



Where the Wild Things Are/ Higglety Pigglety Pop!

Saturday 3 November 2012 2.00pm & 7.00pm
Barbican Hall

Oliver Knussen Where the Wild Things Are

Interval: 20 minutes

Oliver Knussen Higglety Pigglety Pop!

Maurice Sendak text

Britten Sinfonia

Ryan Wigglesworth conductor

Netia Jones director/designer/video artist

Where the Wild Things Are

Claire Booth Max

Susan Bickley Mama/Voice of Tzippy

Christopher Lemmings Moishe

Graeme Broadbent Emil

Jonathan Gunthorpe Aaron

Graeme Danby Bernard

Charlotte McDougall Tzippy

Higglety Pigglety Pop!

Lucy Schauer Jennie

Susanna Andersson The Potted Plant/Baby/Mother Goose

Claire Booth Rhoda/Voice of Baby's Mother

Christopher Lemmings Cat-Milkman/High Voice of
Ash Tree

Graeme Danby Pig-in-Sandwich-Boards

Graeme Broadbent Lion/Low Voice of Ash Tree

Both operas performed by arrangement
with Faber Music Ltd, London.

Libretti and original drawings by Maurice Sendak.
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Oliver Knussen at 60

A Retrospect and Celebration

Perhaps the best way of assessing Oliver Knussen's contribution to our musical life as he enters his seventh decade is to imagine what it would be like had he never existed.

For a start, there would be no *Where the Wild Things Are* and *Higglety Pigglety Pop!* – that operatic double-bill of well-nigh Ravelian magic for children of all ages. There would be no tumultuous and magisterial Third Symphony, with which a 27-year-old composer synthesised the developments of what was already a decade of compositional achievement. There would be no *Ophelia Dances*, *Coursing* or *Songs Without Voices* – those coruscating mini-masterpieces that have become mainstays of contemporary ensembles. Virtuosos of the horn and violin would lack the concertos that seem well on the way to becoming standard repertoire. And sopranos would miss a whole sequence of scores, from the early *Hums and Songs of Winnie the Pooh* and Second Symphony to the more recent *Whitman Settings* and *Requiem – Songs for Sue*, composed with a quite special understanding of the female voice.

Compared with the profuse outputs of many of his peers, Knussen's published catalogue of some 35 scores to date might seem

slender. What is so striking is that most of it, including pieces dating back some 40 years, remains continuously in use and virtually all of it has been recorded. There is an implication here. Knussen has never self-consciously striven for originality – still less to present himself as the embodiment of 'historical necessity' that the young Boulez aspired to be. He is quite open about the many influences he has drawn upon: not only such composers as Pérotin, Berlioz, Schumann, Tchaikovsky, Mussorgsky, Debussy, Ravel, Ives, Stravinsky, Berg, Copland, Messiaen, Elliott Carter, Britten, Ligeti and Bernstein, but an array of extra-musical stimuli from his consuming interests in film, poetry and painting. Yet, through the exercise of technical rigour and idiosyncratic sensibility, he has transmuted this eclectic mix into a music quite his own, the character of which could not have been predicted simply from its sources, and which has manifestly created its own need. It is hard to think of another contemporary composer who could fill the gap, were his output to vanish.

No doubt it has helped the promotion of his work that he has been equally active as a conductor more or less since

7 April 1968, when he made his debut at 15 directing the London Symphony Orchestra in the premiere of his own (now firmly withdrawn) First Symphony. Yet, beyond establishing model readings of his own works, his precision of ear and clarity of technique have been placed far more often at the service of his fellow composers. Certainly, many of the senior figures he admired in his boyhood – Carter, Henze, Alexander Goehr, Sir Harrison Birtwistle – have come to regard him as a conductor of choice, as have successive generations of younger composers – from Robin Holloway, Colin Matthews, Mark-Anthony Turnage and Julian Anderson to Luke Bedford, Helen Grime and Charlotte Bray, whose work he has advocated often at critical points in their careers. The number of scrupulously prepared first performances he has given must now be in the hundreds.

Yet although he has also conducted selected works of Beethoven, Schumann, Debussy and Richard Strauss, he has pointedly avoided the usual career-conductor course of seeking to put his stamp on the standard repertoire. Rather, he has championed pieces he feels ought to be in the repertoire: a

Barbican Classical Music Podcasts

Ahead of the first performances of these productions at the Aldeburgh Festival earlier this year, we caught up with director and designer, Netia Jones, costume designers, monsters, Jennie the Dog and Max himself.



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rediscovered Copland ballet, a neglected late score of Stravinsky, an unfashionable Honegger tone-poem, the music of a too-little-known pioneer such as Ruth Crawford Seeger, and so on. Many of his promotions he has managed to record, usually serving as his own infinitely patient recording producer – how many other conductors would be prepared to spend weeks on end minutely editing bar-by-bar the takes of a two-hour ballet? Not a few of his resulting releases have proved definitive: Henze's *Undine*, Britten's *The Prince of the Pagodas*, Carter's *Symphonia*. If you add to conducting and recording his activities as a highly imaginative concert planner, far-sighted festival director and sympathetic mentor to countless young composers and conductors in the UK, USA, the Netherlands and Japan, the wonder grows at how much he has managed to compose.

There have been other complications. Born into a dynasty of orchestral musicians – his father was successively principal double bass of the BBC Symphony Orchestra and the LSO – he was expected to become a conductor. This meant that much of his boyhood was

spent at orchestral rehearsals observing such maestros as Monteux, Dorati, Copland, even on occasion, Stravinsky, while profiting from the advice of Stokowski, who was a family friend. But it also meant that, as he puts it, 'composing was not in the plan' and there was some resistance when, around the age of 6, he started to do just that. The nine days' wonder of his sudden emergence at 15 with a fully fledged symphony also proved fraught, for while it brought him a string of commissions and the encouragement of Britten, it also raised a certain resentment among some older composers and a hurtful critical backlash. When he returned from the USA, where he completed his studies with Gunther Schuller, he was still met with some suspicion and experienced compositional hitches, while his conducting work took time to pick up.

Once it did, at the beginning of the 1980s, there was suddenly almost too much to do. Appointed a director of the Aldeburgh Festival in 1983, he was jointly in charge of it from 1988 to 1998, while between 1986 and 1993 he was simultaneously Head of Contemporary Activities at the Tanglewood Music Center in the

USA. The reason he was still struggling to complete *Higglety Pigglety Pop!* virtually on the day of its Glyndebourne premiere, was, he recalls, 'sheer exhaustion'. In recent years he has paced himself more carefully, releasing new pieces only if and when he is satisfied with them, and preferring to conduct at home with the City of Birmingham Contemporary Music Group and the BBC SO – though still periodically needing to undertake punishing international tours.

Out of all this has emerged an output so resolved in its individuality and luminous in its sound, so coherent in its content and intricate in its craftsmanship as to silence old 'modernist' charges that it is merely lightweight and reactionary. The opportunity to sample, in all its variety, a substantial proportion of his output over just two days could not be more welcome.

Introduction © Bayan Northcott

Today's performances are part of the BBC Symphony Orchestra's Total Immersion: Oliver Knussen at 60 celebration.

Programme produced by Harriet Smith; printed by Vertec Printing Services; advertising by Cabbell (tel. 020 8971 8450).

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Oliver Knussen (born 1952)

Where the Wild Things Are, Op. 20 (1979–83)

Libretto and original drawings by Maurice Sendak (1928–2012)

SYNOPSIS

Scene 1: Max

Max, a small boy in a white wolf suit, is playing in the hallway outside his room, stalking his toy soldiers, ambushing his teddy bear from his 'jungle' tent cloth strung up across the hall and being thoroughly naughty.

Scene 2: Mama

As he lies on the floor pretending to be dead, he is frightened by something making strange noises. It turns out to be his Mama and her wheezy old vacuum cleaner. She scolds Max but he continues to be naughty and defy her and is sent to bed without his supper.

Scene 3: Max's Room

He sulks and begins to think of terrible revenge. His room begins to change and all about him a forest grows. A little sail-boat appears and Max climbs in. He is alone at sea, moving through days and nights and in and out of weeks until an island comes into view.

Scene 4: The Wild Things

Max hears distant rumbling noises. The Wild Things hurtle out, shouting rude things at Max. Max howls at them and stares into their yellow eyes, silencing and controlling them.

Scenes 5 and 6: Coronation and Wild Rumpus

A small white goat brings in a crown. The Wild Things form a procession and then crown Max 'King of all Wild Things'. The Wild Rumpus begins. Abruptly Max stops the dance and sends the Wild Things off to bed without any supper.

Scene 7: Max Alone

He takes off his crown, sits by his tent and dreams of home, his Mama and a hot supper. Then he gets up, tiptoes past the sleeping Wild Things and makes his way to the edge of the island to summon his boat again.

Scene 8: Parting

The Wild Things wake up, muttering and making hostile gestures. They beg Max not to leave them, but the boat pulls away from the shore as the monsters howl and threaten terrible revenge. Max is once more alone at sea, sailing back through the nights and days.

Scene 9: Max's Room

Max's room slowly becomes visible. At the back of the room is a tray on a table. Max sees a bowl of soup and then tastes it. It is still hot.



Oliver Knussen

Higglety Pigglety Pop!, Op. 21 (1984–5, rev. 1999)

Libretto and original drawings by Maurice Sendak

SYNOPSIS

PART 1

Scene 1: Jennie

Jennie, a Sealyham Terrier, is sitting by a window in her house. A Potted Plant is on the windowsill. Jennie is discontented and is planning on leaving the comfort of home. The plant suggests reasons why Jennie should stay, but she sets off, taking all her possessions with her in a black bag.

Scene 2: Pig

In a city street at night, Jennie meets a Pig-in-Sandwich-Boards, who is dispensing free sandwiches. He tells her about the Mother Goose World Theatre who need a leading lady – but with experience. Jennie wants desperately to be that leading lady but doesn't know what 'experience' is.

Scene 3: Cat

A milk wagon comes into view. The Cat-Milkman tells Jennie about the Big White House outside the town where he is sure she is going to be the new nurse for Baby. All the previous nurses failed to make Baby eat and disappeared. Apparently, they were fed to a Lion locked in the cellar of the Big White House. Jennie, who cannot believe that anyone would not want to eat, determines that she will succeed where the others have failed. The Cat offers to give Jennie a lift in the wagon.

PART 2

Scene 4: Rhoda

The Cat-Milkman and Jennie approach the porch of the Big White House. Jennie pulls the doorbell. Rhoda, the housemaid, comes to the door and Jennie pretends to faint. Rhoda brings Jennie into the kitchen where she makes her some pancakes. Jennie asks if Baby has a name. Rhoda says that everyone has forgotten it, even Baby's parents who have been away at Castle Yonder for a very long time. Rhoda and Jennie take Baby her breakfast.

Scene 5: Baby

Rhoda reminds Jennie that she has only one chance to make Baby eat, or else, and leaves. Jennie sizes up Baby and the breakfast, and in the course of coaxing Baby to eat, manages to empty the breakfast tray herself. Suddenly, a terrible roar is heard from under the floor and Baby suddenly shrinks to the size of a doll. Jennie stuffs her into her black bag. In desperation Jennie telephones Castle Yonder. Baby's Mother asks her to send Baby back by Lion, saying that the Lion will not eat Baby if Jennie tells him Baby's name – but she hangs up without saying what the name is.

Scene 6: Lion

Jennie is looking for the door when she stumbles upon a gigantic Lion. He decides to eat Baby rather than Jennie; he is fed up with nurses. To stop him Jennie goes to put her

head in his mouth saying that she needs the experience anyway. When she mentions the Mother Goose World Theatre, the Lion's jaws snap shut. The Lion picks up the bag and Baby disappears, leaving Jennie alone in the darkness.

PART 3

Scene 7: Ash Tree

It is night. Jennie has nothing. She lies down beneath an Ash Tree.

Scene 8: Recognition

Jennie hears her name being called. The Pig, the Cat and Rhoda are there: they tell her that they are all actors in the Mother Goose World Theatre and, to her surprise, welcome her as their new leading lady. Mother Goose appears and reveals that she is in fact Baby. She tells Jennie about the new production, *Higglety Pigglety Pop!*, in which she will soon star. The Lion appears and they all go to Castle Yonder.

Scene 9: Higglety Pigglety Pop!

The stage of the Mother Goose World Theatre is in view. Jennie is seen writing a letter explaining that she is not going back home, having found far more to life than could be imagined. All the characters join in a Gala Performance of *Higglety Pigglety Pop!*

Adapted by Netia Jones from a text provided by Glyndebourne Festival Opera © Glyndebourne

Conductor's note:

Ryan Wigglesworth on Knussen's operas

I'll start, if I may, with where this journey began for me. It was my second year at university and the discovery was quite by chance. I all too rarely attended morning lectures and, after a particularly boring one I arrived back at my room, gloomily flicked on the radio and lay down in the recovery position. The piece had already begun, and I hadn't a clue what it was. What I did know – all of a sudden – was that this sound-world encapsulated everything I wanted music to be: jaw-dropping colour; a wonderfully dynamic sense of drama; unbelievably exquisite orchestral detail; and harmony to die for. I was caught between never wanting the piece to end and longing for the Radio 3 announcer to reveal who the hell composed it! 'Oliver Knussen's Third Symphony', the voice finally said.

Where the Wild Things Are came later that same day. Bunking afternoon lectures, I raced to Blackwell's Music Shop, snapped up all the scores they had in stock, and tracked down a CD of his first opera. And that was that: the start of a love affair. Luckily I was able to share the excitement with my friend Claire Booth – this production's Max. I promptly suggested (rather strongly, as I remember) that she immediately learn everything Knussen had written for soprano

voice. Happily, she became just as enamoured as I.

Both *Where the Wild Things Are* and *Higglety Pigglety Pop!* belong to the genre of 'fantasy opera', keeping company with the fairy-tale operas of Rimsky-Korsakov, Humperdinck's *Hansel and Gretel*, Stravinsky's *Le rossignol* and, most pertinently, Ravel's *L'enfant et les sortilèges*. Knussen not only draws from these distinguished predecessors, but also takes advantage of the opportunity to renew and revitalise the genre (after Ravel's masterpiece, fantasy opera all but disappeared). What he produced in this double-bill is as rich and satisfying a theatrical experience as anything created in the past 30 years. *Wild Things* in particular has by now firmly established itself as a contemporary classic, but the chance to witness a production of both works side by side occurs far too infrequently. And the two operas complement each other in a number of ways: *Wild Things* ends with the sound of a single, unaccompanied voice – *Higglety* begins the same way; *Wild Things* is conceived in colour, *Higglety* in black and white; *Wild Things* is through-composed, *Higglety* is a 'number opera', with its sequence of set-piece arias, duets and ensembles. And so on.

Wild Things – written between 1979 and 1983 for Opéra National, Brussels – derives much of its material from two brief quotations: a pair of chords from the Coronation Scene of Mussorgsky's *Boris Godunov*, and a fleeting fragment from Debussy's *La boîte à joujoux*. While the relevance of Debussy's ballet, dramatising the inner life of toys, is obvious, the connection between Sendak/Knussen's fable and Mussorgsky's great historical epic is perhaps initially less so. Nevertheless, the link becomes clear when, during Scene 5, the Goat Wild Thing rushes in holding the crown with which Max will be proclaimed King of all the Wild Things. But the appositeness of the Boris quotation goes further – Mussorgsky is, after all, the composer who captured childhood better than any other. In his *Nursery* cycle, or indeed the songs in Act 2 of *Boris*, Mussorgsky conjures up impressions of childhood with all the clarity, directness and knack of a supreme storyteller. And this is the ultimate lesson: to inhabit fully the child's world in all its complexity without ever stooping or dumbing down. The result, as in the case of *Wild Things* and *Higglety*, is music that is neither simply 'for children', nor 'about children'. Rather, it is music that enters completely the imaginative realm of the child in

order to explore the profoundest, perennial questions.

The importance of Mussorgsky doesn't end there. Along with Tchaikovsky, Debussy, Ravel and Stravinsky, this was the music that Knussen himself loved most deeply as a child, and what can be heard immediately, especially in *Wild Things*, is the marriage of Franco-Russian harmony, colour and sonority to musical developments from the second half of the 20th century. The ensemble of *Wild Things*, for instance, make use of a highly dissonant language as well as a wide range of vocal techniques recalling, most obviously, the music of Ligeti. When in persuasive or manipulative mode, they even see fit to adopt Mussorgsky's dominant sevenths for the purposes of barbershop-style close harmony. But this is no mere hotchpotch: the 'otherness' of the *Wild Things*' strange language serves both an expressive and a dramatic purpose.

Higglety was composed in 1984–5 for Glyndebourne, though the subsequent process of revision meant the opera only reached its final form in 1999. Whereas in *Wild Things* a pivotal A flat appears at all of the opera's most important dramatic junctures,

Higglety is instead designed around a descending tonal scheme, beginning roughly in B major/minor and ending up in D major for the closing 'opera-within-an-opera'. Furthermore, the stylistic net is now cast much wider; specific quotations from Tchaikovsky's *The Queen of Spades* co-exist alongside the cod-Mozart curtain raiser to the final mini-opera. Jennie's 'Did you ever hear of Chicken Little?', sung in a sincere attempt to persuade Baby to eat (and therefore mirroring the *Wild Things*' more sinister barbershop pose), even carries a hint of music theatre, though without ever, it should be said, falling into kitsch. Once again, the juxtaposition of these very different languages expertly avoids the danger of disparateness; rather, the frequent allusions serve to establish the etched quality of *Higglety* and, in emulation of Sendak's marvellously detailed and elaborate drawings, each scene is perfectly defined from the most minute level (Rhoda, the Pig, Cat and Lion employ their own characteristic intervals, for example) upwards.

Here, then, are two parallel journeys. Max and Jennie each embark upon an odyssey: both begin with the nagging desire to experience what lies beyond their known worlds; both meet strange

characters along the way; and both end their respective adventures with the promise of food. But in the end it is the acuity of Sendak's and Knussen's psychological and emotional insights that makes each quest so compelling. And whether you're child or adult, and particularly if you're seeing these operas for the first time, I'm certain that the beguiling richness of this music will continue to cast its spell long after the World Mother Goose Theatre's performance has faded into silence.

Following on from that initial day spent gorging on his music I summoned the courage to write to Olly, and thence began my real education and a friendship for which I will always remain grateful. Later still, it was my good fortune to meet and work with Netia Jones, whose admiration and enthusiasm for these operas matched my own. It's largely thanks to her energy and vision that this long-discussed project has become a reality. So, in finally having the opportunity to perform his wonderful double-bill I have the delight not only of joining you in celebrating Olly's 60th birthday, but also of indulging a purely selfish pleasure!

Programme note ©
Ryan Wigglesworth

Netia Jones, director of *Where the Wild Things Are* and *Higglety Pigglety Pop!*, in conversation with Michael Rosen, Professor of Children's Literature at Birkbeck College, University of London, and Children's Laureate, 2007–9

'I've been around so long I'm into a second and third generation of "Wild Things" readers. They are coming to opera.'
Maurice Sendak

Netia Jones For me the initial challenge when thinking about these operas in the context of Maurice Sendak and his work, both as an illustrator/author, and also as an opera designer and librettist, is how to get enough Maurice Sendak onto the stage. I was convinced that we could only do the project if we could animate Maurice's actual drawings, because I see in all of his mark-making, and in every detail, his whole biography and particular genius. Maurice draws so much from his own experience, particularly of his early life, that this seems absolutely central to the works. What is of importance to me here is that Maurice has the techniques and skills of an adult, but the vivid, imaginative memory of what it was like to be a child, and that is what bursts out of *Where the Wild Things Are*.

'I seem to have been blessed and cursed with total recall of childhood.'
Maurice Sendak

Michael Rosen That's very true. It's that twinning of an adult sensibility and the ability to make a fable, the perfection of it as a perfectly crafted jewel, but one that deals with the pain and difficulty of a child. You have to be able to feel that pain and difficulty to make that fable matter. It is the fact that he's captured that mixture which is what is special about *Wild Things*.

'A true picture book is a visual poem.'
Maurice Sendak

NJ Can you put your finger on why, over and above many other books for children, *Where the Wild Things Are* affects so many people?

MR There is a feeling about its telling that is at the heart of folktale and fairy tale. It is easy to learn for a very young child, because he's using the oral formulae that are taken from everything from the Bible to Grimm, Perrault's fairy tales and Aesop's fables. But it wouldn't be enough if he wasn't dealing with what you might really be afraid of and worry about as a child – and also as an adult. This book is as much about a child as it is about how adults deal with children. Here

the mother makes a decision to send the child to his room. That is one of the most powerful things you can do to a child, it's detachment. Max is then on his own to deal with his demons. It's probably what every adult has to do every day of their lives – you deal with your demons, your fears, your losses, your sadnesses. And you go away to a place where you meet your demons, your wild things. So to call this a children's book is really a misnomer. Maurice has found a way to create something mythic.

'It is my involvement with this inescapable fact of childhood – the awful vulnerability of children and their struggle to make themselves King of all Wild Things – that gives my work whatever truth and passion it may have.'
Maurice Sendak

NJ The *Wild Things* are also universal. They are creatures, but anthropomorphised in such a way that everybody can recognise them. They draw on things that are instantly recognisable and are very funny and poignant.

'my own family ... all these dreadful people I'd known all my life ... people I could never get revenge on ever ... but now. And so they indeed became the things. They were all my Jewish relatives. And actually they're quite flattering portraits.'
Maurice Sendak

NJ In the opera we are referring back to the uncles and aunts because I am very interested in these relatives, most of whom had recently arrived in New York and couldn't speak much English. Displaced, out of place, Maurice describes them in hilariously disparaging terms, as awfully dressed, and funny-looking, the way that young children see older people.

'... people come on Sunday and wait to get fed, uncles and aunts ... and they all say the same dumb thing ... "how big you are, how fat you've got ... you look so good we could eat you up", and in fact we knew they would. The only entertainment was watching their bloodshot eyes, how bad their teeth were ... huge nose and the hair curling out of the nose, the weird mole on the side of the head.'
Maurice Sendak

MR The interesting thing about that generation of Jewish immigrants is that they could easily be frightening to little children, but they were fearful themselves. People who are fearful can be frightening, because they are moving quickly, they're panicking, they're shouting at each other. For any group of migrants getting out of those boats, coming away from pogroms all over eastern Europe, it was tough. It was similar here in London's East End. There is a lot of sentimentality about Jewish family life that is rubbish. My father was born in America – his father was a migrant from Poland and his mother was British. The family split up and they moved here. They lived with her sisters, brothers and parents, 12 of them in a two-up-two-down terrace. This is incredibly cramped. They are shouting at each other, and as it happens the language they had at their disposal is very good for swearing in. Yiddish has a fantastic amount of swearing. My mother would tell us that when she was a child, after tea on a Sunday, all the relatives went into a back room and played gin rummy. She said 'I could hear them swearing at each other in the back room and it used to scare me.'

'... it wasn't that they were monstrous people; it was simply that I didn't

care for them when I was a child because they were rude, and because they ruined every Sunday ... They pinched us and poked us and said those tedious, boring things that grown-ups say, and my brother and my sister and I sat there in total dismay and rage.'
Maurice Sendak

NJ Maurice has said many times that he doesn't differentiate between children and adults, which is something that I like very much. He believes that you can tell children what you like, but you need to tell them the truth.

'Getting through the day is like crossing a minefield. Children know that. They work to protect their parents from the harshness of childhood, from anything that might frighten them.'
Maurice Sendak

NJ Two things seem relevant here – one is the author’s childhood background. Death was all around, both in the news coming from Europe and his wider family, and also because Maurice was very ill a great deal of the time when he was a child. He would be in his bed looking out of his window at the children playing in the street, and he would draw them. Perhaps a way of dealing with life comes through drawing. The other is Maurice’s absolute authenticity and his complete refusal to lie to children.

‘Being a kid is hard, but if they’re smart and clever and determined and egocentric, they will survive.’
Maurice Sendak

NJ The slightly later work, *Higglety Pigglety Pop!*, is a book that Maurice wrote after the death of his dog Jennie. As in the other books, the themes that emerge are not childish in the least. Jennie is experiencing a deep philosophical dilemma – she has every physical comfort, and the love of her owner, and she decides to leave the house, and him. Jennie experiences a kind of odyssey, where she meets various

characters and goes through various trials, and the rest Maurice again leaves open to interpretation. Of interest to me in this book is the way that Maurice takes a real experience, which is very personal, and translates it with such a great imaginative leap that it becomes something universal and profound.

‘I wanted the writing to be as terse and as tough as Jennie was, almost acidic – to contain nothing sentimental or romantic. But because I brought so much sentiment to the story I wanted the pictures to be as romantic as the text was terse. And they are. The pictures are doing what the text was not doing; it’s a matter of reading between the lines.’
Maurice Sendak

MR That’s the trick. It’s also what you leave out. Maurice is so clever. Take the line in *Wild Things* ‘and Max wanted to be where he was loved most of all’. It doesn’t say by whom, you are really very free to decide. When my youngest was about 3, we read *Wild Things* night after night after night. After about 30 times, my son, after that line, said the word ‘Mummy’. The work that has gone on between Maurice and my son is quite extraordinary because Maurice has created one



of these interpretative spaces that a 3-year-old can unpick. It's an immense decision to know how far to go. So my son filled that interpretative space with something with immense power and immense meaning.

'When you hide another story in a story, that's the story I am telling the children.'

Maurice Sendak

NJ For Maurice it also seems to be about the precise balance between word and illustration. He has spent so long honing a certain phrase, there's no question that another phrase would do. For example, with the final phrase, 'and it was still hot', the publishers apparently didn't like the word 'hot', they found it too risky, too worrying – he'd burn his tongue! They wanted him to write 'and it was still warm'. But Maurice was absolutely adamant; 'warm' does not do the same job as 'hot'. And the libretto is the same in its precision and balance between word and music, and is handled with the same rigour and perfectionism by the composer.

'Words are left out, but the picture says it. Pictures are left out – but the word says it.'

Maurice Sendak

MR It's a poetic sensibility. Poets talk about prosody, the musicality of poetry. Most really good picture books have that musicality. 'Warm' is a long vowel whereas 'hot' is short. But also, if it's hot it has only just got there, if it were warm it would have been hanging about. What he is saying is that Max has probably only been away for a very short time. A lot of modernism has explored this notion – some of this comes out in the philosopher Bergson – the idea that we exist in several time frames at the same time. We have duration, we have moment, we have compressed time, and we have clock time. This book exists in several time frames. So the final phrase is very final, and yet also totally open. It opens an argument. That's genius.

'Max, the hero of my book, discharges his anger against his mother, and returns to the real world sleepy, hungry, and at peace with himself.'

Maurice Sendak

NJ The idea of time is interesting in terms of the book being translated into an opera. Opera is a place where you can sublimate the idea of time, time disappears or can be stretched. For me the translation of book to stage works extraordinarily well, which has a lot to do with Maurice, but also a very great deal to do with the composer, because rather than make an easy-to-digest 'children's' opera, Oliver Knussen has written an ambitious and imaginatively demanding work that is never patronising or facile. Anything less than that would not have done justice to the book.

'Children are the only reasonably sane audience.'

Maurice Sendak

NJ The most difficult aspect of the transition for me is the appearance of the mother – because her absence in the book provides the imaginative space that we have talked about. But here she arrives with a Hoover, which Maurice was terrified of as a child, so there is certainly a dramatic opportunity ...

'Childhood is a tricky business. Usually, something goes wrong.'
Maurice Sendak

MR There is also the possibility of the grotesque, where you have a kind of comic horror. It goes back to late medieval art – while the church was laying down its immense power you have a huge subversive culture that was very much in the graphic area as well as in literature. Subversive laughter, people questioning authority and the infallibility of leaders. There is certainly one part of Maurice's artwork that owes its origins to that late medieval tradition of drawing and woodcutting.

'... it has to be serious, it has to tell a story that's a little hard to take, it has to draw blood.'
Maurice Sendak

NJ I think subversiveness is so much part of Maurice Sendak. Historically Maurice's work has made a lot of people uncomfortable, and *Wild Things* caused something of a furore when it came out.

MR If you go back to this late medieval period, you had a new bourgeoisie that was distinguishing itself by its ability to be restrained. We've all been utterly imbued with the success of that bourgeois notion of decency, moderation and order. Then you get someone like Maurice

who seems to keep celebrating all kinds of other stuff – wild dancing, shouting, greediness and so on, and it's worrying. Of course it bothers people, that's where he sits – he sits in the bothersome area.

'Children who fight back, children who are full of excitement are the kind of children I like.'
Maurice Sendak

NJ Maurice has also said that the children he likes the best are the ones that 'lick, sniff and carry on' over his books, rather than the ones that sit nicely and do what they're told. He is a subversive, but also a champion for children. He seems to have a great awareness of what children need to survive.

'Kids are very brave little creatures. They are people who don't lie, who aren't hypocrites.'
Maurice Sendak

MR Maurice is dealing with life from birth to death. In our concern with children we quite often make these boundaries between childhood and adulthood that are less and less valid. The model that is on the ascendancy is that children must be instructed all the time – we are making less and less time for the interpretative, reflective child. Possibly it's a statement about our times, that the times are chaotic and

in crisis, adults have failed, so one way to compensate for it is almost to blame the child. But when is the instructed child good at solving problems? All they are good at is obeying instructions, and we know where that leads ...

'... it's those occasions in a child's life where he or she has to make the decisions all by themselves, without the help of an adult ... it doesn't mean their parent doesn't love them, but at that moment they are caught ... they use their primitive logic, which is all a kid has, to solve the moment ... they do get through those moments.'
Maurice Sendak

MR The wonderful thing about literature in general, and about great, great literature like Maurice's, is that it implies a completely other model. That the human being, aged 3 or 103, can look at these things and interpret. And that is the magic of the figurative medium that we have invented. We've invented this wonderful, non-instructional form.

'Max was a little beast, and we're all little beasts. That was what was so novel.'
Maurice Sendak

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Surtitles by Andrew Huth

Synopses, interview and Ryan Wigglesworth's note all reprinted with kind permission from the Aldeburgh Festival

Maurice Sendak (1928–2012)

John Duggdale



Maurice Sendak was born in Brooklyn in 1928. As a child he was frequently ill and confined to bed. It was while watching Walt Disney's *Fantasia*, aged 12, that he was inspired to become an illustrator. His earliest illustrations were published seven years later, in the textbook *Atomics for the Millions*, published in 1947. During the next decade he largely worked on children's books written by others, including two written by his brother Jack.

It was with the publication of *Where the Wild Things Are* in 1963, which he both wrote and illustrated, that

he came to international fame, winning the Caldecott Medal for it the following year. His children's books have since sold nearly 30 million copies in the USA alone and have been translated into more than 30 languages. Alongside *Where the Wild Things Are*, he is the creator of such classics as *Nutshell Library*, *Higglety Pigglety Pop!*, *In the Night Kitchen* and *Outside Over There*.

In 1970 he received the Hans Christian Andersen Medal for illustration, the only American who has won this award; in 1983 he received the Laura Ingalls Wilder Award from the American Library Association; and in 1996 he received a National Medal of Arts in recognition of his contribution to the arts in America. In 2003 Sendak received the first Astrid Lindgren Memorial Award, an annual international prize for children's literature established by the Swedish government.

He died at the age of 83 on 8 May this year.

About today's performers

Benjamin Calovega



Ryan Wigglesworth conductor

Now established as one of the foremost composer/conductors of his generation, Ryan Wigglesworth was appointed Composer-in-Residence at English National Opera earlier this year and made his ENO conducting debut last season with Detlev Glanert's *Caligula*. In 2010 he received the vocal prize at the British Composer Awards for his song cycle *Augenlieder*, while his recording of works by Sir Harrison Birtwistle with the Hallé won awards from *Gramophone* and *BBC Music* magazines, as well as being chosen as a disc of the year by *Time Out* (New York) and *The Sunday Times*.

Forthcoming highlights include *Carmen* for ENO, his debut with the Deutsches Symphonie Orchester at the Berlin Philharmonie, and returns to the London and Royal Liverpool Philharmonic orchestras and Birmingham Contemporary Music Group.

Ryan Wigglesworth's recent compositions include a Violin Concerto (2012) and three works for the BBC Symphony Orchestra: *Sternenfall* (2007), *The Genesis of Secrecy* (for the 2009 BBC Proms), and *Augenlieder* (2009). He has been commissioned to write a work for Aldeburgh Music to mark next year's centenary of Britten's birth.



Netia Jones director/designer/video artist

Netia Jones is a director and video designer in opera and staged concerts. She is director of Transition, the multimedia performance group that presents concerts and opera with live video and film, and also of Lightmap, a mixed media partnership with which she has worked on video installation, film and television projects in the UK, Europe and the USA. Credits as a director/designer and video designer include: *Alfred* (Arne) and *Partenope* (ROH, Linbury Theatre); Handel's *Susanna* and *Flavio* (QEH/Early Opera Company); *Fanferlizzy Sunnyfeet* (UK premiere, Kurt Schwertsik); *Cross-Currents*, a site-specific work staged at Tilbury Docks (Broomhill Opera); and works by Schoenberg, Berg, Purcell, Stravinsky, Handel, Bartók, Britten, Blow, Dowland, Berio and Couperin.

Recent projects include *The Way To the Sea* (Aldeburgh 2010), *Everlasting Light* (Aldeburgh 2011), *The Seafarer*, an installation around *Louange à L'Éternité de Jésus* from Messiaen's *Quatuor pour la fin du temps* (Southbank Centre), *O Let Me Weep*, a performance installation for Opera North, *Impossible Brilliance* (London Sinfonietta), *Mother Goose Suite* (Los Angeles Philharmonic) and *Les illuminations* (Scottish Ensemble).



Susanna Andersson soprano

With her flexible and bright-toned lyric coloratura voice, Swedish soprano Susanna Andersson is equally at home on the concert and the opera stage.

She graduated from the opera course at the Guildhall School of Music & Drama. In 2006 she was selected for the ECHO 'Rising Stars' series, for which she gave recitals in Europe and America with pianist Eugene Asti. She made her operatic debut with Nuremberg Opera in 2005. Debuts at Grange Park Opera, Opera North, Covent Garden's Lindbury Theatre and ENO followed. In 2007–9 she was on contract with Oper Leipzig and in 2009 she appeared as Venus and Gepopo in Ligeti's *Le grand macabre* at ENO.

She has appeared in concert with major orchestras in Sweden and the UK. In 2008 she made her BBC Proms debut in the world premiere of Stuart MacRae's *Gaudete*, which was written especially for her. Plans include *Die Entführung aus dem Serail* at Garsington and Britten's *Les illuminations* with the Nordic Chamber Orchestra.

Julie Kim



Susan Bickley mezzo-soprano

Susan Bickley is firmly established as one of the most accomplished mezzo-sopranos of her generation, with a repertoire spanning the Baroque, the great dramatic roles of the 19th and 20th century and contemporary music. In 2011 she received the Singer Award at the Royal Philharmonic Society Awards. She has performed with many of the world's leading orchestras and at major festivals and venues.

She has created roles in new works including Louis Andriessen's *Writing to Vermeer* (The Netherlands Opera) and Gerald Barry's *The Bitter Tears of Petra von Kant* (ENO), and has recorded for leading labels including EMI, Hyperion, DG and Nimbus.

Recent highlights include *The Turn of the Screw* (Glyndebourne), Peter Eötvös's *Love and Other Demons* (Strasbourg), and world premieres of Mark-Anthony Turnage's *Anna Nicole* (ROH), and Nico Muhly's *Two Boys* (ENO). Last season, Susan Bickley recorded a disc of Poulenc songs for Hyperion and *The Apostles* for BBC Radio 3, while this season she appears in a new production of Martinů's *Julietta* for ENO, sings Ortrud (*Lohengrin*) with Welsh National Opera, Florence Pike (*Albert Herring*) for Opéra de Toulouse and makes her debut with the Los Angeles Philharmonic under Gustavo Dudamel.

Sven Arnstein



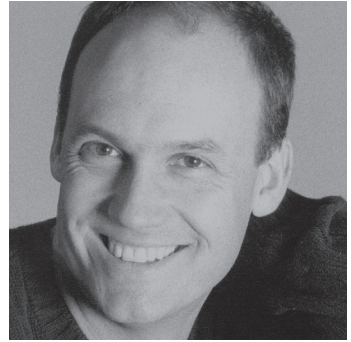
Claire Booth soprano

Claire Booth was a finalist in the 2004 Kathleen Ferrier Competition and the recipient of numerous scholarships and awards and has since established an international reputation both in the opera house and concert hall, in repertoire ranging from Handel and Mozart to complex contemporary scores.

Recent operatic successes have included Elle in Poulenc's *La voix humaine* (Opera North), Nora in Vaughan Williams's *Riders to the Sea* (ENO) and Rosina in *Il barbiere di Siviglia* (Scottish Opera). She began her association with Oliver Knussen in her professional debut at the Royal Festival Hall, singing his *Océan de terre* for his 50th-birthday celebrations. His *Requiem – Songs for Sue*, written for her, earned her a nomination at the 2008 South Bank Awards.

An alumna of the Britten–Pears Contemporary Performance and Composition course, she has frequently performed at the Aldeburgh Festival, including Sir Harrison Birtwistle's *The 10 Passion*, George Benjamin's *Into the Little Hill*, Elliott Carter's *What are Years* and, most recently, Britten's *The Rape of Lucretia*. Her discography includes Luke Bedford's *Or voit tout en aventure* and a disc of 20th-century song with Huw Watkins.

Andrew Lomax



Graeme Broadbent bass

Graeme Broadbent studied at the Royal College of Music and at the Tchaikovsky Conservatoire. He has sung with English National Opera, Scottish Opera, Glyndebourne Festival Opera and Glyndebourne on Tour, and abroad at the Opéra Comique, Théâtre des Champs-Élysées, Theater an der Wien, Stuttgart Opera and the Festspielhaus Baden-Baden.

At Covent Garden his roles have included Colline, Angelotti, Timur, Dr Grenvil, Nightwatchman, Leone, the King in *Aida* and King Marke. He sang in Thomas Adès's *Powder her Face* for the Almeida and Aldeburgh festivals, which was also televised on Channel 4. He has established close links with Opera North, appearing in new productions of Zemlinsky's *Der Zwerg*, Weill's *Seven Deadly Sins*, Falla's *La vida breve* and Jonathan Dove's *Pinocchio*, as well as singing Caronte in Monteverdi's *Orfeo* and Angelotti in *Tosca*.

Recent highlights include Father Trulove in *The Rake's Progress* for Scottish Opera.



Graeme Danby bass

Graeme Danby has appeared at the Royal Opera, Covent Garden, English National Opera, Milan's Teatro alla Scala, the Liceu in Barcelona, Palau de les Arts in Valencia, De Vlaamse Opera, Strasbourg's Opéra National du Rhin and the Glyndebourne Festival.

His repertoire includes Bartolo (*The Marriage of Figaro*), Basilio (*Il barbiere di Siviglia*), Elviro (*Xerxes*), Lorenzo (*I Capuleti ed i Montecchi*), Pimen (*Boris Godunov*), Pistol (*Falstaff*), Pooh-Bah (*The Mikado*), Ribbing (*Un ballo in maschera*), Rostov (*War and Peace*), Sacristan (*Tosca*), Sarastro (*The Magic Flute*), Sergeant (*The Pirates of Penzance*), Talpa (*Il tabarro*) and Zuniga (*Carmen*). He has worked with conductors including Richard Bonyngé, Lorin Maazel, Charles Mackerras and Sir Antonio Pappano.

His recordings include Will Todd's oratorio *Saint Cuthbert*, Dukas's *Ariane et Barbe-Bleue*, *The Marriage of Figaro*, *Lulu* and Thomas Adès's *The Tempest*.



Ian Dearden sound design

Ian Dearden specialises in sound design for contemporary classical music. His company, Sound Intermedia, formed in 1996 with David Sheppard, works in partnership with contemporary arts organisations, but has collaborations with a wide range of artists, most recently with cult indie rock band the National, sculptor Antony Gormley, artist Matthew Ritchie and choreographer/composer Hofesh Shechter.

Recent projects include Stockhausen's *Helicopter String Quartet* with Birmingham Opera Company as part of the Cultural Olympiad 2012, and a site-specific audio work for the BBC Proms, designed to be heard via an MP3 player.



Jonathan Gunthorpe baritone

After completing a degree in English and Russian and an MA in Music, baritone Jonathan Gunthorpe trained at the Royal College of Music and the National Opera Studio. He made his Royal Opera debut as Angelotti in *Tosca*, returning as Nachtigall in *Die Meistersinger*. Other roles have included Elephant in Richard Ayres' *The Cricket Recovers* and Quain in Jürgen Simpson's *Thwaitte* for Almeida Opera in 2005. He has worked with English Touring Opera, English National Opera and Welsh National Opera, among others.

Jonathan Gunthorpe's concert and recital engagements have taken him to major venues in the UK as well as Ireland, the Netherlands, Italy and France. His recordings include *Music for the Sun King* by Lalande and Paul Spicer's *Easter Oratorio* with the Birmingham Bach Choir. He has also appeared in theatre at the Edinburgh Fringe and the National Theatre. Current projects include working on a new translation of *Eugene Onegin*.



Christopher Lemmings tenor

Christopher Lemmings has worked with companies including the Royal Opera, Covent Garden, ENO, Glyndebourne Festival Opera, Angers Nantes Opera, Opéra de Limoges, Opéra de Paris, Opéra National du Rhin, Strasbourg, the Berlin Staatsoper and Theater Lübeck. His roles include Caliban in Thomas Adès's *The Tempest* (which was also televised), Beauty (Gerald Barry's *The Triumph of Beauty and Deceit*), Bartholomew (Sir Harrison Birtwistle's *The Last Supper*), Bob Boles (*Peter Grimes*) Perelà (Pascal Dusapin's *Perelà, uomo di fumo*), Stingo (Maw's *Sophie's Choice*), Scaramuccio (*Ariadne auf Naxos*), Sellem (*The Rake's Progress*) and Dov (*The Knot Garden*).

He appears regularly in concert, and recent recordings include Michael Berkeley's *For You* with Music Theatre Wales and Ned Rorem's *Auden Songs* with Chamber Domaine. Opera highlights include Clarence/Tyrell (Giorgio Battistelli's *Richard III*) and Claude/Robinson (Philippe Fenélon's *JJR, Citoyen de Genève*) for Geneva Opera, Tichon (*Katya Kabanova*) with Longborough Festival Opera and Spoletta (*Tosca*), Landlord (*Der Rosenkavalier*) and Melot (*Tristan und Isolde*) for Flanders Opera.



Charlotte McDougall actor

Actor Charlotte McDougall's theatre work includes *Oedipus* (Northcott Theatre, Exeter), *A Midsummer's Night Dream* (British Council Tour), *The Deceived* (Riverside Studios), *Last Letters from Stalingrad* (Bridewell) and *McDougall & Donkin* (Edinburgh Festival)

Her television work includes *Downton Abbey*, *Misfits*, *Summerhill*, *Speeding*, *The Bearded Ladies*, *Dad's Dead*, *TLC* and *28 Acts in 28 Minutes*.

Her film work includes *Charlotte Gray* (directed by Gillian Armstrong), *Elizabeth* (directed by Shekhar Kapur) and *Lipstick* (directed by Jonathan Sagall). Radio includes *The Bearded Ladies*, *Miranda Hart's Jokeshop* and *The Bits in Between*.



Lucy Schauffer mezzo-soprano

Lucy Schauffer has earned critical and popular acclaim as a versatile and distinctive singing actress with companies as diverse as Washington National Opera, Los Angeles Opera, New York City Ballet, Houston Grand Opera, English National Opera, the Young Vic, Grand Théâtre de Genève, Opéra National du Rhin, Strasbourg, Opéra de Monte-Carlo, Théâtre du Châtelet, Hamburg State Opera, Opera der Stadt Köln, New Israeli Opera, Opera North, Garsington Festival Opera, ROH2, Transition Projects, Leicester Curve, New York City Center, Carnegie Hall and the Metropolitan Opera.

She recently appeared as the Swiss Grandmother in Tom Morris's new production of John Adams's *The Death of Klinghoffer* for English National Opera. With her production company, Turn the Page Productions, Lucy Schauffer is dedicated to promoting new works and next year will perform the world premiere of Dan Welcher's *The Yellow Wallpaper*.



Ian Scott lighting design

Lighting designer Ian Scott trained at Mountview. His recent projects include *The Ugly Spirit* (Fittings/Southbank), *Touch Me* (Coisceim Dance Theatre), *Blok/Eko* (The Wrestling School), *The Summer House* (Fuel), *The 39 Steps* (Criterion Theatre) and *Reasons To Be Cheerful* (Graeae Theatre Company). He has also designed lighting for the London Philharmonic Orchestra (*Vita Nuova*, *Faustus*, *Yellow Sound*), the Philharmonia (Magnus Lindberg's *Graffiti*), Scottish Chamber Orchestra (Craig Armstrong's *20 Movements*) and Transition Opera (Scarlatti's *Correa nel seno amato* and Handel's *Il trionfo del tempo e del disinganno*).

Other credits include *Lament* (Suspect Culture), *Our Friends in the North* (Northern Stage), *Longitude* (Greenwich Theatre), *Blasted and Peeling* (Graeae), *The May Queen* (Liverpool Everyman), *Slam Dunk* (Nitro), *Animal Farm* (West Yorkshire Playhouse), *Oh! What a Lovely War* (NT), *They're Playing Our Song* (Menier Chocolate Factory), *Sinner* (Stan Won't Dance), *Observe the Sons of Ulster Marching Towards the Somme* (Abbey Theatre) and *Europe* (BITE/Barbican).

Britten Sinfonia

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

Britten Sinfonia is an Associate Ensemble at the Barbican in London, and has residencies across the east of England in Norwich, Brighton and Cambridge (where it is the University's orchestra-in-association). The orchestra also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals including Aldeburgh and the BBC Proms. The orchestra's growing international profile includes regular touring to Mexico, South America and Europe. In February this year it made its American debut at the Lincoln Center, New York.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local community. Britten

Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

Last month it launched its association at the Barbican with a gala concert that also celebrated the orchestra's 20th birthday. Other highlights of this season include collaborations with Ian Bostridge, Alice Coote, Colin Currie, Angela Hewitt and Henning Kraggerud and premieres of works by Gerald Barry, Eriks Ešenvalds, Alissa Firsova, Detlav Glanert, Nico Muhly and Dobrinka Tabakova.

This season Britten Sinfonia will also premiere a work commissioned through OPUS 2013; the orchestra's new project offering unpublished composers the chance to receive a professional commission performed as part of Britten Sinfonia's award-winning At Lunch series.

The season also sees the debut performances of Britten Sinfonia Academy, featuring talented young musicians from the east of England. Led by Britten Sinfonia musicians and guest artists, the Academy specialises in the features that make Britten Sinfonia unique, including exploring new music and crossing genres, composition and improvisation, and performing without a conductor.

Britten Sinfonia has received many accolades including two Royal Philharmonic Society awards (2007 and 2009) and a *Gramophone* Award. In 2008 the orchestra and its International Partner, Cambridge University Press, won the Arts & Business International Award for its tour to South America.

Production credits

Video design

Netia Jones/Lightmap

Lighting design

Ian Scott

Sound design

Ian Dearden

Costume associate & supervision

Jemima Penny

Hair & make-up design

Susanna Peretz

Animation direction, storyboarding & supervision

Netia Jones/Lightmap

Lead animator

Jenny Lewis

Associate animator

Qian Shi

Assistant animators

Natasha Tonkin
Patrick Jones

Assistant Conductor

Jonathan Berman

Répétiteur

Lindy Tennent-Brown

Production manager

Paul Hennessy

Video technical manager

Joe Stathers-Tracey

Video associate & live camera

Dori Deng

Company stage manager

Beth Hoare-Barnes

Deputy stage manager

Rebecca Maltby

Assistant stage manager

Amber Priestley

Assistant costume supervisor & wardrobe mistress

Emma Keaveney-Roys

Costume makers

Hannah Wood
Howard Rayner
Kim Witcher

Puppet maker

Susanne Morthorst Staal

Britten Sinfonia

Violin 1

Jacqueline Shave
Marije Ploemacher
Ruth Ehrlich
Gillon Cameron
Chris Clad
Kate Lindon

Violin 2

Miranda Dale
Alexandra Reid
Judith Kelly
Bridget Davey
Anya Birchall
Eluned Pritchard

Viola

Clare Finimore
Ursula John
Bridget Carey
John Rogers

Cello

Caroline Dearnley
Ben Chappell
Joy Hawley
Julia Vohralik

Double Bass

Roger Linley
Ken Knussen
Kylie Davies
Cathy Ricketts

Flute

Laura Lucas
Sarah O'Flynn

Piccolo

David Cuthbert

Oboe

Nicholas Daniel

Cor anglais

Dominic Kelly

Clarinet

Joy Farrall

E flat Clarinet

Tom Caldecote

Bass Clarinet

John Slack

Bassoon

Sarah Burnett

Contrabassoon

Rachel Simms

Horn

Pip Eastop
Clare Moss
Mark Smith
Ed Mills

Trombone

Matthew Lewis
David Whitson

Bass Trombone

Andrew Waddicor

Timpani

Jeremy Cornes

Percussion

Jeremy Cornes
David Jackson
Mark McDonald
Ben Fullbrook

Harp

Helen Tunstall

Piano

Catherine Edwards
Clodna Shanahan

Celesta

Catherine Edwards

Congratulations to Lewis, aged 8, the winner of our *Where the Wild Things Are* drawing competition.

Inspired by Max's journey to a world filled with big, hairy, rolling-eyed monsters we asked what your monster would look like. The winning entry was chosen by director/designer Netia Jones.



'Somehow this is funny, sad, human and wild all at the same time!' Netia Jones