instrument exquis fit son apparition à la fin du XIXe siècle. Son carillonement piquant traverse les masses orchestrales et, dans la musique de Richard Strauss et de ses contemporains (Schreker, Zemlinsky ou Korngold), il souligne des passages particulièrement érotiques, comme celui où Salomé embrasse la tête décollée de Jean-Baptiste dans l'opéra de Strauss, en 1903. Britten utilise cet instrument dans de nombreuses partitions, dans *Le Tour d'écrou*, où il s'appuie sur lui pour caractériser Quint, ou plus tard dans *Le Songe d'une nuit d'été*. Britten l'employait

parfois pour rappeler le son du gamelan balinais, que le compositeur canadien Colin McPhee lui avait fait connaître dans la période qu'il passa en Amérique durant la guerre. Ce nouveau timbre représentait une sorte de « danger », apparaissant dans l'œuvre de Britten dès *Paul Bunyan* (1941). Quint et ses sonorités exotiques ont de quoi subjugué, mais ils nous entraînent également dans un monde peu sûr. Pour Miles, l'omniprésent mauvais écolier, Quint représente une échappatoire à la conformité et à l'emprise de plus en plus étouffante de la Gouvernante. Miles en arrive à imiter la musique de Quint, et le motif récurrent de « Malo » (Mauvais) hante la partition. Miles déclare « Vous voyez, je suis mauvais », mais c'est également perceptible en musique.

Ce piège qui se referme est planifié méticuleusement dans la partition. Britten structure l'opéra par une forme en thème et variations. Le thème, en deux parties, est énoncé immédiatement après le Prologue. Il résonne de nouveau plus tard, lorsque les fantômes citent comme un mantra obsessionnel « la cérémonie de l'innocence est noyée », issu du poème de Yeats *The Second Coming*. La récurrence de ce thème nous permet de prendre conscience des fantômes et d'identifier leur présence – musicale et dramatique – au sein de l'opéra. C'est leur aura musicale, plus que toute autre chose, qui marque leur existence. La vie et l'univers sonore de Bly – l'« histoire étrange » à laquelle le Prologue fait allusion – s'en trouvent irrémédiablement changés. De plus, comme chaque interlude développe ce thème initial, nous comprenons que la destruction des enfants par les fantômes est inéluctable, que ce soit musicalement ou dramatiquement.

La Gouvernante semble certes abasourdi par tout ce processus, comme nous le sommes nous aussi ; mais, dans sa quête finale de vérité – « Qu'avons-nous fait de nous-mêmes ? » – elle trahit sa culpabilité (et peut-être, aussi, la nôtre). En nous autorisant à plonger dans le drame, devenons-nous les voyeurs de sa tragédie ? La grande réussite de l'ouvrage est que nous ne sommes jamais certains de la réalité de ce monde. Après avoir tout d'abord brossé deux univers opposés – celui de Bly et celui des fantômes – Britten et Piper les combinent.

Et, tandis que la Gouvernante répète le thème « Malo » dans les dernières mesures, nous nous demandons si nous pouvons même lui faire confiance en tant que narratrice fiable.

Benjamin Britten (1913–76) Le Tour d'écrou : synopsis

Opéra en un prologue et deux actes
Livret de Myfanwy Piper, d'après la nouvelle d'Henry James

Prologue

Un narrateur raconte l'histoire étrange d'une gouvernante en charge de deux enfants. Elle a accepté de leur être totalement dévouée, pourvu qu'elle ne contacte jamais leur tuteur.

Acte 1

La Gouvernante est en route vers Bly, un peu nerveuse à l'idée de la tâche qui l'attend. Miles et Flora sont excités par son arrivée et dansent autour de la femme de chambre, Mrs Grose. Lorsque la Gouvernante arrive, ils l'emmènent faire un tour dans le parc. Peu après cela, une lettre annonce que Miles a été renvoyé de l'école ; Mrs Grose est offusquée par cette nouvelle. Entendant les enfants chanter des comptines, la Gouvernante décide d'ignorer la lettre.

Dans le parc, un soir d'été, la Gouvernante voit un homme étrange, qui apparaît de nouveau près de la maison le jour suivant. Lorsqu'elle décrit à Mrs Grose la personne qu'elle a vue, la femme de chambre comprend que Peter Quint, l'ancien valet du maître, est de retour. Il avait l'habitude de passer beaucoup de temps avec Miles et « fréquentait » Miss Jessel, l'ancienne gouvernante. Or Quint est mort, à la suite d'une chute sur une route verglacée. Mrs Grose et la Gouvernante promettent de protéger les enfants.

Miles récite son latin, mais lorsque la Gouvernante lui demande ce qu'il a appris d'autre, le garçon entonne

une chanson étrange. La berceuse que chante Flora à sa poupée au bord du lac n'est pas moins bizarre. Voyant Miss Jessel sur l'autre rive du lac, la Gouvernante comprend que les enfants commencent à lui échapper. La nuit, Quint et Miss Jessel attirent Miles et Flora dans le jardin.

Acte 2

Quint et Miss Jessel se font mutuellement des reproches avant de se mettre d'accord pour trouver des compagnons dont ils pourraient détruire l'innocence. La Gouvernante hésite sur la réaction à avoir devant la succession d'événements. Dans le cimetière, Flora et Miles chantent un simulacre d'hymne de louange. Mrs Grose est sous le charme, mais la Gouvernante est persuadée que les enfants communiquent avec « les autres ». Alors qu'elle avait résolu de ne pas contacter le tuteur des enfants, la Gouvernante change d'avis en voyant Miss Jessel dans la salle de classe. Elle dit à Miles qu'elle a écrit une lettre, et Quint encourage le jeune garçon à la voler.

Dans la salle de classe, Miles impressionne la Gouvernante et Mrs Grose par ses talents de pianiste. Flora se glisse au dehors. Comprenant où elle s'est rendue, les deux femmes se lancent à sa poursuite. Flora est de nouveau au bord du lac. La Gouvernante remarque Miss Jessel au loin, mais ni Mrs Grose ni, chose plus surprenante, Flora ne se déclarent en mesure de la voir. Indignée que la Gouvernante soit victime d'hallucinations, Mrs Grose emmène Flora de la maison, laissant Miles et la Gouvernante seuls. Incapable de répondre aux questions de la Gouvernante ou réticent à le faire, Miles devient de plus en plus agité. Il finit par repousser l'appel de Quint et tombe sans vie dans les bras de la Gouvernante.

Notes de programme, article et synopsis © Gavin Plumley

Benjamin Britten (1913–76)

Benjamin Britten a commencé l'étude du piano auprès de sa mère, qui encouragea ses premières expériences de

compositeur. En 1924, il entendit le poème symphonique *La Mer* de Frank Bridge et, trois ans plus tard, il commençait à prendre auprès de lui des cours de composition. En 1930, il obtint une bourse pour le Royal College of Music, où il étudia la composition avec John Ireland et le piano avec Arthur Benjamin. Britten attirait une plus large attention lorsqu'il dirigeait la création de sa « Simple » *Symphony* en 1934. Il travailla pour la GPO Film Unit et diverses compagnies théâtrales, collaborant avec des auteurs comme W. H. Auden et Christopher Isherwood. A la fin des années 1930 se développèrent une relation personnelle et une collaboration artistique de toute une vie avec Peter Pears. Au début de la Seconde Guerre mondiale, Britten et Pears restèrent aux Etats-Unis ; à leur retour, ils obtinrent le statut d'objecteur de conscience et échappèrent à la conscription.

La première représentation de son opéra *Peter Grimes* en 1945 inaugura une série de magnifiques ouvrages pour la scène, conçus pour la plupart à l'intention de l'English Opera Group. En juin 1948, Britten fonda le Festival international de musique et d'arts d'Aldeburgh, pour lequel il composa des œuvres nouvelles. Au milieu des années 1950, il était généralement considéré comme le chef de file des compositeurs britanniques, aidé par le succès international d'opéras comme *Albert Herring*, *Billy Budd* et *Le Tour d'écrrou*. Un de ses plus grands chefs-d'œuvre, le *War Requiem*, fut créé le 30 mai 1962 à l'occasion des festivités de la consécration de la cathédrale St Michael de Coventry, et son message hostile à la guerre reflétait les convictions pacifistes du compositeur.

Compositeur remarquablement prolifique, Britten aborda presque tous les genres et écrivit pour les talents les plus divers, des écoliers et des chanteurs amateurs à des artistes comme Mstislav Rostropovitch, Julian Bream et Peter Pears.

Portrait © Andrew Stewart

Traduction: Claire Delamarche

Benjamin Britten (1913–76) The Turn of the Screw [Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen]: Einleitung

Am 1. Juni 1932 hörte der 18-jährige Benjamin Britten Radio. Er notierte in seinem Tagebuch, er habe „Saint-Saëns *Carnaval des Animaux*“ (sic!) – und ein wunderbares, beeindruckendes, wenn auch fürchterlich unheimliches und beängstigendes Stück, *The Turn of the Screw* von Henry James“ gehört. Britten konnte da wohl noch nicht die Faszination voraussehen, die James' Geistergeschichte von 1898 auf ihn einmal ausüben sollte. E. J. King Bulls Inszenierung hinterließ bei ihm jedoch offensichtlich ihre Spuren.

In den frühen 1950er Jahren begann Britten, nunmehr ein etablierter Komponist mit laufenden Aufträgen, erneut über James' Novelle nachzudenken. Myfanwy Piper (Frau des Künstlers und Designers John Piper) erwähnte Peter Pears (Partner des Komponisten) gegenüber, welches Potential für eine Oper in dieser Geschichte steckt. Britten fand an dem Gedanken Gefallen, doch die Arbeit an *Billy Budd* (1951) und *Gloriana* (1953, Auftragsoper zur Krönung Elisabeths II.) nahmen verständlicherweise seine Aufmerksamkeit in Anspruch.

Nach Abschluss dieser Projekte (das erste erfolgreich, das zweite fand eher lauwarmen Zuspruch) konnte sich Britten unbeschränkt auf *The Turn of the Screw* konzentrieren. Britten hielt sein anfängliches Versprechen, die Oper für eine Uraufführung bei der Biennale di Venezia 1953 zu liefern, nicht und geriet in Zeitnot. Zum Glück lief die Zusammenarbeit mit Myfanwy Piper sofort gut an.

Leider konnte Piper aufgrund ihrer Familienverpflichtungen nicht nach Aldeburgh ziehen, um mit Britten vor Ort zusammenzuarbeiten (Britten sagte einmal: „Ich verstehe nicht richtig, wie du alles unter einen Hut bekommst.“). Trotz der Ferne arbeitete das Paar aber gut zusammen und löste alle Schwierigkeiten in Briefen und Telefongesprächen. Britten und Piper erwiesen der Arbeit des anderen

Respekt und arbeiteten schnell, damit die verschobene Uraufführung am 14. September 1954 stattfinden konnte.

James' Geschichte über den Verlust der Unschuld und Pipers häufig psychosexuelle poetische Reaktion darauf passten Britten perfekt. Ausgehend von der Struktur der Geistergeschichte schuf Britten sein raffiniertes Thema und Variationskonzept, das einer Anordnung aus aufsteigenden und fallenden Tonarten folgt. Aber die Oper beeindruckt nicht nur so stark aufgrund des Einfallsreichtums ihrer Konstruktion, sondern auch durch ihre inhärente Bühnenwirksamkeit. Mit Quint und Miles, Flora und Miss Jessel schufen Britten und Piper ein paar der verführerischsten und zugleich unheimlichsten Rollen im gesamten Opernrepertoire.

Benjamin Britten (1913–76) The Turn of the Screw (1954) [Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen]

Henry James' Geistergeschichte von 1898, *The Turn of the Screw*, ist sowohl verwirrend als auch beeindruckend. Sind die Erlebnisse der Kinder das Resultat böser Handlungen von zwei ehemaligen Angestellten des Landgutes, oder sind sie die hysterischen Wahnvorstellungen einer entnervten Gouvernante.

Zweifellos war es diese eigenartige Finesse, die Britten anfänglich zu diesem Text zog, als er 1932 eine Inszenierung davon im BBC-Radio hörte. Britten beschrieb die Geschichte als ein „wunderbares, beeindruckendes, wenn auch fürchterlich unheimliches und beängstigendes Stück“. Er war offenbar von dem Gehörten fasziniert. Als Britten 22 Jahre später mit der Schriftstellerin Myfanwy Piper an einer Fassung für eine Oper zusammenarbeitete, gelang es ihm, James' Grenzen zwischen dem Realen und Imaginären mit musikalischen Mitteln noch weiter zu verwischen. Wenn die Gouvernante also am Ende der Oper fragt: „Was haben wir zwischen uns bewirkt?“, ist das Publikum unfähig, eine Antwort zu geben.

Britten lernte Myfanwy Piper zuerst durch ihren Mann kennen, den Künstler John Piper, den sie 1935 geheiratet hatte. Britten und seine Freunde kehrten in den 1930er Jahren regelmäßig bei den Pipers ein. Der Komponist wandte sich in literarischen Angelegenheiten immer wieder an Myfanwy. Dazu gehörten auch Fragen zu den Libretti für *The Rape of Lucretia* [Die Schändung der Lucretia] (1946) und *Albert Herring* (1947). Nach dem relativen Misserfolg von *Gloriana* (1953) wollte sich Britten gern wieder kleiner konzipierten Werken zuwenden. Pipers und Britzens erstes Projekt (das in Angriff genommen wurde, als *Gloriana* auf die Bühne kam) entwickelte sich bald zu einem weiteren Werk für Britzens English Opera Group. Piper, die zweifellos das häufig schwierige Temperament von Britten kannte, gelang sofort ein ungezwungener Umgang, den weder Eric Crozier, noch Montagu Slater mit Britten hatten. Piper arbeitete unermüdet daran, die in der Ich-Form gehaltene Geistergeschichte zu einem Arbeitslibretto umzugestalten, in dem alle Personen, egal ob real, eingebildet oder Geist, ihre eigene, gleichermaßen überzeugende Geschichte haben. Das gelang Piper, die den Text nach Briefen und Telefongesprächen anpasste, in beachtlich konzentrierter Form, die Britten Freiraum gab.

Der inhärente Widerspruch zwischen wirklichen und fiktiven Zuständen funktionierte für Britten gut. Er gestaltete die Welt von Bly mit großer Dynamik und viel Farbe. Die Fahrt der Gouvernante zum Haus wird von einem holpernden Rhythmus untermauert, der das Rattern der Fuhrwerksräder auf der Straße nachahmt. Miles' Klavierunterricht mit an Mozart mahnender Musik sowie sein Rezitieren der endlosen Vokabellisten im Lateinunterricht sind eloquent und präzise dargestellt. Die lebhaft und kinetische Partitur lässt nie nach und zieht uns selbst in den scheinbar äußerst alltäglichen Momenten mit. Bei der Wiederholung der Motive offenbart Britten allerdings sowohl rhythmisch als auch melodisch (nicht zuletzt in den manischen Kinderreimen) etwas Beunruhigendes an diesen Kindern.

Man fand heraus, dass die lateinischen Substantive, die Miles deklamiert – „amnis, axis, caulis, collis, clunius,

crinis, fascis, follis...“ – mehrere Bedeutungen haben: Sie sind auch Slangausdrücke für Geschlechtsorgane. Das mag nur Vorwitz eines Schüljungen sein, deutet aber darauf hin, dass alles nicht ganz so ist, wie es scheint. Wie in *Peter Grimes* (der wiederum auf Bergs *Wozzeck* Bezug nimmt) verwendet Britten die Orchesterzischenspiele hier, um das sich entfaltende Drama zu kommentieren. In diesen wortlosen Momenten baut der Komponist eine Brücke zwischen Wirklichkeit und Vorstellungswelt. Es ist deshalb nicht nur die Gouvernante, die zwischen diesen beiden Welten nicht unterscheiden kann. Das von den Zischenspielen eingenommene Publikum wird in ihre Verwirrung hineingezogen.

Diese Verwirrung wird mit der Erscheinung von Peter Quint und Miss Jessel noch weiter getrieben. Quints erster Auftritt erfolgt genau zum rechten Zeitpunkt. Die dritte Variation – ein üppiges, pastorales Zwischenspiel, das an einen warmen Sommerabend denken lässt (mit breiten, ausgehaltenen Akkorden in den Streichern und wehklagenden, Vögel imitierenden Holzbläsern) – stellt die Gouvernante dar, die leichten Herzens im Anwesen spazieren geht. Aber das unheimliche Schimmern der Harfe, die beim Erwähnen der Kinder erklingt, unterminiert sofort den gelassenen Eindruck. In Gedanken verloren stellt sich die Gouvernante ihren Arbeitgeber vor und wie stolz er auf ihre Betreuung der Kinder wäre. Genau in diesem Moment kann man Quint (der noch nicht benannt ist) auf einem nahe gelegenen Turm erkennen (eine Folge, die sich später am See mit Miss Jessel wiederholen wird). Sofort wechselt die Klangwelt und wird von dem metallischen Schimmer der Celesta und einem harmonisch stärker chromatisch gefärbten Spektrum beherrscht. Die Holzbläser, die zuvor Vogelgesang nachgeahmt hatten, reagieren nun bissig auf die Fragen der Gouvernante. Ohne ein Wort zu singen, hat Quint ihren Geisteszustand sowie das Werk als Ganzes aus dem Gleichgewicht gebracht.

Quints und Miss Jessels „Stimmen“ sind in der Oper ein betörender, wenn auch tückischer Cocktail aus Zauber und sexueller Verführung. Die Celesta kehrt zurück, um Quint im Schlafzimmer der Kinder zu begleiten. Dieses

exquisite Instrument, das an das sanfte Geklingel einer Spieldose erinnert, tauchte zum ersten Mal gegen Ende des 19. Jahrhunderts auf. Die pikanten Glockenklänge der Celesta dringen durch Orchestertexturen hindurch und begleiten in der Musik von Richard Strauss und seinen Zeitgenossen (Schreker, Zemlinsky oder Korngold) besonders erotische Momente wie zum Beispiel, wenn Salome in Strauss' Oper von 1903 den abgetrennten Kopf von Johannes dem Täufer küsst. Britten zog das Instrument in einer Reihe von Partituren heran. Er nutzte es nicht nur zur Charakterisierung des Quints in *The Turn of the Screw*, sondern auch später in *A Midsummer Night's Dream* [Ein Sommernachtstraum]. Das Instrument diente Britten auch manchmal dazu, den Klang balinesischer Gamelanmusik anzudeuten. Der kanadische Komponist Colin McPhee hatte Britten diese Musik vorgestellt, als jener während des Krieges in Amerika weilte. Diese neue Klangfarbe stellte eine Art „Gefahr“ dar und tauchte in Britten's Œuvre schon seit *Paul Bunyan* (1941) auf. Quint und seine exotischen Klänge mögen bezaubern, ziehen uns aber auch in eine unsichere Welt. Miles, der ewig schlechte Schüler, sieht in Quint eine Flucht vor Konformität und vor der zunehmend erstickenden Kontrolle der Gouvernante. Schließlich ahmt Miles die Musik von Quint nach, und der stetig kreisende Klang von „malo“ (schlecht) hallt durch die Partitur. Miles sagt nicht nur: „Du verstehst, ich bin schlecht“, wir können es auch hören.

Diese Verwicklung ist in der Partitur sorgfältig geplant. Britten baut die Oper um ein Thema mit Variationen herum. Wir hören das zweigeteilte Thema sofort nach dem Prolog. Es erklingt später erneut, wenn die Geister aus Yeats' Gedicht *The Second Coming* [Das zweite Kommen] wie ein Mantra ständig wiederholend zitieren: „Das Spiel der Unschuld überall ertränkt“. Die Wiederholung dieses Themas gestattet uns in der Oper – musikalisch und dramaturgisch – die Geister zu erkennen und ihre Anwesenheit zu bestätigen. Es ist vor allem ihre musikalische Aura, durch die man ihre Existenz spürt. Die Geschichte und Klänge von Bly werden von ihnen unwiderrüchlich verändert: Das ist die „merkwürdige Geschichte“, auf die sich der Prolog

bezieht. Während jedes Zwischenspiel das anfängliche Thema weiterentwickelt, begreifen wir, dass die Vernichtung der Kinder durch die Geister musikalisch und dramaturgisch unvermeidlich ist.

Es mag so scheinen, als ob die Gouvernante von diesem Vorgang ebenso verstört ist wie wir. Aber in ihren letzten Worten, die nach Wahrheit suchen („Was haben wir zwischen uns bewirkt?“), deutet sie an, Beihilfe geleistet zu haben (und wir vielleicht auch). Frönen wir, indem wir uns in das Drama hineinziehen lassen, einem Voyeurismus dieser Tragödie? Die große Leistung der Oper besteht darin, dass wir niemals über die Wirklichkeit dieser Welt sicher sein können. Nachdem Britten und Piper anfänglich die zwei gegensätzlichen Zustände – Bly und die Geisterwelt – auseinandergelassen hatten, fügen sie sie im Verlauf der Oper zusammen. Wenn die Gouvernante in den letzten Takten das „Malotheema“ wiederholt, fragen wir uns, ob wir ihr als verlässliche Erzählerin überhaupt Glauben schenken können.

Benjamin Britten (1913–76)

The Turn of the Screw

[Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen]: Handlung

Oper in einem Prolog und zwei Aufzügen
Libretto von Myfanwy Piper, nach einer Erzählung von Henry James

Prolog

Ein Erzähler beginnt eine merkwürdige Geschichte über eine Gouvernante, die zwei Kinder betreut. Sie hat sich bereit erklärt, sich vollständig um die Kinder zu kümmern und deren Vormund nie zu belästigen.

1. Aufzug

Die Gouvernante reist nach Bly und ist wegen ihrer bevorstehenden Aufgabe etwas aufgeregt. Miles und Flora sind auf ihre Ankunft gespannt und tanzen um die Haushälterin Mrs. Grose herum. Nach Ankunft der

Gouvernante nehmen die Kinder ihr neues Kindermädchen mit auf einen Spaziergang durch den Park. Bald kommt ein Brief mit der Nachricht, dass Miles aus der Schule verwiesen wurde. Mrs. Grose ist von der Botschaft entsetzt. Als die Gouvernante hört, wie die Kinder Kinderlieder singen, entscheidet sie sich, den Brief zu ignorieren.

Im Gelände sieht die Gouvernante an einem Sommerabend einen fremden Mann, der auch am nächsten Tag in der Nähe des Hauses auftaucht. Als sie Mrs. Grose beschreibt, wenn sie gesehen hat, begreift die Haushälterin, dass Peter Quint, der misstrauische, alte Kammerdiener des Gutsherrn zurückgekehrt ist. Quint verbrachte damals viel Zeit mit Miles und erlaubte sich mit Miss Jessel, der vorherigen Gouvernante, „gewisse Freiheiten“. Quint war jedoch nach einem Fall auf einer eisigen Straße gestorben. Mrs. Grose und die Gouvernante schwören, die Kinder zu beschützen.

Miles trägt sein Latein vor. Als die Gouvernante ihn aber fragt, was er noch gelernt habe, beginnt der Junge ein merkwürdiges Lied zu singen. Nicht weniger ungewöhnlich ist das Wiegenlied, das Flora am See ihrer Puppe singt. Als die Gouvernante Miss Jessel auf der anderen Seite des Sees sieht, begreift sie, dass die Kinder ihrer Kontrolle entgleiten. Nachts locken Quint und Miss Jessel Miles und Flora in den Garten.

2. Aufzug

Quint und Miss Jessel machen sich gegenseitig Vorwürfe. Dann entschließen sie sich, Personen zu finden, deren Unschuld sie verderben können. Die Gouvernante weiß nicht so recht, wie sie auf die sich entfaltenden Ereignisse reagieren soll. Auf dem Friedhof singen Flora und Miles ein parodiertes Kirchenlied. Sie finden bei Mrs. Grose Anklage. Die Gouvernante ist sich jedoch sicher, dass die Kinder mit „den Anderen“ kommunizieren. Die Gouvernante hatte versprochen, den Vormund nicht zu belästigen. Als sie aber Miss Jessel im Lernzimmer wahrnimmt, ändert sie ihre Meinung. Sie berichtigt Miles von einem Brief, den sie geschrieben hat. Quint überredet Miles, diesen Brief zu entwenden.

Im Lernzimmer beeindruckt Miles die Gouvernante und Mrs. Grose mit seinem Klavier Vortrag. Flora bekommt einen Anfall. Nachdem die Frauen begriffen haben, wohin sie gegangen ist, rennen sie ihr nach. Flora ist wieder beim See. Die Gouvernante erkennt in der Ferne Miss Jessel. Aber weder Mrs. Grose, noch Flora, was noch erstaunlicher ist, behaupten, sie sehen zu können. Von den Wahnvorstellungen der Gouvernante alarmiert entfernt Mrs. Grose Flora aus dem Haus und lässt Miles und die Gouvernante allein zurück. Miles kann oder will auf die Fragen der Gouvernante nicht antworten und wird zunehmend aufgebracht. Schließlich weist er Quints Rufe zurück und fällt leblos in die Arme der Gouvernante.

Einführungstext, Artikel und Handlung © Gavin Plumley

Benjamin Britten (1913–76)

Benjamin Britten erhielt seinen ersten Klavierunterricht von seiner Mutter, die auch ihn zu seinen ersten Kompositionsversuchen ermunterte. 1924 hörte er Frank Bridges Tondichtung *The Sea* [Das Meer] und begann drei Jahre später Kompositionsunterricht bei ihm. 1930 erhielt er ein Stipendium für das Royal College of Music in London, wo er bei John Ireland Komposition und bei Arthur Benjamin Klavier studierte. 1934 fand Britten mit dem Dirigat der Uraufführung seiner „Simple“ Symphony [„Einfachen“ Sinfonie] weithin Beachtung. Er komponierte für die GPO Film Unit und verschiedene Theaterunternehmen, wo er mit solchen Schriftstellern wie W. H. Auden und Christopher Isherwood zusammenarbeitete. Sein lebenslanges Verhältnis zu und Gemeinschaftsarbeit mit Peter Pears begann in den 1930er Jahren. Zu Beginn des Zweiten Weltkrieges blieben Britten und Pears in den USA. Nach ihrer Rückkehr meldeten sie sich als Wehrdienstverweigerer aus Gewissensgründen und brauchten den Wehrdienst nicht zu leisten.

Die Uraufführung von Brittens Oper *Peter Grimes* 1945 öffnete den Weg für eine Reihe von außerordentlichen

Bühnenwerken, die hauptsächlich für die English Opera Group entstanden. Im Juni 1948 gründete Britten das Aldeburgh Festival of Music and the Arts, für das er in der Folge viele neue Werke schrieb. Gestützt vom internationalen Erfolg solcher Opern wie *Albert Herring*, *Billy Budd* und *The Turn of the Screw* [Das Durchdrehen der Schraube] hielten ihn die meisten seit Mitte der 1950er Jahre für den führenden britischen Komponisten. Eines seiner größten Meisterwerke, das *War Requiem*, wurde am 30. Mai 1962 bei den Feierlichkeiten zur Weihung der St. Michael's Cathedral, Coventry, uraufgeführt. Die Antikriegsbotschaft des Werkes spiegelt die pazifistische Überzeugung des Komponisten wider.

Britten war ein außerordentlich produktiver Komponist. Er legte Werke in fast jeder Gattung und für ein breites Spektrum an musikalischen Fähigkeiten vor, angefangen bei Schulkindern und Amateursängern bis zu solchen Künstlern wie Mstislav Rostropowitsch, Julian Bream und Peter Pears.

Kurzbiografie © Andrew Stewart

Übersetzung aus dem Englischen: Elke Hockings

LIBRETTO

Disc 1

ACT I

1 THE PROLOGUE

It is a curious story.
I have it written in faded ink – a woman's hand,
governess to two children – long ago.

Untried, innocent, she had gone first to
see their guardian in London;
a young man, bold, offhand and gay,
the children's only relative.

The children were in the country with
an old housekeeper.
There had been a governess, but she had gone.
The boy, of course, was at school,
but there was the girl,
and the holidays, now begun.

This then would be her task.

But there was one condition:
he was so much engaged;
affairs, travel, friends, visits, always something,
no time at all for the poor little things –
she was to do everything –
be responsible for everything –
not to worry him at all – no,
not to write, but to be silent,
and do her best.

She was full of doubts.

But she was carried away:
that he, so gallant and handsome,
so deep in the busy world,
should need her help.
At last "I will", she said.

2 THEME

3 SCENE I – THE JOURNEY

*The lights go up on the interior of a coach.
The Governess is in travelling dress.*

Governess

Nearly there.
Very soon I shall know, I shall know what's
in store for me.
Who will greet me? The children ... the children.
Will they be clever? Will they like me?
Poor babies, no father, no mother. But I shall love
them as I love my own, all my dear ones left at home,
so far away – and so different.
If things go wrong, what shall I do?
Who can I ask, with none of my kind to talk to?
Only the old housekeeper, how will she welcome me?
I must not write to their guardian,
that is the hardest part of all.
Whatever happens, it is I, I must decide.
A strange world for a stranger's sake.
O why did I come?
No! I've said I will do it, and for him I will.
There's nothing to fear. What could go wrong?
Be brave, be brave. We're nearly there.
Very soon I shall know.
Very soon I shall know.

The light fades.

4 VARIATION I

5 SCENE II – THE WELCOME

*The lights go up on the porch at Bly. Mrs Grose,
with the children dancing about.*

Miles, Flora

Mrs Grose! Mrs Grose! Will she be nice?
Mrs Grose! Will she be cross?
Why doesn't she hurry? Why isn't she here?
Will she like us? Shall we like her?

Mrs Grose

Quiet, children!
 Lord! How you do tease! Will she be this, will she be that, a dozen dozen times I do declare.
 You'll see soon enough. Now quietly do!
 Miss Flora, your pinafore!

She gives Flora a little good-natured tidying shake, and pats Miles's hair, smooths down her own apron.

Master Miles, your hair!
 Keep still dearie, or you'll wear me out.
 Now show me how you bow.

Miles bows.

How do you curtsy?

Flora curtsies. The children continue bowing and curtsying until Mrs Grose stops them.

Here she is now.

Enter Governess.

Governess

You must be Mrs Grose?
 I'm so happy to see you ... so happy to be here.

Mrs Grose *(curtsying)*

How do you do, Miss. Welcome to Bly!

Governess

This must be Flora? And Miles?

Flora curtsies. Miles bows.

Governess

How charming they are, how beautiful too.
 The house and park are so splendid,
 far grander than I am used to.
 I shall feel like a princess here.
 Bly, I begin to love you.

Mrs Grose

I'm happy, so happy that you've come, Miss.
 Miss Flora and Master Miles are happy,
 so happy that you're here too.
 They're good children, yes, they are,
 they're good, Miss.
 They're lively, too lively
 for an ignorant old woman.
 They wear me out, indeed they do.
 My poor head isn't bright enough –
 the things they think up!
 I'm far too old a body for games, Miss, far too old,
 and now they'll do better with a young
 thing as lively as they are themselves.
 Master Miles is wonderful at lessons,
 and Miss Flora's sharp too.
 Yes, they're clever –
 they need their own kind,
 they're far too clever for me!
 They'll do better now,
 they'll do better with a young thing.
 (Pardon the liberty, Miss)
 They'll do better now you're here!

Miles, Flora

Come along! Come along! Do!
 We want to show you the house.
 We want to show you the park.
 Don't stay talking here any more!

Mrs Grose

Quiet, children! Lord, How you do tease!
 In a trice they'll be dragging you all over the park!

Governess

No, they must show me everything!
 For Bly is now my home.

The scene fades as the children lead the Governess into the house.

6 VARIATION II**7 SCENE III – THE LETTER**

The lights fade in on the porch at Bly, to the side of

which more of the house is now visible, including a low window. Mrs Grose enters.

Mrs Grose

Miss! Miss! A letter for you.

The Governess comes out of the house.

Here!

She hands it to the Governess who reads it quietly.

(aside)

A good young lady. I'll be bound.
 and a pretty one too.
 Now all will be well, we were far too long alone!

Governess

Mrs Grose! He's dismissed his school.

Mrs Grose

Who?

Governess

Little Miles.

Mrs Grose

Miles!

Governess

What can it mean – never go back?

Mrs Grose

Never?

Governess

Never! O, but for that he must be bad!

Mrs Grose

Him bad?

Governess

An injury to his friends –

Mrs Grose

Him an injury – I won't believe it!

Governess

Tell me, Mrs Grose, have you ever known Miles to be bad?

Mrs Grose

A boy is no boy for me if he is never wild.
 But bad, no! No!

Governess

I cannot think him
 really bad, not Miles.
 Never!

The children are seen at the window, quietly playing together.

Flora, Miles

Lavender's blue, diddle, diddle.
 Lavender's green,
 When I am King, diddle, diddle,
 You shall be Queen.

Call up your men, diddle, diddle,
 Set them to work,
 Some to the plough, diddle, diddle.
 Some to the cart.

Some to make hay, diddle, diddle,
 Some to cut corn,
 While you and I, diddle diddle –

Governess, Mrs Grose

See how sweetly he plays,
 and with how gentle a look
 he turns to his sister.
 Yes! The child is an angel!
 It is nonsense – never a word of truth.
 It is all a wicked lie.

Mrs Grose

What shall you do then?

Governess

I shall do nothing.

Mrs Grose

And what shall you say to him?

Governess

I shall say nothing.

Mrs Grose

Bravo! And I'll stand by you.
O Miss, may I take the liberty?

Mrs Grose kisses her. The scene fades.

8 VARIATION III**9 SCENE IV – THE TOWER**

The lights fade in again on the house. The tower is now visible. It is evening, sweet summer. Enter the Governess strolling.

Governess

How beautiful it is.
Each day it seems more beautiful to me.
And my darling children enchant me more and more.
My first foolish fears are all vanished now,
are all banished now –
those fluttering fears when I could not forget the letter –
when I heard a far off cry in the night and once a
faint footstep passed my door.
Only one thing I wish, that I could see him –
and that he could see how well I do his bidding.
The birds fly home to these great trees,
I too am at home.
Alone, tranquil, serene.

Quint becomes visible on the tower.

Governess

Ha! 'Tis he!

Quint looks steadily at her, then turns and vanishes.

No! No! Who is it? Who? Who can it be?
Some servant – no! I know them all.

Who is it, who? Who can it be?
Some curious stranger?
But how did he get in?
Who is it, who?
Some fearful madman locked away there?
Adventurer? Intruder?
Who is it, who?
Who can it be? Who?

The scene fades.

10 VARIATION IV**11 SCENE V – THE WINDOW**

The lights fade in on the interior of the hall at Bly with a window. Flora and Miles ride in on a Hobby Horse.

Miles, Flora

Tom, Tom, the piper's son
Stole a pig and away he run.
Pig was eat and Tom was beat,
Tom ran howling down the street.

Miles

Now I'll steal the pig! I'll steal the pig!

Flora

Go on then, go on!

Miles, Flora

Tom, Tom, the piper's son!
Stole a pig and away he run –

Miles

Now chase me! Chase me!

Flora

I'll catch you.

Miles, Flora

Pig was eat and Tom was beat,
Tom ran howling down the street.

Flora

Let's do it again! Let's do it again!

Governess (off-stage)

Children! Are you ready? Run along then ...

Miles, Flora

Tom, Tom, the piper's son ...

They ride out as the Governess comes in.

Governess

I'll follow.

Miles, Flora (off-stage)

Stole a pig and away he run, etc.

The Governess looks about for a moment, picks up a pair of gloves and is about to go out when she looks up and sees Quint appear suddenly in the window. They gaze at each other. He disappears. She runs out and looks through the window, as Quint had done. Mrs Grose enters, as the Governess rushes back into the room.

Mrs Grose

Ah! My dear! You look so white and queer.
What's happened?

Governess

I have been frighten'd.

Mrs Grose

What was it?

Governess

A man looked through the window, a strange man.
But I saw him before, on the tower.

Mrs Grose

No one from the village?

Governess

No.

Mrs Grose

A gentleman then?

Governess

No! Indeed no!

Mrs Grose

What was he like?

Governess

His hair was red, close-curling, a long, pale face, small eyes.
His look was sharp, fixed and strange.
He was tall, clean-shaven, yes, even handsome.
But a horror!

Mrs Grose

Quint! Peter Quint
Dear God, is there no end to his dreadful ways?

Governess

Peter Quint – who is that
Tell me, Mrs Grose! Do you know him, then?

Mrs Grose

Dear God!

She weeps.

Governess

Mrs Grose, what has happened here, in this house?

Mrs Grose

Quint, Peter Quint, the master's valet.
Left here in charge.
It was not for me to say, Miss,
no indeed, I had only to see to the house.
But I saw things elsewhere I did not like.
When Quint was free with everyone,
with little Master Miles!

Governess

Miles?

Mrs Grose

Hours they spent together.
Yes, Miss. He made free with her too,
with lovely Miss Jessel, governess to those pets,
those angels, those innocent babes,

and she a lady, so far above him.
Dear God! Is there no end!
But he had ways to twist them round his little finger.
He liked them pretty, I can tell you, Miss –
and he had his will, morning and night.

Governess

But why did you not tell your master?
Write to him?
Send for him to come?

Mrs Grose

I dursn't. He never liked worries.
'Twas not my place. They were not in my charge.
Quint was too clever.
I feared him – feared what he could do.
No, Mr. Quint, I did not like your ways!
And then she went. She couldn't stay, not then.
She went away to die.

Governess

To die? And Quint?

Mrs Grose

He died too.

Governess

Died?

Mrs Grose

Fell on the icy road – struck his head,
lay there till morning, dead!
Dear God, is there no end to his dreadful ways?

Governess

I know nothing of these things .
Is this sheltered place the wicked world where
things unspoken of can be?

Mrs Grose

Dear God!

Governess

Only this much I know;
things have been done here that are not good,

and have left a taste behind them.
That man, impudent, spoiled, depraved.
Mrs Grose, I am afraid, not for me, for Miles.
He came to look for Miles,
I'm sure of that, and he will come again.

Mrs Grose

I don't understand.

Governess

But I see it now, I must protect the children,
I must guard their quiet, and their guardian's too.
See what I see, know what I know,
that they may see and know nothing.

Mrs Grose

Lord, Miss!
Don't understand a word of what you say!
But I'll stand by you. Lord, Miss, indeed I will.

The scene fades.

12 VARIATION V

13 SCENE VI – THE LESSON

The lights fade in on the Schoolroom. The Governess is hearing Miles's Latin lesson. Flora is "helping".

Miles

Many nouns in *-is* we find
To the masculine are assigned:
Amnis, axis, caulis, collis,
Clunus, crinis, fascis, follis,
Fustis, ignis, orbis, ensis,
Panis, piscis, postis, mensis,
Torris, unguis and canalis,
Vectis, vermis, and natalis,
Sanguis, pulvis, cucumis,
Lapis, casses, manes, glis.
Many nouns in *-is* we find
To the masculine are assigned:

Governess

That's good, Miles, you've learned that well!
Now say for me –

Flora

Can't we stop now?
Let's do history! Boadicea
on her chariot! Look at me!

Governess

Don't tease, dear! We must do Miles's Latin.
Come now! What else do you remember? Now think.

Miles

Malo, I would rather be
Malo, in an apple-tree
Malo, than a naughty boy
Malo, in adversity.

Governess

Why, Miles, what a funny song!
Did I teach you that?

Miles

No, I found it. I like it. Do you?

The scene fades.

Malo, Malo, Malo.

14 VARIATION VI

15 SCENE VII – THE LAKE

The lights fade in on the lake in the park. The Governess and Flora wander in (the Governess with a book, Flora with a doll).

Flora

O rivers and seas and lakes!
Is this lake in my book?

Governess

No dear, it's far too small.

Flora

Small? It's huge! It's a great wide sea!

Governess

Then you must name it.
Come Flora, what seas do you know?

Flora

Adriatic and Aegean
Baltic, Bosnian and the Caspian,
Black, and Red and White and Yellow.

Medi-medi-terra-nean.

And ... and ... and ... the Dead Sea!

Governess

And this one?

Flora

Is the Dead Sea ...
How can a sea be dead?

Governess

They call it dead because nothing can live in it.

Flora

Then I wouldn't go in it, and neither would Miles.

They settle down, Flora with her doll on the ground, the Governess on a bench, with her book.

Flora

Go to sleep, my dolly dear. Go to sleep!

Governess

Sing to her dear,
Dolly must sleep wherever you choose.

Flora

Dolly must sleep wherever I choose.
Today by the dead salt sea
Tomorrow her waxen lids may close
On the plains of Muscovy.

And now like a Queen of the East she lies,
With a Turk to guard her bed,
But next, when her short-lived daylight dies,
She's a shepherdess instead.
But sleep, dear Dolly, O sleep and when
You are lost in your journeying dream
The sea may change to a palace again,
For nothing shall stay the same ...

That's right, my darling.
How good you are.
Go to sleep.

She goes on rustling and patting the doll, pulling the coverlet on, arranging reeds over her head ... she turns round deliberately to face the audience as Miss Jessel appears at the other side of the lake. The Governess looks up from her reading and sees Miss Jessel, who disappears.

Governess
Flora! Come along!
We must go now, go, and find Miles.

Miles (*shouting, off-stage*)
Hullo! Where are you, you two?

Governess
There he is! Go to him! Go to him!

Miles (*off-stage*)
Hullo!

Flora runs out.

Governess
Miss Jessel! It was Miss Jessel!
She returns too – she too – she too –
And Flora saw, I know she saw, and said nothing!
They are lost! Lost!
I neither save nor shield them.
I keep nothing from them.
Oh I am useless, useless. What can I do?
It is far worse than I dreamed.
They are lost! Lost! Lost!

The scene fades.

16 VARIATION VII

17 SCENE VIII – AT NIGHT

Quint (*unseen*)
Miles! Miles! Miles!

The lights fade in on the front of the house and the tower. Quint is on the tower. Miles in the garden below him, in his night things.

Miles
I'm here ... O I'm here!

Quint
I am all things strange and bold,
The riderless horse,
snorting and stamping on the hard sea sand,
The hero-highwayman plundering the land.
I am King Midas with gold in his hand.

Miles
Gold, O yes, gold!

Quint
I am the smooth world's double face,
Mercury's heels feathered with mischief
and a God's deceit.
The brittle blandishment of counterfeit.
In me secrets and half-formed desires meet.

Miles
Secrets, O secrets!

Quint
I am the hidden life that stirs
When the candle is out;
Upstairs and down, the footsteps barely heard.
The unknown gesture. and the soft, persistent word,
The long sighing flight of the night-winged bird.

Miles
Bird!

Quint
Miles!

Miles
I'm listening.

Quint
Miles!

Miles
I'm here!

Quint
Miles!

Miss Jessel (*unseen*)
Flora! Flora! Come!

Quint
Miles!

The lights come up on Flora at the window and Miss Jessel by the lake.

Flora
I'm here, O I'm here.

Miss Jessel
Come!

Miles
I'm listening, I'm here!

Quint
Miles!

Miss Jessel
Their dreams and ours
can never be one,
They will forsake us.
O come to me! Come!

Flora
Tell me, what shall I see there?

Quint (*to Miles*)
What goes on in your head, what questions?
Ask, for I answer all.

Miss Jessel
All those we have wept for together,
Beauty forsaken in the beast's demesne,
The little mermaid weeping on the sill,

Gerda and Psyche seeking their loves again,
Pandora, with her dreadful box, as well.

Quint (*to Miles*)
What goes on in your dreams?
Keep silent! I know, and answer that too.

Miss Jessel
That knowledge and ours
can never be one.
They will despise us.
O come to me, come!

Quint, Miss Jessel
On the paths, in the woods, on the banks,
by the walls, in the long, lush grass,
or the winter leaves, fallen leaves, I wait.

On the paths, in the woods, on the banks,
by the walls, in the long, lush grass,
or the winter leaves, I shall be there,
you must not fail.

Governess (*approaching*)
Miles! Where are you?

Mrs Grose (*approaching*)
Flora! Are you there?

Miss Jessel
Flora! Come to me!

Flora
Yes! I shall be there ...

Miles
I shall never fail ...

Quint
Come! Miles!

The Governess appears in the porch, Mrs Grose at the window. Quint and Miss Jessel disappear. The Governess runs to Miles.

Governess

Mrs Grose! Go to Flora!

Mrs Grose

Why whatever's going on?
Miss Flora out of bed!

Governess

Miles!
What are you doing here?

Mrs Grose takes Flora away from the window.

Miles

You see, I am bad, I am bad, aren't I?

Miles goes into the house followed by the Governess, as the lights fade.

Disc 2

ACT II**1 VARIATION VIII****2 SCENE I – COLLOQUY AND SOLILOQUY**

*The lights fade in on Quint and Miss Jessel.
The scene is undefined.*

Miss Jessel

Why did you call me from my school-room dreams?

Quint

I call? Not I! You heard the terrible sound of the wild swan's wings.

Miss Jessel

Cruel! Why did you beckon me to your side?

Quint

I beckon? No, not I! Your beating heart to your own passions lied.

Miss Jessel

Betrayer! Where were you when in the abyss I fell?

Quint

Betrayer? No, not I! I waited for the sound of my own last bell.

Miss Jessel

And now what do you seek?

Quint

I seek a friend.

Miss Jessel

She is here!

Quint

No! Self-deceiver.

Miss Jessel

Ah! Quint, Quint, do you forget?

Quint

I seek a friend,
Obedient to follow where I lead,
Slick as a juggler's mate to catch my thought,
Proud, curious, agile, he shall feed
My mounting power.
Then to his bright subservience I'll expound
The desperate passions of a haunted heart,
And in that hour
"The ceremony of innocence is drowned".

Miss Jessel

I too must have a soul to share my woe.
Despised, betrayed, unwanted she must go
For ever to my joyless spirit bound.
"The ceremony of innocence is drowned".

The ghosts come together.

Quint, Miss Jessel

Day by day the bars we break,
Break the love that laps them round,
Cheat the careful watching eyes,

"The ceremony of innocence is drowned",
"The ceremony of innocence is drowned".

The light fades out on Quint and Miss Jessel and fades in on the Governess.

Governess

Lost in my labyrinth I see no truth,
only the foggy walls of evil press upon me.
Lost in my labyrinth I see no truth.
O innocence, you have corrupted me.
Which way shall I turn?
I know nothing of evil, yet I feel it,
I fear it, worse imagine it.
Lost in my labyrinth, which way shall I turn?

The lights fade.

3 VARIATION IX**4 SCENE II – THE BELLS**

The lights fade in on the churchyard with a table tomb and indications of a church.

Miles, Flora *(chanting, off-stage)*

O sing unto them a new song:
let the congregation praise him.
O ye works and days:
bless ye the Lord.

They walk in like choir boys.

O ye rivers and seas and lakes:
bless ye the Lord.
O amnis, axis, caulis, collis,
clunus, crinis, fascis, follis:
bless ye the Lord.
Praise him and magnify him for ever!

The children settle themselves on the tomb as the Governess and Mrs Grose enter.

Mrs Grose

O Miss, a bright morning to be sure.

Governess

Yes.

Miles, Flora

O ye tombstones and trees: praise him.

Mrs Grose

Bright as the Sunday morning bells,
how I love the sound.

Governess

Yes.

Miles, Flora

O ye bells and towers: praise him.

Mrs Grose

And the dear children,
how sweet they are together.

Governess

Yes.

Miles, Flora

O ye paths and woods: praise him.
O ye frosts and fallen leaves: praise him.
O ye dragons and snakes, worms and feathered fowl:
rejoice in the Lord.

Mrs Grose

Come, Miss, don't worry.
It will pass I'm sure.
They're so happy with you.
You're so good to them.
We all love you, Miss.

Miles, Flora

O Mrs Grose, bless ye the Lord:
may she never be confounded.

Governess

Dear good Mrs Grose,
they are not playing,
they are talking horrors.

Mrs Grose

Oh! Never!

Governess

Why are they so charming?
Why so unnaturally good?
I tell you they are not with us,
but with the others.

Mrs Grose

With Quint and that woman?

Governess

With Quint and that woman.

Mrs Grose

But what could they do?

Governess

Do! They could destroy them.

Mrs Grose

Miss! You must write to their uncle.

Governess

That his house is poisoned,
the children mad – or that I am?
I was charged not to worry him.

Mrs Grose

Yes. He does hate worry.

Governess

I shall never write to him.
Can you not feel them round about you?
They are here, there, everywhere,
and the children are with them,
they are not with us.

Mrs Grose

Come, Miss, don't worry. It will pass I'm sure.
They're so happy with you,
you're so good to them.
We all love you so.
Never you mind, we'll be all right, you'll see.

Miles, Flora

O ye paths and woods: bless ye the Lord.
O ye walls and towers: bless ye the Lord.
O ye moon and stars, windows and lakes:
Praise him and magnify him for ever.

Mrs Grose

Come, Miss! It is time we went in.
Come to church, my dear, it will do you good.
Flora! Miles! Come along dears.

*Mrs Grose takes the children off towards the church.
She goes in with Flora. Miles hangs back and then comes
up to the Governess.*

Miles

Do you like the bells? I do!
They're not half finished yet.

Governess

No.

Miles

Then we can talk and you can tell me when
I'm going back to school.

Governess

Are you not happy here?

Miles

I'm growing up, you know.
I want my own kind.

Governess

Yes, you're growing up.

Miles

So much I want to do, so much I might do ...

Governess

But I trust you, Miles.

Miles

You trust me, my dear,
but you think and think ...

of us, and of the others.
Does my uncle think what you think?

Miles goes off into the church.

Mrs Grose, Flora, Miles (from the church)

Praise him and magnify him for ever!

Governess

It was a challenge!
He knows what I know, and dares me to act.
But who would believe my story?
Mrs Grose? No – she's no good.
She has doubts.
I am alone, alone.
I must go away now, while they are at church;
away from those false little lovely eyes;
away from my fears, away from the horrors;
away from this poisoned place; away, away!

The lights fade as she runs away.

5 VARIATION X**6 SCENE III – MISS JESSEL**

*The lights fade in on the school-room. The Governess
enters immediately. Miss Jessel is sitting at the desk.*

Governess

She is here! Here, in my own room!

Miss Jessel

Here my tragedy began, here revenge begins.

Governess

Nearer and nearer she comes,
from the lake, from the stair.

Miss Jessel

Ah, here I suffered, here I must find my peace.

Governess

From the stair, from the passage.

Miss Jessel

Peace did I say? Not peace,
but the fierce imparting of my woe.

Governess

From the passage, into the very heart of my kingdom.

Miss Jessel

I shall come closer, closer, and more often.

Governess

There she sheds her ghastly influence.
She shall not!
She shall not!
I won't bear it!

Miss Jessel

So I shall be waiting, waiting,
hov'ring ready for the child.

The Governess braces herself to speak directly to her.

Governess

Why are you here?

Miss Jessel (rising)

Alas! Alas!

Governess

It is mine, mine, the desk.

Miss Jessel

Alas! Alas!

Governess

They are mine, mine, the children.
I will never abandon them.

Miss Jessel

Alas alas, I cannot rest.
I am weary and I cannot rest.

Governess

Begone! Begone! You horrible, terrible woman!

Miss Jessel disappears. The Governess sinks down in her place.

I can't go – I can't,
but I can no longer support it alone.
I must write to him, write to him now.

She goes to the desk and writes, and then reads what she has written.

Governess (reading)

"Sir – dear Sir – my dear Sir
I have not forgotten your charge of silence,
but there are things that you must know,
and I must see you,
must see and tell you, tell you at once.
Forgive me."
That is all.

The scene fades.

7 VARIATION XI

8 SCENE IV – THE BEDROOM

The lights fade in on Miles, sitting restlessly on the edge of his bed with his jacket and shoes off. The room is lit by a candle.

Miles

Malo, Malo than a naughty boy
Malo in ...

The Governess is seen approaching the room.

I say, what are you waiting for?

She comes in.

Governess

Why Miles, not yet in bed? Not even undressed.

Miles

O I've been sitting, sitting and thinking.

Governess

Thinking? Of what were you thinking?

Miles

Of this queer life, the life we've been living.

Governess

What do you mean by that? What life?

Miles

My dear, you know. You're always watching.

Governess

I don't know, Miles, for you've never told me,
you've told me nothing,
nothing of what happened before I came.
I thought till today that you were quite happy.

Miles

I am. I'm always thinking, thinking.

Governess

Miles, I've just written to your guardian.

Miles

What a lot you'll have to tell him.

Governess

So will you, Miles.

Miles changes his position, but does not answer.

Miles – Dear little Miles,
is there nothing you want to tell me?

Miles shifts again.

Quint (unseen)

Miles – are you listening?

Governess

Miles, what happened at school?
What happened here?

Miles turns away from her.

Quint (unseen)

Miles – I am here.

Governess

Miles, if you knew how I want to help you,
how I want you to help me save you.

Quint (unseen)

Miles – I'm waiting, I'm waiting, waiting, Miles.

Miles shrieks, and the candle goes out.

Governess

O what is it? What is it? Why, the candle's out!

Miles

'Twas I who blew it, who blew it, dear!

The scene fades.

9 VARIATION XII

During this variation the silhouette of Quint may be seen.

Quint

So! She has written.
What has she written?
What has she written?
What has she written?

She has told all she knows.
What does she know?
What does she know?
What does she know?

It is there on the desk.
Easy to take,
easy to take,
easy to take!

10 SCENE V – QUINT

Miles is seen hesitating in his room. He then creeps across the stage to the desk.

Quint

Take it!

Take it!

Take it!

Miles creeps across the stage to the school-room desk.

Quint

Take it!

Take it!

Take it!

Miles takes the letter back again to his bedroom. The lights fade.

11 VARIATION XIII

12 SCENE VI – THE PIANO

Miles is seen sitting at the piano, playing. The Governess and Mrs Grose are hovering about, listening. Flora is sitting on the floor, playing at cat's cradle.

Governess, Mrs Grose

O what a clever boy,
why, he must have practised very hard.

Mrs Grose

I never knew a little boy so good.

Governess

Ah yes, there is no mistake,
he is clever, they both are.

Mrs Grose

They've come on wonderfully
well with you, Miss.

Governess

My dear, with such children anything is possible.

She takes Mrs Grose aside and whispers.

I've done it! I've written it!
It's ready for the post.

Mrs Grose

That's right, Miss. I'm sure that's right.

Governess (*aloud to Miles*)

Go on, dear.
Mrs Grose is enjoying it.
We're all enjoying it.

Governess, Mrs Grose

O what a clever boy!
I never knew a little boy so good.

The Governess stays by the piano, hanging over Miles. He finishes his first piece and turns the pages for the second.

Mrs Grose

And Miss Flora, playing at cat's cradle.
There's a nimble-fingered little girl.

She settles down near Flora.

Mrs Grose, Flora

Cradles for cats
Are string and air.
If you let go
There's nothing there.
But if we are neat
And nimble and clever
Pussy-cat's cradle will
Go on for ever.

During this conversation Miles begins showing off at the piano.

Flora

Mrs Grose, are you tired?

Mrs Grose

Well, my head do keep nodding.
It's this warm room.

Flora

Shut your eyes then and you shall have a cradle ...

Governess

Ah, Miles! Miles!

Flora

... a cradle, Mrs Grose's cradle!

Mrs Grose

And Master Miles's playing.

Flora

Go to sleep! Go to sleep!

Governess

Ah, Miles! Miles!

Flora slips away unnoticed.

Ah, Miles! Miles!

She stops him suddenly.

Governess

Flora! Flora!
Mrs Grose!
Wake up! She is gone!

Mrs Grose

What? Who, Miss?

Governess

Flora's gone, gone out to her.
Come, we must go and find her!

Mrs Grose

Lord, Miss!
But you'll leave the boy?

Governess

O I don't mind that now, he's with Quint!
He's found the most divine little way
to keep me quiet while she went.
Come! Come!

They rush off as Miles goes on playing triumphantly.

13 VARIATION XIV

14 SCENE VII – FLORA

The scene fades in on Flora by the lake, watching. The Governess and Mrs Grose are heard, calling.

Mrs Grose

Flora!

Governess

Flora!

Mrs Grose, Governess

Flora!

Mrs Grose

There she is!
Fancy running off like that,
and such a long way, too,
without your hat and coat.
You are a naughty girl!
Whatever made you leave us all?

Governess

And where, my pet, is Miss Jessel?

Miss Jessel appears on the other side of the lake.

Governess

Ah! She is there!

(pointing)

Look! She is there!
Look, you little unhappy thing!
Look, Mrs Grose! She is there!

Miss Jessel

Flora! Flora! Do not fail me!

Mrs Grose

Indeed, Miss, there's nothing there.

Governess

Only look, dearest woman, don't you see, now, now!

Miss Jessel

Nothing shall they know.

Mrs Grose (*to Flora*)

She isn't there, little lady, nobody is there.

Governess

But look!

Flora

I can't see anybody, can't see anything,
nobody, nothing, nobody, nothing;
I don't know what you mean.

Mrs Grose

There's nobody there.

Miss Jessel

We know all things, they know nothing.
Don't betray me. Silence! Silence!

Mrs Grose

She isn't there.
Why poor Miss Jessel's dead and buried,
we know that, love. It's all a mistake.

Flora

You're cruel, horrible, hateful, nasty.
Why did you come here?
I don't know what you mean.
Take me away!
Take me away!
I don't like her!
I hate her!

Governess

Me!

Mrs Grose

Yes, it's all a mistake,
and we'll get home as fast as we can.
There, there, dearie.
we'll get home as fast as we can.

Governess

Yes! Go! Go! Go!

Miss Jessel

Ah! Flora, Flora, do not fail me. Flora!

Flora

I can't see anybody, can't see anything, nobody, nothing.

I don't know what she means.

Cruel, horrible, hateful, nasty, we don't want you!

We don't want you!

Take me away, take me away from her!

Hateful, cruel, nasty, horrible.

Flora and Mrs Grose go off, comforting one another. The Governess watches them go, while Miss Jessel slowly disappears.

Governess

Ah! my friend, you have forsaken me!

At last you have forsaken me.

Flora, I have lost you.

She has taught you how to hate me!

Am I then horrible?

No! No! But I have failed, most miserably failed,

and there is no more innocence in me.

And now she hates me! Hates me! Hates me!

The scene fades.

15 VARIATION XV**16 SCENE VIII – MILES**

The lights fade in on the house and grounds. Mrs Grose and Flora appear in the porch, dressed for travelling. Flora has her doll and a little bag. The Governess walks towards them. Flora deliberately turns her back. Mrs Grose comes to meet her.

Governess

Mrs Grose.

Mrs Grose

O Miss, you were quite right, I must take her away. Such a night as I have spent –

She cries.

No, don't ask me.

What that child has poured out in her dreams – things I never knew nor hope to know, nor dare remember.

Governess

My dear, I thought I had lost you, thought you couldn't believe me, my dear.

Mrs Grose

I must take her away.

Governess

Yes, go to their uncle. He knows now that all is not well, he has had my letter.

Mrs Grose

My dear, your letter never went, it wasn't where you put it.

Governess

Miles?

Mrs Grose

Miles must have taken it.

Governess

All the same, go, and I shall stay and face what I have to face with the boy.

Mrs Grose goes quickly to Flora and takes her off.

O Miles – I cannot bear to lose you!

You shall be mine, and I shall save you.

Miles saunters on.

Miles

So, my dear, we are alone.

Governess

Are we alone?

Miles

O, I'm afraid so.

Governess

Do you mind, do you mind being left alone?

Miles

Do you?

Governess

Dearest Miles, I love to be with you – what else should I stay for?

Miles

So, my dear, for me you stay?

Governess

I stay as your friend, I stay as your friend. Miles, there is nothing I would not do for you, remember –

Miles

Yes, yes. If I'll do something now for you.

Governess

– to tell me what it is then you have on your mind.

Miles looks desperately round, but cannot see Quint.

Quint (unseen)

Miles!

Governess

I still want you to tell me.

Miles

Now?

Governess

Yes – it would be best, you know.

Quint (unseen)

Beware! Beware!

Miles looks about again.

Governess

What is it, Miles? Do you want to go and play?

Miles

Awfully! I will tell you everything. I will!

Quint

No!

Miles

But not now.

Governess

Miles, did you steal my letter?

Quint appears on the tower.

Quint

Miles! You're mine! Beware of her!

The Governess sees Quint and pushes Miles around so that he cannot see him.

Governess

Did you? Did you?

Miles

No. Yes. I took it.

Governess

Why did you take it?

Quint turns away.

Miles

To see what you said about us.

Quint descends the tower.

Quint

Be silent!

Governess

Miles, dear little Miles, who is it you see? Who do you wait for, watch for?

Quint

Do not betray our secrets!
Beware! Beware of her!

Miles

I don't know what you mean.

Governess

Who is it, who?
Say – for my sake!

Quint

Miles, you're mine!

Miles

Is he there, is he there?

Governess

Is who there, Miles? Say it!

Quint

Don't betray us, Miles!

Miles

Nobody, nothing.

Governess

Who? Who? Who made you take the letter?
Who do you wait for, watch for?
Only say the name
and he will go for ever, for ever.

Quint

On the banks, in the woods, remember Quint!
At the window, on the tower,
when the candle is out,
Remember Quint!
He leads, he watches, he waits, he waits.

Miles

Peter Quint, you devil!

The boy runs into the Governess's arms.

Governess

Ah, Miles, you are saved, now all will be well.
Together we have destroyed him.

Quint

Ah Miles, we have failed.
Now I must go. Farewell! Farewell, Miles!
Farewell!

Governess

No, what is it, what is it?
Miles, speak to me, speak to me!
Why don't you answer?
Miles, Miles, Miles!

She realises the boy is dead and lays him down on the ground.

Ah! Miles! Malo, Malo! Malo than a naughty boy.
Malo, Malo in adversity.
What have we done between us?
Malo, Malo, Malo, Malo.

Libretto

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Richard Farnes conductor

One of the most sought after conductors of his generation, Richard Farnes has been Music Director of Opera North since 2004, conducting many highly-praised opera productions there, including *Otello*, *La traviata*, *Falstaff*, *Peter Grimes*, *The Turn of the Screw*, *The Marriage of Figaro*, *La bohème*, and *Eugene Onegin*, as well as premieres of David Sawer's *Skin Deep* and Simon Holt's *The Nightingale's to Blame*. In 2011, they began an ambitious project to perform Wagner's *Ring* in concert, culminating in performances of the complete cycle in 2015. Richard has a close association with Scottish Opera, and has conducted for Glyndebourne, the Royal Opera House, Covent Garden (London), English National Opera, New Israeli Opera, English Touring Opera, and European Chamber Opera, as well as the BBC Philharmonic, Royal Scottish National Orchestra, and the Scottish Chamber Orchestra.

Richard read Music at King's College, Cambridge, where he was an organ scholar, before studying at the National Opera Studio, Royal Academy of Music (winning two prestigious conducting scholarships), and Guildhall School of Music and Drama, where he conducted the first British production of Rossini's *Journey to Reims*. His recordings include *Duke Bluebeard's Castle* and *Don Carlos* for Chandos Records.

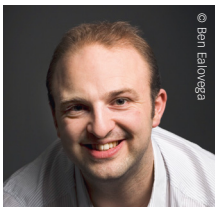
Écarter parmi les plus recherchés de sa génération, Richard Farnes est le directeur d'Opera North depuis 2004 ; il y a dirigé de nombreuses productions très acclamées, notamment *Otello*, *La traviata*, *Falstaff*, *Peter Grimes*, *Le Tour d'érou*, *Les Noces de Figaro*, *La bohème* et *Eugène Onéguine*, ainsi que les créations de *Skin Deep* de David Sawer et *The Nightingale's to Blame* de Simon Holt. En 2011, ils se sont lancés dans un projet ambitieux, donner le *Ring* de Wagner en concert, qui culminera dans des

exécutions de la Tétralogie complète en 2015. Richard Farnes a tissé des liens étroits avec le Scottish Opera, et a dirigé à Glyndebourne, à l'Opéra royal de Covent Garden (Londres), à l'English National Opera, au Nouvel Opéra d'Israël, à l'English Touring Opera et à l'European Chamber Opera ; il s'est produit à la tête de l'Orchestre philharmonique de la BBC, de l'Orchestre royal national d'Ecosse et de l'Orchestre de chambre d'Ecosse.

Richard Farnes a étudié la musique au King's College de Cambridge, où il a été boursier en orgue avant de poursuivre ses études à Londres – au National Opera Studio, à la Royal Academy of Music (où il a remporté deux prestigieuses bourses de direction d'orchestre) et à Guildhall School of Music and Drama (où il a dirigé la première production britannique du *Voyage à Reims* de Rossini). Parmi ses enregistrements, on remarque *Le Château de Barbe-Bleue* et *Don Carlos* chez Chandos Records.

Richard Farnes gehört zu den begehrtesten Dirigenten seiner Generation. Er ist seit 2004 Chefdirigent [Music Director] an der Opera North und dirigierte dort zahlreiche gepriesene Inszenierungen wie zum Beispiel *Otello* [Othello], *La Traviata*, *Falstaff*, *Peter Grimes*, *The Turn of the Screw* [Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen], *Le nozze di Figaro* [Figaros Hochzeit], *La bohème* und *Eugen Onegin* sowie die Uraufführungen von David Sawers *Skin Deep* [Bestechend schön] und Simon Holts *The Nightingale is to blame* [Die Nachtigall trägt die Schuld]. 2011 begannen die Opera North und Richard Farnes ein ehrgeiziges Projekt mit konzertanten Aufführungen von Opern aus Wagners *Ring*, das 2015 in Aufführungen des gesamten Zyklus kulminieren wird. Richard Farnes arbeitet eng mit der Scottish Opera zusammen und dirigierte für Glyndebourne, das Royal Opera House/Covent Garden, die English National Opera, Neue israelische Oper, English Touring Opera und die European Chamber Opera. Er leitete auch das BBC Philharmonic Orchestra, Royal Scottish National Orchestra und Scottish Chamber Orchestra.

Richard Farnes studierte Musik zuerst am King's College, Cambridge (wo er ein Orgelstipendiat war), dann am National Opera Studio und an der Royal Academy of Music (wo er zwei Dirigatstipendien mit hohem Prestigewert erhielt), sowie an der Guildhall School of Music and Drama (wo er die erste britische Inszenierung von Rossinis *Il viaggio a Reims* [Die Reise nach Reims] dirigierte). Zu Richard Farnes' Einspielungen gehören *A kékszakállú herceg vára* [Herzog Blaubarts Burg] und *Don Carlos* für Chandos Records.



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Andrew Kennedy tenor – Prologue / Peter Quint

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden (London), where he performed many solo principal roles, and was also a BBC Radio 3 New Generation Artist. A winner of numerous prizes and awards, including the 2005 BBC Cardiff Singer of the World Rosenblatt Recital Prize and the Royal Philharmonic Society Young Artists' Award (2006), he is equally at home in operatic repertoire and on the concert platform. He has appeared at Royal Opera House, Covent Garden, Glyndebourne Festival, La Scala (Milan), and Opéra de Lyon, among others, in roles such as Tamino (*The Magic Flute*), Flute (*A Midsummer Night's Dream*), Jacquino (*Fidelio*), and Tom Rakewell (*The Rake's Progress*).

Andrew's discography includes *Fidelio*, *Benvenuto Cellini*, and Mozart's Requiem for LSO Live, four albums with the Dante Quartet and Simon Crawford Phillips for Signum Classics, a disc of Gluck, Berlioz and Mozart arias (also for Signum), and recordings for Altara Classics and Landor Records.

Andrew Kennedy a étudié au King's College de Cambridge et au Royal College of Music à Londres. Il a été membre du Young Artists Programme à l'Opéra royal de Covent Garden (Londres), où il a incarné de nombreux rôles principaux en soliste, et a été également « Artiste de la nouvelle génération » de la BBC Radio 3. Lauréat de nombreux prix et récompenses, notamment le prix du Récital Rosenblatt au concours BBC Cardiff Singer of the World (2005) et le prix du Jeune Artiste de la Royal Philharmonic Society (2006), il est aussi à l'aise dans le répertoire lyrique qu'au concert. Il s'est produit à l'Opéra royal de Covent Garden, au Festival de Glyndebourne, à la Scala de Milan et à l'Opéra de Lyon, entre

autres, dans des rôles comme Tamino (*La Flûte enchantée*), Flute (*Le Songe d'une nuit d'été*), Jacquino (*Fidelio*) et Tom Rakewell (*The Rake's Progress*).

La discographie d'Andrew Kennedy inclut *Fidelio*, *Benvenuto Cellini* et le *Requiem* de Mozart chez LSO Live, quatre disques avec le Dante Quartet et Simon Crawford Phillips chez Signum Classics, un disque d'airs de Gluck, Berlioz et Mozart (également chez Signum) et des enregistrements chez Altara Classics et Landor Records.

Andrew Kennedy studierte am King's College in Cambridge und Royal College of Music in London. Er nahm am Förderprogramm des Royal Opera House/Covent Garden (London) für junge Künstler [Young Artists Programme] teil, wo er zahlreiche Hauptrollen sang. Er gehörte auch zu dem mit dem Förderprogramm des Radiosenders BBC Radio 3 [New Generation Artists] ausgezeichneten jungen Musikern. Andrew Kennedy gewann zahlreiche Preise und Auszeichnungen wie z. B. 2005 den Rosenblatt Recital Award beim internationalen Gesangswettbewerb BBC Cardiff Singer of the World sowie 2006 den Preis in der Kategorie Junge Künstler [Young Artists' Award] der Royal Philharmonic Society. Andrew Kennedy fühlt sich sowohl in der Oper als auch auf der Konzertbühne zuhause. Er trat unter anderem im Royal Opera House/Covent Garden, mit der Glyndebourne Festival Opera, im Teatro alla Scala (Mailand) und an der Opéra de Lyon auf und sang dabei Rollen wie z. B. den Tamino (*Die Zauberflöte*), Flaut (*A Midsummer Night's Dream* [Ein Sommernachtstraum]), Jacquino (*Fidelio*) und Tom Rakewell (*The Rake's Progress* [Der Wüstling]).

Zu Andrew Kennedys Diskographie gehören *Fidelio*, *Benvenuto Cellini* und Mozarts Requiem beim Label LSO Live, vier Alben mit dem Dante Quartet und Simon Crawford Phillips für Signum Classics, eine Scheibe mit Arien von Gluck, Berlioz und Mozart (ebenso für Signum) und Einspielungen bei Altara Classics und Landor Records.



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Sally Matthews soprano – The Governess

Sally Matthews, winner of the 1999 Kathleen Ferrier Award, studied at the Guildhall School. She was a member of the Royal Opera Young Artist programme and part of the BBC New Generation Artists scheme. She has given performances at the Glyndebourne Festival, Royal Opera House, Covent Garden, Bayerische Staatsoper, Netherlands Opera, and Vienna Staatsoper, among others, and has collaborated with many of Europe's finest orchestras and conductors including the London Symphony Orchestra, Berlin Philharmonic, Mahler Chamber Orchestra, Chamber Orchestra of Europe, Sir Simon Rattle, Sir Colin Davis, Antonio Pappano, Bernard Haitink, and Michael Tilson Thomas.

Her roles have included Countess (*The Marriage of Figaro*), Fiordiligi (*Così fan tutte*), Sifare (*Mitridate*), Anne Truelove (*The Rake's Progress*), Blanche (*Les Dialogues des Carmélites*), Cavalli's *La Calisto*, the title role in Unsuk Chin's *Alice in Wonderland*, and the Governess (*The Turn of the Screw*).

Also an experienced recitalist and concert performer, her repertoire includes Mahler's Symphony No 2, Beethoven's Symphony No 9, Poulenc's Gloria, Mendelssohn's *Lobgesang*, Brahms' *German Requiem*, Strauss's *Four Last Songs*, and Schumann's *Paradies und die Peri*.

Sally Matthews, qui a remporté le prix Kathleen-Ferrier 1999, a étudié à la Guildhall School (Londres). Elle a été membre du programme Jeunes Artistes de l'Opéra royal et du projet Artistes de la nouvelle génération de la BBC. Elle a chanté entre autres au Festival de Glyndebourne, à l'Opéra royal de Covent Garden, à la Staatsoper de Bavière, à l'Opéra des Pays-Bas et à la Staatsoper de Vienne. Elle a collaboré avec les meilleurs orchestres d'Europe,

tels l'Orchestre symphonique de Londres, l'Orchestre philharmonique de Berlin, l'Orchestre de chambre Mahler, l'Orchestre de chambre d'Europe, et des chefs aussi éminents que Sir Simon Rattle, Sir Colin Davis, Antonio Pappano, Bernard Haitink et Michael Tilson Thomas.

Parmi les rôles qu'elle a incarnés, citons la Comtesse (*Les Noces de Figaro*), Fiordiligi (*Così fan tutte*), Sifare (*Mitridate*), Anne Truelove (*The Rake's Progress*), Blanche (*Dialogues des Carmélites*), *La Calisto* de Cavalli, le rôle titre d'*Alice au pays des merveilles* d'Unsuk Chin et la Gouvernante (*Le Tour d'érou*).

Elle mène également une riche carrière en récital et en concert, et son répertoire inclut la *Deuxième Symphonie* de Mahler, la *Neuvième Symphonie* de Beethoven, le *Gloria* de Poulenc, la *Symphonie Lobgesang* de Mendelssohn, *Un requiem allemand* de Brahms, les *Quatre Derniers Lieder* de Strauss et *Le Paradis et la Péri* de Schumann.

Sally Matthews studierte an der Guildhall School of Music and Drama und gewann 1999 den Kathleen-Ferrier-Preis. Sie nahm am Förderprogramm für junge Künstler am Royal Opera House/Covent Garden und an Förderprogramm des Radiosenders BBC Radio 3 New Generation Artists teil. Sie trat unter anderem beim Glyndebourne Festival, am Royal Opera House/Covent Garden, an der Bayerischen Staatsoper, Nederlandse Opera und Wiener Staatsoper auf und arbeitete mit zahlreichen führenden Orchestern und Dirigenten Europas zusammen wie zum Beispiel dem London Symphony Orchestra, den Berliner Philharmonikern, dem Mahler Chamber Orchestra, dem Chamber Orchestra of Europe, Sir Simon Rattle, Sir Colin Davis, Antonio Pappano, Bernard Haitink und Michael Tilson Thomas.

Zu Sally Matthews Rollen gehörten bisher die Gräfin (*Le nozze di Figaro* [Figaros Hochzeit]), Fiordiligi (*Così fan tutte*), Xiphare/Sifare (*Mitridate*), Anne Truelove (*The Rake's Progress* [Der Wüstling]), Blanche (*Les Dialogues des Carmélites* [Dialoge der Karmelitinnen]) und die Gouvernante (*The Turn of the Screw* [Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen]) sowie die Titelrollen in Cavallis *La Calisto* und Unsuk Chins *Alice in Wonderland* [*Alice im Wunderland*].

Sally Matthews ist auch eine erfahrene Solo- und Orchesterkonzertinterpretin. Zu ihrem Repertoire zählen u. a. Mahlers 2. Sinfonie, Beethovens 9. Sinfonie, Poulencs *Gloria*, Mendelssohns *Lobgesang*, Brahms' *Deutsches Requiem*, Strauss' *Vier letzte Lieder* und Schumanns *Paradies und die Peri*.



Michael Clayton-Jolly treble – Miles

A former member of the New London Children's Choir, Michael Clayton-Jolly currently attends the City of London School and is a chorister with Her Majesty's Chapel Royal Choir at St James' Palace, under Dr Andrew Gant. He has performed with the choir at numerous special events including the 2012 Buckingham Palace carol concert (broadcast on Classic FM), the Queen's Diamond Jubilee National Service of Thanksgiving at St Paul's Cathedral, and the annual Remembrance Sunday Ceremony at the Cenotaph. His opera appearances to date include Miles (*The Turn of the Screw*) for Opéra de Rouen Haute Normandie, a chorister in Catherine Malfitano's production of *Tosca* for English National Opera, *Moth* (*A Midsummer Night's Dream*) for Southgate Youth Opera, and Shepherd boy in *Tosca* at the Royal Opera House, Covent Garden (London). He is taught by Jennifer Lilleystone and recently passed his Grade 3 singing examination with distinction.

Ancien membre du chœur d'enfants New London Children's Choir, Michael Clayton-Jolly étudie actuellement à la City of London School et fait partie du Chœur royal de la Chapelle de Sa Majesté à St James' Palace, sous la direction d'Andrew Gant. Avec ce chœur, il a participé à de nombreux événements exceptionnels comme le concert de chants de Noël 2012 à Buckingham Palace (retransmis sur Classic FM), l'office national de Thanksgiving lors du Jubilé de diamant de la Reine à la cathédrale Saint-Paul, et la cérémonie annuelle du Dimanche du souvenir (Remembrance Sunday) au Cénotaphe. A la scène, il a incarné Miles (*Le Tour d'éroul*) à l'Opéra de Rouen-Haute-Normandie, un choriste dans la production de *Tosca* mise en scène par Catherine Malfitano à l'English National Opera, *Moth* (*Le Songe d'une d'été*) au Southgate Youth Opera et le Pâtre dans *Tosca* à l'Opéra royal de Covent

Garden (Londres). Il étudie auprès de Jennifer Lilleystone et a récemment obtenu le Grade 3 en chant avec mention.

Michael Clayton-Jolly sang früher im New London Children's Choir und besucht derzeit die City of London School. Er ist Chorknabe in dem von Dr. Andrew Grant geleiteten königlichen Chor Her Majesty's Chapel Royal im St James' Palace. Mit diesem Chor trat er zu zahlreichen speziellen Anlässen auf wie z. B. in dem Adventskonzert im Buckingham Palace 2012 (das von dem britischen Radiosender Classic FM übertragen wurde), im Dank-Gottesdienst zum 60. Jahrestag der Krönung Elisabeths II. [Queen's Diamond Jubilee National Service of Thanksgiving] in der St Paul's Cathedral und bei der jährlichen Zeremonie zum Gedenken an den Waffenstillstand von Compiègne (Remembrance Sunday Ceremony) am Londoner Kenotaph. In Opern war Michael Clayton-Jolly unter anderem als Miles (*The Turn of the Screw* [Die Drehung der Schraube, Die sündigen Engel oder Die Besessenen]) an der Opéra de Rouen Haute Normandie, als Chorknabe in Catherine Malfitanos Inszenierung der *Tosca* an der English National Opera, als Motte (*A Midsummer Night's Dream* [Ein Sommernachtstraum]) mit der Southgate Youth Opera und als Hirtenknabe in *Tosca* am Royal Opera House/Covent Garden zu hören. Michael Clayton-Jolly wird von Jennifer Lilleystone unterrichtet und bestand vor Kurzem die Gesangsprüfung Stufe 3 mit Auszeichnung.



Lucy Hall soprano – Flora

Lucy Hall (soprano) is a scholar on the Opera course at the Guildhall School of Music and Drama under the tutelage of Susan McCulloch. She previously achieved a first class honours degree in Music from the Guildhall, winning both the Dove Memorial Prize for being the highest marked graduate of 2010 and also the Ann Wyburd Prize for best lieder.

Lucy enjoys a varied career and has performed across the UK in venues such as The Royal Albert Hall and Barbican Centre, with orchestras including the Royal Philharmonic Orchestra and BBC Concert Orchestra. Performance highlights include the role of Barbarina (*Le Nozze di Figaro*) for the British Youth Opera, the world premiere of Edward Rushton's *Cicadas* with members of the LSO, and Handel's *Messiah*.

Lucy has been awarded the Southwell Choral Society Bursary, the Peggy Oldham Award and an Ian Fleming Charitable Trust Award. She has also won the Best Song Prize in the National Mozart Singing Competition, a Countess of Munster award, a Sybil Tutton award, and the highest prize at the Simon Fletcher Charitable Trust awards.

Lucy Hall (soprano) est boursière du cursus d'opéra à la Guildhall School of Music and Drama (Londres) sous la tutelle de Susan McCulloch. Elle a auparavant terminé le cursus de musique avec félicitations du jury à la Guildhall School, remportant à la fois le prix du Dove Memorial récompensant la meilleure note obtenue en 2010 et le prix Ann-Wyburd pour la meilleure exécution de lieder.

Lucy Hall déploie une carrière variée et s'est produite dans plusieurs salles du Royaume-Uni, notamment au Royal Albert

Hall et au Barbican Centre, avec des orchestres comme le Royal Philharmonic Orchestra et le BBC Concert Orchestra. Parmi ses apparitions marquantes, citons Barbarina (*Les Noces de Figaro*) avec le British Youth Opera, la création mondiale de *Cicadas* d'Edward Rushton avec des membres du LSO et *Le Messie* de Haendel.

Lucy Hall a obtenu la bourse de la Southwell Choral Society, le prix Peggy-Oldham et le prix du Fonds de charité Ian-Fleming. Elle a également remporté le prix de la meilleure mélodie au Concours national de chant Mozart, un prix de la comtesse de Munster, un prix Sybil-Tutton et le prix le plus élevé du Fonds de charité Simon-Fletcher.

Lucy Hall (Sopran) ist eine Studentin im weiterführenden Opernstudiengang der Guildhall School of Music and Drama, London unter der Anleitung von Susan McCulloch. Sie erhielt zuvor von der Guildhall School ihren Honours-Abschluss in Musik (summa cum laude), wo sie 2010 für beste Studienleistung den Dovegedenkenpreis sowie den Ann-Wyburd-Preis für beste Liederinterpretation gewann.

Lucy Halls Arbeitsfeld ist vielfältig. Sie trat in ganz Großbritannien auf. In London war sie zum Beispiel in der Royal Albert Hall und im Barbican Centre zu hören und sang mit solchen Orchestern wie dem Royal Philharmonic Orchestra und dem BBC Concert Orchestra. Zu ihren bemerkenswertesten Engagements gehören die Rolle der Barbarina (*Le nozze di Figaro* [Figaros Hochzeit]) für die British Youth Opera, die Uraufführung von Edward Rushtons *Cicadas* [Zikaden] mit Mitgliedern des London Symphony Orchestra sowie Händels *Messiah* [Der Messias].

Lucy Hall erhielt neben einem Stipendium des Ian Fleming Charitable Trust zwei Stipendien der Southwell Choral Society: die Studienbeihilfe [Bursary] und das Peggy-Oldham-Stipendium. Sie erhielt auch den ersten Preis in der Liederkategorie des britischen Mozart-Gesangswettbewerbs [Mozart Singing Competition], ein Stipendium des Countess of Munster Trust, ein Sybil-Tutton-Stipendium sowie das höchste Stipendium unter den Beihilfen des Simon Fletcher Charitable Trust.



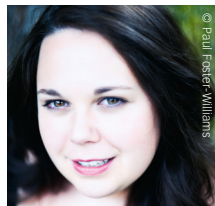
Catherine Wyn-Rogers mezzo-soprano – Mrs Grose

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt award. She continued her studies with Ellis Keeler and now works with Diane Forlano. She appears regularly on the opera stage and has worked with, among others, Scottish Opera, Welsh National Opera, Teatre Real (Madrid), Netherlands Opera, Lyric Opera (Chicago), English National Opera, Royal Opera House, Covent Garden (London), and the Bavarian State Opera (Munich). She made her debut at La Scala (Milan) in Britten's *Peter Grimes*, a work she has also recorded, in the role of Mrs Sedley, for LSO Live under Sir Colin Davis. Catherine's many other recordings include Handel's *Samson*, Mozart's *Vespers*, Vaughan Williams' *Serenade to Music*, Elgar's *The Dream of Gerontius*, and a number of discs for Graham Johnson's Complete Schubert Edition on Hyperion. Catherine also works extensively in recital and oratorio, appearing with the major British orchestras and choral societies. Her recent engagements have included appearances with the Philharmonia, BBC Symphony Orchestra, Netherlands Radio Orchestra, and her debut with the Vienna Philharmonic Orchestra under Sir Roger Norrington.

Catherine Wyn-Rogers a été boursière au Royal College of Music (Londres), étudiant avec Meriel St Clair et remportant plusieurs prix, parmi lesquels le prix Dame-Clara-Butt. Elle s'est perfectionnée auprès d'Ellis Keeler et travaille actuellement avec Diane Forlano. Elle se produit régulièrement sur scène et a travaillé notamment avec l'Opéra d'Écosse, l'Opéra national du Pays de Galles, le Teatro Real de Madrid, l'Opéra des Pays-Bas, le Lyric Opera de Chicago, l'English National Opera et l'Opéra royal de Covent Garden (Londres) et la Staatsoper de Bavière (Munich). Elle a fait ses débuts à la Scala de Milan dans *Peter Grimes* de Britten, un ouvrage qu'elle

a en outre enregistré, dans le rôle de Mrs Sedley, chez LSO Live sous la direction de Sir Colin Davis. Parmi les nombreux autres enregistrements de Catherine Wyn-Rogers figurent *Samson* de Haendel, les *Vêpres* de Mozart, la *Sérénade à la Musique* de Vaughan Williams, *Le Rêve de Géronte* d'Elgar, et de nombreux disques dans l'intégrale Schubert de Graham Johnson chez Hyperion. Catherine Wyn-Rogers chante souvent en récital et en oratorio, apparaissant avec les principaux orchestres et chœurs britanniques. Récemment, elle s'est produite avec l'Orchestre Philharmonia, l'Orchestre symphonique de la BBC, l'Orchestre de la Radio néerlandaise, et a fait ses débuts avec l'Orchestre philharmonique de Vienne sous la direction de Sir Roger Norrington.

Catherine Wyn-Rogers erhielt für ihr Grundstudium ein Stipendium des Royal College of Music, wo sie bei Meriel St. Clair studierte. Sie erhielt dort auch mehrere Preise wie z. B. den Dame Clara Butt Award. Catherine Wyn-Rogers setzte ihre Studien bei Ellis Keeler fort und arbeitet zurzeit mit Diane Forlano. Catherine Wyn-Rogers tritt regelmäßig auf der Opernbühne auf wie z. B. in der Scottish Opera, Welsh National Opera, im Teatro Real (Madrid), in der Nederlandse Opera, Lyric Opera (Chicago), English National Opera, im Royal Opera House/Covent Garden und in der Bayerischen Staatsoper (München). Ihr Debüt am Teatro alla Scala (Mailand) bestritt sie in Britten's *Peter Grimes*, ein Werk, an dessen Einspielung beim Label LSO Live unter der Leitung von Sir Colin Davis sie als Mrs. Sedley beteiligt war. Zu Catherine Wyn-Rogers' zahlreichen anderen Aufnahmen gehören Händels *Samson*, Mozarts *Vesper KV339*, Vaughan Williams *Serenade to Music* [Serenade an die Musik], Elgars *The Dream of Gerontius* [Der Traum des Gerontius], sowie eine Reihe von Scheiben für Graham Johnsons Gesamtausgabe von Schubertliedern bei Hyperion. Catherine Wyn-Rogers ist auch viel in Solokonzerten und Oratorien zu hören und arbeitet dabei mit bedeutenden britischen Orchestern und Singakademien zusammen. Zu ihren Engagements aus letzter Zeit zählen Auftritte mit dem Philharmonia Orchestra, BBC Symphony Orchestra, Hollands Radio Filharmonisch Orkest sowie ihr Debüt mit den Wiener Philharmonikern, das von Sir Roger Norrington geleitet wurde.



Katherine Broderick soprano – Miss Jessel

The winner of the 2007 Kathleen Ferrier Award, Katherine Broderick studied at the Guildhall School of Music and Drama and the National Opera Studio (London). Currently a member of the ENO Young Singers Programme, she studies with Susan McCulloch, and in 2013 represented the United Kingdom in the 2013 Cardiff Singer of the World competition.

As an opera performer, she has appeared at the Royal Opera House, Covent Garden (London) as Ortlinde (*Die Walküre*); Opera North as Woglinde (*Götterdämmerung*); English National Opera as Donna Anna (*Don Giovanni*) and Berta (*The Barber of Seville*); and with Glyndebourne on Tour as First Lady (*The Magic Flute*). Equally at home on the concert platform, she has appeared with the Ulster Orchestra, BBC Philharmonic, Royal Liverpool Philharmonic Orchestra, and the RTÉ National Symphony Orchestra (Ireland); at the BBC Proms in 2007 singing Woglinde with the BBC Symphony Orchestra; and under the direction of Sir Mark Elder, Gianandrea Noseda, and Donald Runnicles. She has presented recitals at the Wigmore Hall (London) with Malcolm Martineau and Eugene Asti, and Opéra de Lille with Simon Lepper, and has given a BBC Radio 3 recital with James Baillieu.

Lauréate du prix Kathleen-Ferrier en 2007, Katherine Broderick a étudié à la Guildhall School of Music and Drama et au National Opera Studio (Londres). Actuellement membre du Programme Jeunes Chanteurs de l'English National Opera, elle étudie avec Susan McCulloch ; en 2013, elle a représenté le Royaume-Uni au concours Singer of the World de Cardiff.

A la scène, elle s'est produite à l'Opéra royal de Covent Garden (Londres) en Ortlinde (*La Walkyrie*) ; à l'Opéra North en Woglinde

(*Le Crépuscule des dieux*) ; à l'English National Opera en Donna Anna (*Don Giovanni*) et en Berta (*Le Barbier de Séville*) ; et avec Glyndebourne on Tour en Première Dame (*La Flûte enchantée*). Aussi à l'aise au concert, elle a chanté avec l'Orchestre de l'Ulster, l'Orchestre philharmonique de la BBC, l'Orchestre philharmonique royal de Liverpool et l'Orchestre symphonique national de la RTE (Irlande). On a pu l'entendre en 2007 aux BBC Proms en Woglinde avec l'Orchestre symphonique de la BBC ; et elle a chanté sous la direction de Sir Mark Elder, de Gianandrea Noseda et de Donald Runnicles. Elle a donné des récitals au Wigmore Hall (Londres) avec Malcolm Martineau et Eugene Asti, à l'Opéra de Lille avec Simon Lepper, et à la BBC Radio 3 avec James Baillieu.

Katherine Broderick gewann 2007 den Kathleen-Ferrier-Preis und studierte an der Guildhall School of Music and Drama und am National Opera Studio (London). Sie nimmt zurzeit am Förderprogramm der English National Opera für junge Gesangssolisten (ENO Young Singers Programme) teil und studiert bei Susan McCulloch. 2013 vertrat sie Großbritannien beim internationalen Gesangswettbewerb BBC Cardiff Singer of the World.

Auf der Opernbühne trat sie im Royal Opera House/Covent Garden als Ortlinde (*Die Walküre*), für die Opera North als Woglinde (*Die Götterdämmerung*), an der English National Opera als Donna Anna (*Don Giovanni*) und Berta (*Il barbiere di Sevilja* [Der Barbier von Sevilla]) und mit der Glyndebourne Touring Opera als Erste Dame (*Die Zauberflöte*) auf. Katherine Broderick fühlt sich ebenso auf der Konzertbühne zu Hause. So trat sie mit dem Ulster Orchestra, dem BBC Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra und dem RTÉ National Symphony Orchestra (Irland) auf und sang unter der Leitung von Mark Elder, Gianandrea Noseda und Donald Runnicles. 2007 war sie bei den BBC Proms zu hören, wo sie mit dem BBC Symphony Orchestra die Woglinde interpretierte. Katherine Broderick gab Solokonzerte in der Wigmore Hall (London), wo sie von Malcolm Martineau und Eugene Asti begleitet wurde, und an der Opéra de Lille, wo sie mit Simon Lepper zusammenarbeitete. Sie bestritt auch ein BBC-Radio-3-Konzert mit James Baillieu.

Orchestra featured on this recording:

First Violin Roman Simovic *	Cello Tim Hugh	Piccolo Sharon Williams	Clarinet Chris Richards	Horn Timothy Jones	Harp Bryn Lewis
Second Violin David Alberman	Double Bass Colin Paris	Oboe Christopher Cowie ^	Bass Clarinet Lorenzo Iosco	Timpani Nigel Thomas	Piano / Celesta Susanna Stranders ^
Viola Paul Silverthorne	Flute Adam Walker	Cor Anglais Christine Pendrill	Bassoon Rachel Gough	Percussion Neil Percy	* Leader ^ Guest Principal

London Symphony Orchestra

Patron Her Majesty The Queen	Principal Conductor Valery Gergiev
Principal Guest Conductors Daniel Harding Michael Tilson Thomas	Conductor Laureate André Previn KBE

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Valery Gergiev became Principal Conductor in 2007 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas, among others. Sir Colin Davis had previously held the position since 1995 and from 2007 became the LSO's first President since Leonard Bernstein. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit lso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin Davis occupait auparavant le poste depuis 1995 et, en 2007, il devint le premier président du LSO depuis Leonard Bernstein. Chaque année, l'Orchestre donne de nombreux concerts à travers le monde, tout en se produisant plus souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements

devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site lso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev wurde 2007 zum Chefdirigenten ernannt und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen. Sir Colin Davis hatte diese Position seit 1995 inne und wurde 2007 zum ersten Präsidenten des London Symphony Orchestra seit Leonard Bernstein erkoren. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen und mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: lso.co.uk

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