



TEMPLE UNIVERSITY OPERA THEATER PRESENTS

BENJAMIN BRITTEN'S

The Turn of the Screw

STREAMING ONLINE

FRI, DEC 4 • 7:30PM | SAT, DEC 5 • 7:30PM | SUN, DEC 6 • 3:00PM

Tickets are free. Registration is required.
boyer.temple.edu

Featuring students from Boyer College Departments of Vocal Arts and
Instrumental Studies

Stephanie Rhodes Russell
Music Director

Brandon McShaffrey
Stage Director

Jamie Johnson
Producer

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One hundred twenty-first, one hundred twenty-third, and one hundred twenty-fourth
performances of the 2020-2021 season.

 Temple
University

Cast

Prologue/Quint	Hayden Smith (Cover: Gabriel Feldt)
Governess	Marta Zaliznyak (Cover: Rebecca Lundy)
Miles	Alexis Lapreziosa (Cover: Yaqi Yang)
Flora.....	Katie Hahn (Cover: Gretchen Enterline)
Mrs. Grose	Marcelyn Lebovitz (Cover: Jiaying Liu)
Miss Jessel	Patricia Luecken

Orchestra

VIOLIN I

Yuan Tian

VIOLIN II

Jason Zi Wang

VIOLA

Brooke Mead

CELLO

Harris Banks

DOUBLE BASS

William Valencia Tapia

FLUTE/PICCOLO/ALTO FLUTE

Hyerin Kim

OBOE/ENGLISH HORN

Geoffrey Deemer

CLARINET/BASS CLARINET

Wendy Bickford

BASSOON

Joshua Schairer

HORN

Lucy Smith

HARP

Katherine Ventura

PERCUSSION

Emilyrose Ristine

PIANO/CELESTA

Sirapat Jittapirom

About the Composer

BENJAMIN BRITTEN was born in Lowestoft, Suffolk, on the east coast of England, on 22 November 1913. Although he was already composing vigorously as a child, he nonetheless felt the importance of some solid guidance and in 1928 turned to the composer Frank Bridge; two years later he went to the Royal College of Music in London, studying with Arthur Benjamin, Harold Samuel and John Ireland. While still a student, he wrote his 'official' Op. 1, the *Sinfonietta* for chamber ensemble, and the *Phantasy Quartet* for oboe and string trio, and in 1936 he composed *Our Hunting Fathers*, an ambitious song-cycle for soprano and orchestra, which confirmed Britten's virtuosic vocal and instrumental technique. He was already earning his living as a composer, having joined the GPO (Post Office) Film Unit the previous year; the collaboration he began there with the poet W. H. Auden was to prove an important one throughout his career.

Britten found himself in the United States at the outset of World War II and stayed there for three more years, returning to Britain in 1942. In America he produced a number of important works, among them the orchestral *Sinfonia de Requiem*, the song-cycle *Les Illuminations* for high voice and strings, and his *Violin Concerto*. With the opera *Paul Bunyan* he also made his first essay in a genre that would be particularly important to him.

Back in Britain, where as a conscientious objector he was excused military service, he began work on the piece that would establish him beyond question as the pre-eminent British composer of his generation – the opera *Peter Grimes*, premiered to an ecstatic reaction on 7 June 1945. *The Young Persons's Guide to the Orchestra: Variations and Fugue on a Theme of Puccini*, a cornerstone of the orchestral repertoire, was first performed in the following year. Indeed, Britten now composed one major work after another, among them the operas *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), *Gloriana* (1953), *The Turn of the Screw* (1954), *Noye's Fludde* (1957), *A Midsummer Night's Dream* (1960), *Owen Windgrave* (1970–71) and *Death in Venice* (1971–73); the *Nocturne* for tenor and orchestra (1958), the *War Requiem* (1961–62), a *Cello Symphony* (1963) for Rostropovich and his orchestral *Suite on English Folk Tunes* (1974).

Britten's importance in post-War British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival two years later. His career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor – his Mozart was particularly highly esteemed. Britten's later career was clouded by bouts of ill-health, culminating in heart disease. He never fully recovered from open-heart surgery in 1973, and died on 4 December 1976, at the age of 63, a few months after being appointed a life peer – the first composer ever to know that honour.

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Elise Auerbach	Kathryn Leemhuis	Julie Snyder
Lauren Cohen	Randi Marrazzo	Tyler Tejada
Marcus DeLoach	William Mayo	Grant Uhle
Rachelle Fleming	Brandon McShaffrey	Sheryl Woods Olson
Warren Freeman	Wesley Morgan	
Lorie Gratis Harris	Ellen Rissinger	

Philip Cho, Professor Emeritus
William Stone, Professor Emeritus

*Voice and Opera Area Coordinator

Paul Rardin, Chair, Department of Vocal Arts
Jamie Johnson, Producer and Director of Opera Production
Leslie Cochran, Coordinator, Department of Vocal Arts

Additional Staff for this Production

Music Director.....	Stephanie Rhodes Russell
Stage Director.....	Brandon McShaffrey
Recording Engineer/Sound and Video Editor.....	David Pasbrig
Assistant Recording Engineer.....	John Patrick Tice-Carroll
Lighting Designer.....	Jason Norris
Costume Designer.....	Connie Koppe
Hair Design.....	Faces by Fre
Music Director Assistants.....	Sirapat Jittapirom and Federico Chlopecki
Stage Manager	Arwen Kozak
Assistant Stage Manager	Ariel Wiener
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Titles	David Ronis
TPAC Production Manager.....	Ian Schiela
TPAC Assistant Production Manager.....	John Dougherty