

SYDNEY
SYMPHONY
ORCHESTRA

David Robertson conducts Britten's

Peter Grimes

OPERA IN CONCERT

25 & 27 JULY

SYDNEY OPERA HOUSE


sydney symphony
orchestra
David Robertson
The Lloyds Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

THURSDAY 25 JULY, 7PM
SATURDAY 27 JULY, 7PM
.....
SYDNEY OPERA HOUSE CONCERT HALL

David Robertson conducts Britten's
Peter Grimes
Opera in Concert

David Robertson *conductor*

Stuart Skelton *tenor* Peter Grimes

Nicole Car *soprano* Ellen Orford

Alan Held *baritone* Balstrode

Deborah Humble *contralto* Auntie

Jacqueline Porter *soprano* Niece 1

Cleo Lee-McGowan *soprano* Niece 2

Christopher Richardson *bass* Swallow

Elizabeth Campbell *mezzo-soprano* Mrs (Nabob) Sedley

Michael Honeyman *baritone* Ned Keene

Robert Macfarlane *tenor* Bob Boles

John Longmuir *tenor* Rev. Horace Evans

Jud Arthur *bass* Hobson

Joshua Scott John the Apprentice

Sydney Philharmonia Choirs

BENJAMIN BRITTEN (1913–1976)

Peter Grimes, Op.33



Saturday's concert will be broadcast
live on ABC Classic and again on
1 December at 7pm.

.....
Pre-concert talk by Alastair McKean in
the Northern Foyer at 6.15pm.

.....
Estimated durations: Prologue and
Act I – 54 minutes, 20 minute interval,
Act II – 50 minutes, Act III – 40 minutes.

.....
The concert will conclude at
approximately 10.05pm

.....
These performances are supported by
Bennelong, iconic Australian dining in
the Sydney Opera House.

.....
These performances of *Peter Grimes*
by Benjamin Britten with Libretto by
Montagu Slater, derived from a poem
by George Crabbe, are given by
permission of Hal Leonard Australia Pty.
Ltd. exclusive agent for Boosey &
Hawkes Music Publishers Ltd of London.



Principal Partner



Kirill Gerstein in Recital

Program includes works by:
**LISZT, BEETHOVEN, JANÁČEK, ADÈS,
DEBUSSY, KOMITAS and RAVEL**

Kirill Gerstein piano

Mon 5 Aug, 7pm
City Recital Hall



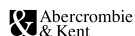
Kirill Gerstein performs Grieg

SIBELIUS En Saga
GRIEG Piano Concerto in A minor
BERLIOZ Symphonie fantastique

David Robertson conductor
Kirill Gerstein piano

Abercrombie & Kent
Masters Series
Wed 7 Aug, 8pm
Fri 9 Aug, 8pm
Sat 10 Aug, 8pm

Sydney Town Hall



Kirill Gerstein performs Ravel and Gershwin

RAVEL Le Tombeau de Couperin
RAVEL Piano Concerto for the left hand
GERSHWIN Piano Concerto in F

David Robertson conductor • Kirill Gerstein piano

Thu 8 Aug, 1.30pm
Sydney Town Hall



Berlioz's Symphonie Fantastique

SIBELIUS En Saga
BERLIOZ Symphonie fantastique

David Robertson conductor

Fri 9 Aug, 11am
Sydney Town Hall



Mozart's Symphony No.29

MOZART Sinfonia concertante in E flat
for four winds, K297b
MOZART Symphony No.29

Andrew Haveron conductor • David Papp oboe
Francesco Celata clarinet • Euan Harvey horn
Fiona McNamara bassoon

Mozart in the City
Thu 15 Aug, 7pm
City Recital Hall
Tea & Symphony
Fri 16 Aug, 11am
Sydney Opera House



Star Wars: Return of the Jedi in Concert

Luke Skywalker heads a mission to rescue Han Solo
from the clutches of Jabba the Hutt and faces
Darth Vader one last time, with John William's
iconic score played live to film. *Classified PG.*

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Sydney Symphony Presents
Thu 15 Aug, 8pm
Fri 16 Aug, 8pm
Sat 17 Aug, 2pm
Sat 17 Aug, 8pm
Sydney Opera House



Schubert, Liszt and Ledger

SIMONE YOUNG'S VISIONS OF VIENNA

LEDGER Two Memorials
(for Anton Webern and John Lennon)
SCHUBERT arr. Liszt Wanderer Fantasy
LISZT Dante Symphony

Simone Young conductor
Louis Lortie piano
Cantillation

Meet the Music
Wed 21 Aug, 6.30pm
Sydney Opera House



Schubert and Liszt

SIMONE YOUNG'S VISIONS OF VIENNA

SCHUBERT The Devil's Pleasure Palace: Overture
SCHUBERT arr. Liszt Wanderer Fantasy
LISZT Dante Symphony

Simone Young conductor
Louis Lortie piano
Cantillation

Thursday Afternoon Symphony
Thu 22 Aug, 1.30pm
Emirates Metro Series
Fri 23 Aug, 8pm
Great Classics
Sat 24 Aug, 2pm
Sydney Opera House





David Robertson *conductor*

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized.

Following the Autumn 2018 European tour with the Sydney Symphony Orchestra, Robertson kicks off his valedictory 2019 season as its Chief Conductor and Artistic Director. In the 2018-19 season, Robertson returns to the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, and Czech Philharmonic. He continues rich collaboration with the New York Philharmonic, and conducts the Toronto and Montreal Symphony Orchestras, Cincinnati and Dallas Symphony Orchestras, and the Juilliard Orchestra, where he begins his tenure as Director of Conducting Studies, Distinguished Visiting Professor.

Robertson recently completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, where he solidified its status as among the nation's most enduring and innovative, established fruitful relationships with a spectrum of artists, and garnered a 2014 Grammy Award for the Nonesuch release of John Adams' *City Noir*.

Robertson has served in artistic leadership positions at the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble InterContemporain; as Principal Guest at the BBC Symphony Orchestra; and as a Perspectives Artist at Carnegie Hall, where he has conducted numerous orchestras. He appears regularly with the Royal Concertgebouw Orchestra, Czech Philharmonic, Bayerischer Rundfunk, and other major European orchestras and festivals.

In spring 2018, Robertson built upon his deep relationship with The Metropolitan Opera, conducting the premiere of Phelim McDermott's celebrated *Così fan tutte*. Since his 1996 debut, *The Makropulos Case*, he has conducted a breathtaking range of projects, including the Met premiere of John Adams' *The Death of Klinghoffer* (2014); the 2016 revival of Janáček's *Jenůfa*; and many favorites. Robertson has frequent projects at the world's most prestigious opera houses, including La Scala, Théâtre du Châtelet, San Francisco and Santa Fe Operas.

Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l'Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at festivals ranging from Aspen to Tanglewood to Lucerne.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



Stuart Skelton

Peter Grimes

Grammy nominee and winner of the 2014 International Opera Awards for Best Male Singer as well as two Helpmann Awards, Stuart Skelton's repertoire encompasses roles including Wagner's Tristan, Lohengrin, Parsifal, Rienzi, Siegmund (*Die Walküre*) and Erik (*The Flying Dutchman*), Strauss's Kaiser (*Die Frau ohne Schatten*) and Bacchus (*Ariadne auf Naxos*), Janáček's Laca (*Jenůfa*), Saint-Saens' Samson, Beethoven's Florestan and Verdi's Otello.

He appears regularly on the leading concert and operatic stages of the world, including Berlin, London, Los Angeles, Munich, New York, Paris, Tokyo, Vienna and Sydney, with orchestras including the Berlin Philharmonic, Boston Symphony, Los Angeles Philharmonic, London Symphony, Vienna Philharmonic, Sydney, Adelaide, Melbourne, Tasmanian and West Australian Symphony Orchestras, and at the BBC Proms and Edinburgh Festival.

He has sung with such acclaimed conductors as Vladimir Ashkenazy, Daniel Barenboim, Jiří Bělohlávek, James Conlon, Sir Andrew Davis, Edward Gardner, Asher Fisch, Vladimir Jurowski, Christoph von Dohnányi, Mariss Jansons, Philippe Jordan, James Levine, Fabio Luisi, Lorin Maazel, Sir Charles Mackerras, Sir Simon Rattle, David Robertson, Donald Runnicles, Michael Tilson-Thomas and Simone Young.

Recent performances have included Siegmund at the Royal Opera House Covent Garden, The Metropolitan Opera New York, Bavarian State Opera Munich, and with the London Philharmonic Orchestra, *Fidelio* at the BBC Proms and La Scala, Milan, *Peter Grimes* at both Edinburgh and Brisbane Festivals, *Parsifal* with the Berlin Philharmonic Orchestra, Tristan (*Tristan und Isolde*) for the Metropolitan Opera, West Australian Symphony, English National Opera and at the Baden-Baden Festival, *Lohengrin* for Opéra National de Paris, Laca for Bavarian State Opera, *The Song of the Earth* with the Metropolitan Opera Orchestra, London Symphony Orchestra and Bavarian Radio Symphony Orchestra, *The Dream of Gerontius* with the BBC Symphony and Melbourne Symphony Orchestra, and the title role in *Otello* at the Metropolitan Opera, with the Bergen Philharmonic Orchestra and at the Festival Hall, Baden Baden.

Stuart Skelton's appearance is generously supported by The Hon Jane Mathews AO.



Nicole Car

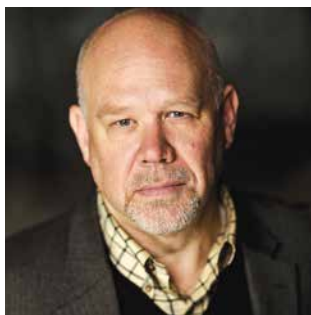
Ellen Orford

Australian soprano Nicole Car performs at such prestigious venues as the Royal Opera House Covent Garden, Semperoper Dresden and Paris Opera.

Recent appearances have included Donna Elvira in Ivo van Hove's new production of *Don Giovanni* conducted by Philippe Jordan at the Paris Opera [Garnier], Micæla in *Carmen* at Opéra Bastille, Tatiana in *Eugene Onegin* with the Deutsche Oper, Berlin, and the Bavarian State Opera in Munich [a role she will also sing in Montreal next year], as Marguerite in *Faust* and Violetta in *La traviata* in Marseilles and as Mimì in *La bohème*, her Metropolitan Opera debut. She sings Elisabetta di Valois in *Don Carlo* conducted by Fabio Luisi at the Bastille in November.

Nicole Car has performed for Opera Australia on several occasions, including the title roles in *La traviata*, *Thaïs* and *Luisa Miller* (for which she won her first Helpmann Award). CDs include a second solo album of opera arias, *Heroines*, with Richard Tognetti and the Australian Chamber Orchestra. Her first aria album, *The Kiss*, debuted at number one on the Australian classical charts.

After completing her Bachelor of Music at the Victorian College of the Arts, Nicole Car won the 2007 *Herald-Sun Aria*. She was the 2012 winner of the ASC Opera Awards and the 2013 winner of the international *Neue Stimmen* competition in Germany. Her professional debut took place in 2009 [Donna Anna in Victorian Opera's *Don Giovanni*]. She made her American debut in Dallas in 2014 as the Countess in *The Marriage of Figaro*.



Alan Held

Balstrode

Recognized as one of the leading singing actors today, American bass-baritone Alan Held has appeared in major roles in the world's finest opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, Canadian Opera Company, the Royal Opera House, Paris Opera, Teatro alla Scala, Vienna State Opera, and the Munich State Opera. His many roles include Wotan in Wagner's *The Ring Cycle*, the title roles in *Wozzeck* and *Der fliegende Holländer*, Kurwenal in *Tristan und Isolde*, Hans Sachs in *Die Meistersinger von Nürnberg*, Scarpia in *Tosca*, Leporello in *Don Giovanni*, the Four Villains in *Les Contes d'Hoffman*, Jochanaan in *Salome*, Don Pizzaro in *Fidelio*, Orestes in *Elektra*, and Balstrode in *Peter Grimes*.

Equally at home on the concert stage, Mr. Held has performed with the Chicago Symphony Orchestra, Cleveland Orchestra, Pittsburgh Symphony, National Symphony Orchestra, Met Opera Orchestra, Los Angeles Philharmonic, BBC Symphony Orchestra, Orchestre de Paris, and Berliner Philharmoniker. He has also appeared at the Salzburg, Tanglewood, and Saito Kinen festivals and at the BBC Proms.

A native of Washburn, Illinois, Mr. Held received his vocal training at Millikin University and at Wichita State University where he was most recently named Associate Professor, The Ann and Dennis Ross Faculty of Distinction. He is a recipient of numerous honours and awards including the Birgit Nilsson Prize and the 2014 Dora Mavor Moore Award for Outstanding Male Performance in an Opera, and is also a noted clinician who regularly gives master classes at Yale University.



Deborah Humble

Auntie

Mezzo-Soprano Deborah Humble is one of Australia's most successful international artists.

As a Principal Mezzo with the State Opera of Hamburg, she sang Zenobia (*Radamisto*), Bradamante (*Alcina*), Hansel (*Hansel and Gretel*), Page (*Salome*), Suzuki (*Madame Butterfly*), Olga (*Eugene Onegin*) and Malik for the German premiere of Henze's *L'Upupa*.

But it was for her Wagner roles in Hamburg's *Ring Cycle* that she received universal acclaim. Conducted by Simone Young and directed by Claus Guth, Deborah began with Erda in *Das Rheingold* in 2008 and went on to sing Schwertleite in *Die Walküre*, Erda in *Siegfried* and both 1st Norn and Waltraute in *Götterdämmerung*. She recorded these roles for the Oehms record label and, in early 2011, repeated the roles in two complete cycles.

Her international engagements include appearances with Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, Hong Kong Philharmonic Orchestra, Singapore Lyric Opera, Seattle Symphony, Auckland Philharmonia Orchestra, Stuttgart Philharmonic, Hamburg Philharmonic, London Mozart Players, British Youth Opera and the Théâtre du Châtelet in Paris.

Most recently, Deborah Humble has appeared in Strauss' *Elektra* and Honegger's *Jeanne d'Arc au Boucher* in Hamburg, *Das Rheingold*, *Siegfried* and Beethoven's Symphony No.9 in Hong Kong, *Siegfried* in Boston, Mahler's Symphony No.8 in Singapore, Bruni's Symphony No.1 (*Ringparabel*) in Minsk, *Parsifal* and Verdi's Requiem in the UK, *Bluebeard's Castle* and Elgar's *The Kingdom* in Melbourne, Mozart's Requiem in Brisbane *Tristan und Isolde* in Mexico City and *Der fliegende Holländer* in Lille.

Deborah Humble's appearance is supported by Jan Bowen AM.



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Jacqueline Porter

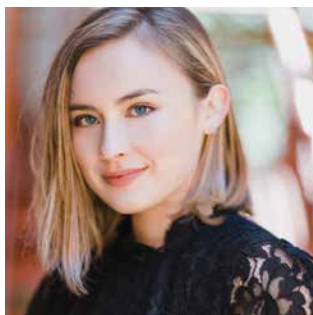
Niece 1

Soprano Jacqueline Porter appears regularly with Australia's major symphony orchestras and choral societies. She has worked with celebrated conductors including Sir Neville Marriner, Vladimir Ashkenazy, Sir Andrew Davis, Richard Egarr and Oleg Caetani, and her recitals and concerts are frequently broadcast on ABC Classic.

Jacqueline's extensive concert repertoire features Haydn's Nelson Mass, Bach Passions and Cantatas, Berlioz *Les Nuits d'été*, Britten *Les Illuminations*, Grieg *Peer Gynt*, Rachmaninov *Vocalise* and *The Bells*, Mozart *Exsultate Jubilate*, Beethoven Symphony No. 9 and Mass in C, Crobyle in *Thais*, Fauré and Brahms *Requiem*, Mahler Symphony No. 4, Enescu *Vox Maris* and Mozart and Haydn concert arias. Her performance of Prokofiev *The Ugly Duckling*, with Vladimir Ashkenazy and Sydney Symphony Orchestra has been released on CD.

Her opera roles include Susanna (*The Marriage of Figaro*), Despina (*Così fan tutte*), Princess (*The Sleeping Beauty*), Drusilla (*L'Incoronazione di Poppea*), L'Amour (*Orphée et Eurydice*), Saskia and Hendrickje Stoffels (*Rembrandt's Wife*), Clorinda (*Il Combattimento di Tancredi e Clorinda*), all for Victorian Opera; Gretel in *Hansel and Gretel* for State Opera South Australia, the title role in Peri's *L'Euridice* and *La Pellegrina* (Woodend Winter Arts Festival) and the title role in *Susanna* (Handel), Cleopatra in *Alexander Balus* and Iphis in *Jeptha 'The Vow'* for Handel in the Theatre.

This year Jacqueline will perform Mozart Requiem, *Messiah* and in a Town Hall concert with Melbourne Symphony; at Canberra Symphony's Opera Gala; *The Marriage of Figaro* (excerpts) with the Australian Classical & Romantic Orchestra and *St Matthew Passion* with Melbourne Bach Choir.



Cleo Lee-McGowan

Niece 2

Cleo has been a recipient of the Joseph Sambrook Opera Scholarship through Melba Opera Trust since 2017. She has performed the role of Gretel in *Hansel and Gretel* with Victorian Opera, both in their 2018 Melbourne season and their 2017 regional tour of Victoria. During this tour, she also sang in the concert *Heroes and Villains*, and in the premiere of Gordon Kerry's *The Snow Queen*. In 2018 Cleo was a soloist with the Tasmanian Symphony Orchestra in Mendelssohn's *A Midsummer Night's Dream*. She was also a soloist in the concert *Twilight Under the Dome* raising funds for the Asylum Seeker Resource Centre. In 2018, Cleo was a finalist in the IFAC Handa Australian Singing Competition and was the recipient of the Guildhall School of Music and Drama Award, Pasqualina Lipari Prize, Sydney Symphony Orchestra Award, Sydney Philharmonia Choirs Prize and Audience Prize. In 2017, Cleo was featured as a soloist in a live broadcast on ABC Classic in celebration of International Women's Day. Cleo holds a Bachelor of Music with First Class Honours from the University of Melbourne, majoring in Performance, as well as taking language studies in French and Italian. She received a number of scholarships during her tertiary education. Whilst completing her studies, Cleo was a soloist and co-curator of *Musical Maverick: Five Concerts in Tribute to Grainger*, and performed Strauss' Four Songs Op. 27 with the Melbourne Philharmonia Project.



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Christopher Richardson

Swallow

Christopher Richardson studied piano at the Tasmanian Conservatorium of Music, before graduating with a Bachelor of Music majoring in Classical Vocal Performance. Christopher has been the recipient of the Royal Melbourne Philharmonic Aria Award, 'The Frances MacEachron Award' at The Oratorio Society of New York's Solo Competition at Carnegie Hall, New York and studied at the Lisa Gasteen National Opera School on a scholarship awarded by the Wagner Society of New South Wales.

On the concert stage, Christopher has appeared with the Auckland Philharmonia Orchestra, Melbourne Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, Sydney Philharmonia Choirs, Perth Symphonic Chorus, Royal Melbourne Philharmonic Choir and Orchestra, Festival of Voices, The Choir of St James King Street Sydney, St Andrews Cathedral Choir Sydney, Sydney University Graduate Choir, Newcastle University Choir, Canberra Choral Society, and Allegri Ensemble.

On the opera stage, Christopher has appeared with Pinchgut Opera, Opera Queensland, and in staged productions of Handel's oratorio with Handel in the Theatre, Canberra.

Recent engagement highlights include *The Enchanted Island* (10 Days on the Island Festival, Tasmania), Handel's *Messiah* at City Recital Hall, Angel Place Sydney; *The Genius of J S Bach* at Melbourne Recital Centre; Beethoven Mass in C for Victoria Chorale, Brahms' Requiem for the Festival of Voices in Tasmania; and Fauré's Requiem with Perth Symphonic Chorus. Christopher also features on a CD of Calvin Bowman art songs, *Real and Right and True* released on the Decca label last year.



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Elizabeth Campbell *Mrs (Nabob) Sedley*

Elizabeth Campbell has performed with all the major Australian opera, choral and orchestral organisations and on the recital stage. Her concert repertoire includes all the major choral works including the Bach Passions, *B Minor Mass* and *Christmas Oratorio*, Handel's *Messiah*. Her recital repertoire includes works by contemporary Australian composers such as Peter Sculthorpe, Richard Mills, Ross Edwards and Graeme Koehne. She has performed Handel's *Messiah* at the Royal Opera House, Covent Garden, toured the USA with the Sydney Symphony, given recitals at the Wigmore Hall, Den Haag and Antwerp and performed regularly with the BBC Singers.

Opera performances include leading roles in *Carmen*, *Aida* (Helpmann Award), *The Ring Cycle*, *Salome*, *Elektra*, *Rigoletto*, *Il Trovatore*, *Peter Grimes*, *The Turn of the Screw*, *Lulu*, *Werther*, *Xerxes*, *Giulio Cesare*, *Alcina*, *La clemenza di Tito*, *Boris Godunov*, *The Rake's Progress*, *Il tritico*, *Die Meistersinger von Nürnberg*, *Les Troyens*, *Les contes d'Hoffmann*, *Hansel and Gretel*, *La forza del destino*, *Nabucco*, *Madama Butterfly* (2 Green Room Awards), *Die Fledermaus*, *L'incoronazione di Poppea*, *Capriccio*, *Andréa Chénier*, *Little Women*, *Dead Man Walking* (Helpmann Award) and the world premières of *Summer of the Seventeenth Doll*, *Batavia*, *The Love of the Nightingale* and *Lindy*.

Elizabeth's recordings include Mahler's Symphony No.2 and *Song of the Earth*, Elgar's *Sea Pictures*, Beethoven's *Missa Solemnis* and Symphony No.9, Koehne's *Three Poems of Byron*, *Lindy*, *Hansel and Gretel*, *Messiah*, *Woman's Song*, *Banquo's Buried* and State Opera's *Ring Cycle*.



© ANDREW KESHAN

Michael Honeyman *Ned Keene*

A graduate of both the Australian National University, Canberra and the Australian Opera Studio, Perth, Michael Honeyman began his career singing roles such as Lescaut (*Manon*), Eisenstein (*Die Fledermaus*), Peter (*Hansel and Gretel*), Raul St. Bricioche (*The Merry Widow*), Publio (*La Clemenza di Tito*), Nardo (*La Finta Giardiniera*), Macheath (*The Threepenny Opera*), Sam (*Trouble in Tahiti*), and Salieri (*Mozart and Salieri*).

Now a principal artist with Opera Australia Michael's roles include the title roles of *Wozzeck*, *Simon Boccanegra*, and *King Roger* (Green Room Award for Male Lead in an Opera and a Helpmann Award nomination), Ortel (*Die Meistersinger von Nürnberg*), Miller (*Luisa Miller*), Escamillo (*Carmen*), Ford (*Falstaff*), Di Luna (*Il Trovatore*), Sharpless (*Madama Butterfly*), Amfortas (*Parsifal*), Amonasro (*Aida*), Sciarone (*Tosca*) and Donner (*Das Rheingold*). Michael has also worked with both West Australian Opera and State Opera of South Australia, Valentin (*Faust*) and performed in Beethoven's 9th Symphony as part of the 40th birthday celebrations of the Sydney Opera House.

On the concert platform Michael's repertoire includes Ned Keene (Brisbane Festival), *Elijah* with the Sydney Philharmonia Choirs, Mozart Requiem and Mass in C Minor, Handel *Messiah*, Rachmaninov *Vespers*, as well as recitals for ArtSong Perth and ABC FM radio. In 2013 Michael was presented with the Australian Opera Auditions Committee Dame Joan Sutherland Scholarship, which enabled him to travel to New York, receiving instruction from leading opera conductors, teachers and coaches, and gaining insight into one of the world's leading opera houses, The Metropolitan Opera.



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Robert Macfarlane

Bob Boles

Robert Macfarlane studied at the Elder Conservatorium in Adelaide and subsequently at the Hochschule für Musik, 'Felix Mendelssohn-Bartoldy', Leipzig as winner of the Thomas Elder Overseas Scholarship.

His recent engagements have included his directorial debut with *Radamisto* (Handel) for Apollo Opera Collective; Steve Hart (*Ned Kelly*) with Lost and Found Opera; The Song Company for Brett Dean's *Hamlet* at the Adelaide Festival; *Messiah* for New Zealand Symphony Orchestra, Auckland Choral Society and Perth Symphonic Chorus; *St Matthew Passion* (Evangelist) with Sydney Philharmonia Choirs; *The Japanese Princess* and *Coronation of Poppea* for Lyric Opera; *Carmina Burana* and *Belshazzar* (Handel) with Adelaide Philharmonic Chorus; and Monteverdi's *Orfeo* (arranged Kats-Chernin) with Melbourne Symphony Orchestra.

2018 saw Robert co-create *More Guilty than the Poet* for Cirkidz, perform the roles of Kunz Vogelgesang in *Die Meistersinger von Nürnberg* for State Opera South Australia, Ulrich Eisslinger in *Die Meistersinger von Nürnberg* for Opera Australia and Tanzmeister in *Ariadne auf Naxos* with Simone Young conducting in Brisbane.

Robert made his European Opera Debut as Ircano in Hasse's *Semiramide* in Graz and Leipzig. Further appearances include Tybalt in Boris Blacher's *Roméo et Juliette* (Opera de Lyon); Monostatos (*The Magic Flute*) for West Australian Opera; Orfeo (Peri's *Euridice*) for Woodend Winter Arts Festival; the title role in Rameau's *Pygmalion* for the Peninsula Festival; Beppe (*Pagliacci*) and 3rd Jew (*Salome*) for State Opera South Australia; Acis (*Acis and Galatea*) in Malaysia and Singapore; and Echo and Pastore in *L'Orfeo* with the Australian Brandenburg Orchestra.



© ANDREW KESHAN

John Longmuir

Rev. Horace Adams

One of Australia's most acclaimed young tenors, John Longmuir was born in Edinburgh, Scotland. His operatic studies took place at the Australian Opera Studio.

John's awards encompass all of Australia's major competitions, having won the prestigious Herald-Sun Aria, the Opera and Arts Support Group Scholarship and the inaugural Joan Sutherland and Richard Bonyngel Bel Canto Award.

After making his professional debut as Ismaele in *Nabucco* in Tokyo Japan, he joined Opera Australia.

John has sung all the major leggiero repertoire for national company including: Tamino in *The Magic Flute*, Narciso in *Il Turco in Italia*, Don Ottavio in *Don Giovanni*, Ernesto in *Don Pasquale*, Camille in *The Merry Widow*, Almaviva in *The Barber of Seville*, Nemorino in *L'Elisir d'amore*, Fenton in *Falstaff*, Beppe in *Pagliacci* and many others. John has also appeared with West Australian Opera as Almaviva and Camille in *The Merry Widow*.

Concert highlights include: *Carmina Burana* with the Melbourne Symphony Orchestra and the New National Theatre in Tokyo, *Elijah* with Sydney Philharmonia Choirs, Bach's Mass in B minor with the Queensland Symphony Orchestra, Rossini's *Stabat Mater* with West Australian Symphony Orchestra, Handel's *Israel in Egypt* with the Berliner Cappella and Faure's *La naissance de Vénus* at the Konzerthaus Berlin. In 2012 and 2014, John was invited to sing Grimoaldo in concert performances of Handel's *Rodelinda* under Richard Bonyngel, now available as a commercial recording.

In late 2018, John sang Camille for State Opera of South Australia; 2019 engagements include principal roles in *Turandot*, *Salome*, *Wozzeck*, *Il viaggio a Reims* and *Anna Bolena* for Opera Australia.



Jud Arthur Hobson

New Zealand-born Jud Arthur has been Australian-based since 2003. He has sung over 40 operatic roles for Opera Australia, West Australian Opera, Victorian Opera,

State Opera of South Australia and Opera Queensland as well as frequently returning to New Zealand Opera. A particular highlight for Jud was creating the roles of Hunding and Fafner in Opera Australia's 2013 *Der Ring des Nibelungen* – for which he received critical acclaim.

Concert performances have included the Requiems of Verdi, Mozart and Fauré, Beethoven's Symphony No.9, Handel's *Messiah* and Haydn's *Creation* with all the major Australasian Symphony Orchestras.

Jud's singing of the New Zealand National Anthem is featured regularly at international sporting events – especially Rugby Union test matches involving the All Blacks. He had the honour of singing at the launch of the New Zealand America's Cup defence.

Prior to his operatic career, Jud was a state rugby player for Otago in New Zealand's national competition. His success there saw him poached by the Mirano Rugby Club in Italy where he played for 3 years.

Jud is also a farrier and a former New Zealand Under-21 Show Jumping Champion.

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises of four regular choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

Brett Weymark Artistic and Music Director
Elizabeth Scott Music Director, VOX
Marlowe Fitzpatrick Assistant Chorus Master and Principal Rehearsal Pianist

The choirs perform in the Sydney Symphony Orchestra's subscription series every year. In 2018 Sydney Philharmonia Choirs performed in *Beethoven Mass in C*, *The Bernstein Songbook*, *Verdi's Requiem*, *The Last Days of Socrates*, *Beethoven Nine* and *Last Night of the Proms*.

Highlights of Sydney Philharmonia Choirs own concert series this year include *Bach and Mozart* at Easter, *Music from the Movies*, *Dvořák's Requiem*, and *Messiah* in December as well as *PopUp Sing*, their free singing workshops held at Carriageworks and Riverside Theatre.

For more information visit sydneyphilharmonia.com.au

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Benjamin Britten (1913–1976)

Peter Grimes, Op.33

Britten had been in the United States for nearly two years by 1941, when he wrote from southern California to a friend in England, 'I *am* homesick, & really only enjoy scenery that reminds me of England.'

The scenery haunting Britten was the coastline in his native county of Suffolk, of which he had been reminded while reading an article by novelist E M Forster about the poetry of George Crabbe, who flourished in the late 18th and early-19th centuries, and was a native of the Suffolk town of Aldeburgh (where Britten and Pears would ultimately settle and found their festival). Forster describes it as 'a bleak little place' with its 'flint-towered church', the 'wallop the sea makes as it pounds the shingle', and, near the estuary, 'the expanses of mud, the saltish commons, the marsh-birds crying.' Pears later said that this 'stirred Ben so deeply that he felt he couldn't stay in America anymore' and they returned soon after; at the time Britten wrote to an American patron, 'We've just rediscovered the poetry of George Crabbe (all about Suffolk!) & are very excited – maybe an opera one day – !'

Crabbe's 1810 collection of poems, *The Borough*, was based on events and characters in his home town. 'Peter Grimes', which caught Britten's imagination, is the tale of 'a savage fisherman who murdered his apprentices and was haunted by their ghosts', to which brutality the townsfolk culpably turn a blind eye: '... and some, on hearing cries, said calmly "Grimes is at his exercise"'. But Britten was determined that his Grimes should be 'a character of vision and conflict...a tortured idealist, rather than the villain he was in Crabbe'.

Pears claimed that Britten's image of Grimes grew out of 'the confrontation between individual and society which was part of our own predicament' as conscientious objectors (and, possibly, as homosexuals). In any event, Britten found in *Peter Grimes* a perfect mixture of things close to his heart: the destruction of innocence, the isolation of the 'different' individual, and the sea itself. Crabbe's Grimes is drawn in isolation from a pharisaic community, so conformist that it effectively has no individual characters. Montagu Slater's libretto, by contrast, is driven by how the mob is made up of strongly individuated characters.

SYNOPSIS

In the opera's short **Prologue**, Grimes is summoned into the village court, which is conducting an inquest into the death at sea of his apprentice. The Borough constable, Hobson, and Justice Swallow are characterised by perky woodwind motifs and a tendency to monotone lines; Grimes, by contrast, is introduced in brooding portentous chords. Asked to swear the



Benjamin Britten

oath, Grimes sings at half the speed of *Swallow*, further underscoring his displaced nature. While the chorus largely consists of tittering townsfolk, the Prologue introduces other characters – the interfering and drug addled Mrs Sedley, and Helen Orford (borrowed from another poem of Crabbe, who himself appears as the town doctor) who will try to save Grimes. Other characters who will later appear are mentioned – Bob Boles the drunken Methodist, 'Auntie' the local innkeeper and so on. The court finds that the apprentice's death was accidental, and in the quiet that follows Ellen assure Grimes that she will help him clear his name.

Each of the three acts that follow is divided into two scenes.

Act I Scene I begins as the sun rises over the North Sea and the villagers emerge and sing of the day's duties. (Britten once said that *Peter Grimes* expressed his 'awareness of the perpetual struggle of men and women whose livelihood depends on the sea.') Boles shouts platitudes as Auntie tries to entice men into the pub to meet her 'nieces', while Grimes is seen, certainly struggling to get his boat ashore. Ned Keane, the apothecary, tells him he has procured another boy from the workhouse to be Grimes' apprentice. Hobson, also the town's carter, complains that he won't be able to collect and look after the boy whereupon Ellen offers to travel with him, and, answering the chorus' trepidation, sings an aria of dignified heroism. The ensemble sings of the approaching storm and disperses; the scene ends with an exchange where Balstrode, a retired sea-captain, kindly suggests that Grimes should leave the gossip-ridden Borough. Grimes refuses, as the storm breaks.



Benjamin Britten and Peter Pears in 1940s



Peter Pears as Peter Grimes with original cast, 1945

Act II Scene II takes place inside 'The Boar' tavern that evening, with the storm raging outside. Various characters come and go, describing the destruction of the storm – including the cliff near Grimes' hut, an upturned boat. Grimes appears, and sings the weirdly calm aria 'Now the Great Bear and Pleiades' which has the townsfolk accusing him of madness or drunkenness. Balstrode diffuses things by starting a round, which Grimes' attempts to sing bring to ruin. Hobson arrives with Ellen and the boy (a silent role), whom Grimes to everyone's horror insist on taking straight home despite the storm.

Act II Scene I is introduced by the joyful sounds of Sunday morning, the music suggesting the peal of bells and the wheeling of birds over a sunlit sea. Ellen and the boy enjoy the sunshine, she knitting a jersey while the rest of the village is at prayer in the church nearby. The idyll begins to sour when she discovers the boy's clothes are torn and he has a bruise, and when Grimes, seeing a shoal of fish offshore, tries to take the boy out in the boat against Ellen's advice there is an escalating fight. Grimes becomes violent and to Ellen's cry of 'we've failed' sing 'God have mercy upon me!'. This becomes the theme of the ensemble of villagers who sing 'Grimes is at his exercise' and as the music becomes more frantic, turn on Ellen. As the men march off to investigate, Ellen, Auntie and the nieces from 'The Boar' sing one of the work's most spellbinding ensembles.

The 'God have mercy' motif is the basis for a passacaglia that links the two scenes, suggesting the obsessions that run through Grimes' mind. **Act II Scene II** takes place in Grimes' hut, where in a long monologue Grimes tries to bully and then comfort the terrified apprentice boy. As the men of the Borough are heard approaching, Grimes decides to escape down the cliff face. The boy falls to his death, and Grimes is seen climbing down the cliff face, before the men arrive to find an empty hut.

After an evocation of moonlight on the calm sea, **Act III Scene I** like the first two acts, begins in the public sphere between the Moot Hall, where there is a dance, and the Boar across the way. Against the background of dance music and the various foibles of the townsfolk, the laudanum addict and amateur detective Mrs Sedley, hearing that the jersey Ellen knitted has washed up on the beach, is convinced that Grimes has murdered his apprentice. Justice Swallow takes her seriously enough to order a band of men to find Grimes.

A short interlude of disembodied motifs leads into **Act III Scene II**, set on the beach some hours later. To the distant sounds of the search party calling his name and the incessant fog horn Grimes has his mad scene, a collection of fragmentary reminiscences from earlier in the opera. Ellen and Balstrode find him by his boat, and to Ellen's horror, Balstrode tells Grimes that the only escape is for him to sail out of sight of land and sink his boat, which Grimes does. That the Borough, its gossip and conformity, has won is underlined by the final chorus, where the distant sinking boat is hardly noted, and life goes on as it had before.

GORDON KERRY © 2019



Benjamin Britten and Peter Pears in 1940s



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PHOTO: KEITH SAUNDERS



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PHOTO: KEITH SAUNDERS

The Hon. Jane Mathews AO pictured with percussionist Timothy Constable, who says “the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!”

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PHOTO: ANTHONY GEERNAERT

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Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

STEVE REICH Music for Ensemble and Orchestra
Premiered February 2019
Commissioned with the support of
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