

Shakespeare's Sisters

Pittville Pump Room

Sun 5 July

Sophie Bevan *soprano*

Christopher Glynn *piano*

Harriet Walter *readings*

Prelude

Schubert

Shakespeare

Vaughan Williams

Hark hark the lark

How oft when thou, my music, music play'st

Orpheus with his lute

Viola and Olivia

Shakespeare

Haydn

Harriet Walter

I left no ring with her: what means this lady?

She never told her love

Olivia's crush causes her to question her sexuality

Desdemona

Grainger

Harriet Walter

Verdi

Willow Song

Desdemona: Unique we were, Othello, you and I

Ave Maria

Sisters

Madeleine Dring

Amy Beach

Alison Bauld

Under the greenwood tree

Take O take those lips away

Titania's Song

Lady Macbeth

Harriet Walter

Horovitz

Harriet Walter

Lady Macbeth: It was all talk (Part I)

Lady Macbeth: A Scene

Lady Macbeth: It was all talk (Part II)

Interval

Witches

Smetana	Macbeth and the witches (piano solo)
Harriet Walter	<i>Three Witches Rap</i>

Fairies

Liza Lehmann	Titania's Cradle
Amy Beach	A Fairy Lullaby
Verdi	Fairy Queen

Spirits

Harriet Walter	<i>Ariel: Much as an actor hides behind a role</i>
Purcell-Ades	Come unto these yellow sands
Shakespeare	<i>Full fathom five</i>
Arne	Where the bee sucks

Ophelia

Harriet Walter	<i>Ophelia Fooled Ya</i>
Elizabeth Maconchy	Ophelia's Song
Shakespeare	<i>There is a willow grows aslant a brook</i>
Berlioz	La Mort d'Ophelie
Harriet Walter	<i>Gertrude on Ophelia's drowning</i>

Juliet and her Nurse

Harriet Walter	<i>How Juliet's nurse bemoaned her loss</i>
Bernstein	Somewhere

Epilogue

Shakespeare	<i>It is not the fashion to see the lady (As you like it)</i>
Dring	It was a lover and his lass

About the Programme

Mothers and mistresses, saints and sinners, fairies and murderers, witches and wenches - this recital puts Shakespeare's female characters centre stage and lets them speak their minds. Dame Harriet Walter reads from her riveting new anthology *She Speaks!*, which imagines what the women in Shakespeare's plays might have been secretly thinking, while soprano Sophie Bevan and pianist Christopher Glynn explore how these heroines and anti-heroines have inspired composers down the ages. Was the greatest writer ever known a radical feminist or a sexist pig?

Artist Biographies

Harriet Walter *Readings*

Harriet Walter is a leading actor on stage and screen. On stage, she has played many Shakespearean characters including Ophelia, Helena, Portia, Viola, Imogen, Lady Macbeth, Beatrice and Cleopatra with most of these performances for the Royal Shakespeare Company. She has also played Brutus, Henry IV and Prospero in all-female productions at the Donmar Warehouse.

In addition, she has played many other great classical stage roles, including the Duchess of Malfi (RSC), Hedda Gabler (Chichester and tour), Nina in Thomas Kilroy's Irish version of Chekhov's *The Seagull* with Anna Massey and Alan Rickman (Royal Court), Masha in *Three Sisters* (RSC; Olivier Award), Anna Petrovna in *Ivanov* with Ralph Fiennes (Almeida), Hester in *The Deep Blue Sea* (Theatre Royal Bath and tour), and Elizabeth I in Schiller's *Mary Stuart* (Donmar Warehouse, West End, and Broadway; Evening Standard Award and Tony Award nomination). She has also performed in several contemporary classics including Caryl Churchill's *Cloud Nine* (Royal Court), Harold Pinter's *Old Times* (West End), Lillian Hellman's *The Children's Hour* (National), and as Linda in Arthur Miller's *Death of a Salesman* with Antony Sher (RSC, Stratford and West End).

Walter has created roles in new plays including *Arcadia* by Tom Stoppard and Yasmina Reza's *Life x 3* (National), Timberlake Wertenbaker's *Three Birds Alighting on a Field* (Royal Court), Stephen Lowe's adaptation of *The Ragged Trousered Philanthropists* (Joint Stock), Moira Buffini's *Dinner* (National and West End), Simon Gray's *The Late Middle Classes*, Stephen Poliakoff's *Sweet Panic*, Tamsin Oglesby's *US and Them* (Hampstead), and Clara Brennan's *Boa* opposite her husband, Guy Paul (Trafalgar Studios).

Her films include *The Sense of an Ending*, *Mindhorn*, *Denial*, *Star Wars: The Force Awakens*, *Suite Française*, *Man Up*, *The Wedding Video*, *Young Victoria*, *Babel*, *Villa des Roses* (British Independent Film Award nomination), *Sense and Sensibility* and Louis Malle's *Milou en Mai*. Her television work ranges from *The Imitation Game* (1980) by Ian McEwan and *The Cherry Orchard* (both directed by Richard Eyre), *The Price* (Channel 4 and RTÉ), the BBC's *Lord Peter Wimsey* series as Harriet Vane and *The Men's Room*, to guest appearances in *Inspector Morse*, *Waking the Dead*, *Spooks*, *Poirot*, *Midsomer Murders* and *New Tricks*. More recent appearances include her role as D.I. Natalie Chandler in *Law and Order: UK*, *Little Dorrit*, *Downton Abbey*, *Black Sails*, *Call the Midwife* and as Clementine Churchill in the Netflix series *The Crown*.

She has written several books, including *Brutus and Other Heroines* and *Other People's Shoes* (both published by Nick Hern Books), *Macbeth* (Faber and Faber's 'Actors on Shakespeare' series) and *Facing It: Reflections on Images of Older Women* (Facing It Publications).

She is an Honorary Associate Artist of the RSC, an Honorary D.Litt at Birmingham University and was awarded a CBE in 2000 and later a Damehood in 2011.

Christopher Glynn Piano

Christopher Glynn is a Grammy award-winning artist and one of the UK's foremost collaborative pianists. Praised for his "breathtaking sensitivity" (Gramophone), "irrepressible energy, wit and finesse" (The Guardian) and "revelatory performances" (BBC Music Magazine), he performs with leading singers, instrumentalists and ensembles throughout the world and has made many acclaimed and ground-breaking recordings.

Recognised by The Times as a "visionary" and "inspired programmer", Glynn combines his performing life with his role as Artistic Director at the Ryedale Festival, where he programmes approximately 70 events every year in beautiful and historic venues across North Yorkshire. His pioneering *Lieder* in English project (in collaboration with Jeremy Sams, Signum Records and leading singers) has brought classical song to many new listeners and has been described by The Telegraph as "quietly daring yet superbly accomplished."

Highlights include performances at Wigmore Hall, Carnegie Hall, Aldeburgh Festival, Concertgebouw Amsterdam, Vienna Konzerthaus, The Barbican and the BBC Proms. Future plans include the world premiere of a new song cycle by Gavin Higgins, and recitals and recording projects with Roderick Williams, Claire Booth, Eric Whitacre, Hugh Cutting, Rowan Pierce, Harriet Burns, Nick Pritchard, Mathilde Mildowsky and Rachel Podger.

Sophie Bevan Soprano

Recognised as one of the leading lyric sopranos of her generation, Sophie Bevan was made an MBE for services to music in the Queen's Birthday Honours in 2019.

Sought after for her work in opera, Sophie's engagements include the roles of Susanna (*Le nozze di Figaro*); Ilia (*Idomeneo*); Pamina (*Die Zauberflöte*) and Dalinda (*Ariodante*) for the Royal Ballet & Opera; Ellen Orford (*Peter Grimes*) for the Teatro dell'Opera in Rome; Beatriz in Thomas Adès' *The Exterminating Angel* at the Salzburg Festival, Royal Ballet & Opera and Metropolitan Opera; Freia (*Das Rheingold*); Pamina at the Teatro Real in Madrid; Mélisande (*Pelléas et Mélisande*) for Semperoper Dresden and at the Aldeburgh Festival; Michal (*Saul*) for the Glyndebourne Festival; Governess (*The Turn of the Screw*) for Garsington Opera; and Fiordiligi (*Così fan tutte*) for Welsh National Opera. Her many roles for the English National Opera include Hermione in Ryan Wigglesworth's *The Winter's Tale*, Micaëla (*Carmen*), Penelope (*Gloriana*), Télétaire (*Castor and Pollux*), *Messiah*, and *The Seven Deaths of Maria Callas*.

She works regularly with leading orchestras worldwide and with conductors including Sir Antonio Pappano, Daniel Harding, Andris Nelsons, Edward Gardner, Laurence Cummings, Sir Mark Elder, Ivor Bolton and Mirga Gražinytė-Tyla. Recent highlights include Beethoven's *Ah! Perfido*, Haydn's *Die Jahreszeiten*, Oliver Knussen's *Whitman Settings* and Ryan Wigglesworth's *Augenlieder* all with the London Philharmonic Orchestra; Strauss' *Vier letzte Lieder* with the Philharmonia Orchestra; Britten's *Les Illuminations* with the BBC Philharmonic Orchestra; the Aurora Orchestra and the Finnish Radio Symphony Orchestra; Fauré's *Requiem* and Haydn's *Nelson Mass* with the Netherlands Radio Philharmonic Orchestra; Bach's *Matthäuspassion* with the Royal Concertgebouworkest; Handel's *Messiah* with the Orchestra of the Age of Enlightenment; Mahler's Symphony No. 4 with the Hallé Orchestra; and Mélisande in concert performances of *Pelléas et Mélisande* with the BBC Scottish Symphony Orchestra. She has also appeared at the BBC Proms and the Aldeburgh, Edinburgh and Tanglewood Festivals.

An acclaimed recitalist, she has appeared with pianists including Julius Drake, Malcom Martineau, Ryan Wigglesworth, Christopher Glynn and Graham Johnson at venues including Wigmore Hall, Het Concertgebouw and the Aldeburgh and Oxford International Song Festivals.

Sophie studied at the Royal College of Music where she was awarded the Queen Mother Rose Bowl for excellence in performance. She was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards, and the Young Singer Award at the 2013 inaugural International Opera Awards. She lives in Oxfordshire with her husband, three children, and two cocker spaniels.

