

Naseem Darbey

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Soprano returns to her roots

Preview

MEZZO soprano Sarah Sweeting returns to Guisborough in November, visiting her parents and to perform at the Sir William Turner's Almshouses, at Kirkleatham and Wynyard Hall.

Her performance at St Paulinus Church, Guisborough, last year was a sell-out. This year, she joins bass-baritone Eddie Mulla in Opera and Anecdotes, featuring excerpts from light opera and Gilbert and Sullivan, with stories and songs from the shows.

The performances take place on November 15 and 16 at the Almshouses, near Redcar, at 7pm. Tickets are £12, available from Millie Sweeting on 01287-636005, or the venue on 01642-477200 or 01642-482828.

The pair also perform an Evening of Opera at Wynyard Hall, at 7.30pm, on Thursday, November 10, featuring well-known classics from Figaro, Tosca, Porgy and Bess, Carmen and more. Tickets cost £25, from 01740-644811.

Ms Sweeting studied at the London College of Music, winning the Director's Prize for opera. She went to perform in musicals in West End theatres and as a soprano at the Royal Opera, Covent Garden and the Limbury Theatre.

In 2006, she moved to Sydney, where she is principal mezzo-soprano at Sydney Opera House.

Reviews

Between the Lines

Bowes Museum, Barnard Castle

BETWEEN the Lines is the latest exhibition in the new, critically acclaimed fashion and textiles gallery at the Bowes Museum, which kicked off its programme in style with Vivienne Westwood Shoes: 1973-2011.

With the bar set high, Between the Lines is an indication of yet more innovative and diverse things to come.

It was born out of Naseem Darbey's one-year residency with Cliffe Castle Museum, where her goal was to create site-specific works reflecting the castle and its owner, Henry Isaac Butterfield.

However, inspiration came from the silent objects and letters which had belonged to Henry's wife, the American socialite Mary Louise Roosevelt Burke Butterfield, whose early death in childbirth meant she never knew the castle.

The optimum word for this show is haunting. Its shadow sculptures work well with the permanent features of the gallery, and you find yourself no longer looking at the collections as static historic objects but questioning the stories of the people behind them.

Darbey's works are illustrations of Mary Louise's immortal words, for example the heart sculpture, nailed to its plinth: "Dear and ungrateful husband, write to me if your heart is not nailed to Cliffe hall, and, as a result is dry and silent", or the black lace gloves accompanied by the quote: "please do not forget my gloves".

There is a feeling of something missing, a connection or the absence of Mr Butterfield the first point of action, however, the more one looks, the more one



realises Darbey has beautifully conveyed the absence of Mary Louise, and whether or not you are tempted by tragic love stories, something about this show will ensure you do not forget her.

The exhibition continues until November 20

Abigail Potter

Erringden Ensemble

Influence Church, Richmond

THE eight players of the Erringden Ensemble launched Richmondshire Subscription Society's 2011-12 season with a programme of larger-scale chamber music works in the Influence Church, formerly Zetland Christian Centre.

Rimsky-Korsakov is perhaps more noted for his large-scale works rather than for chamber music. His String Sextet in A major (1876), not heard very often, was new to most of the audience. It proved approachable, enjoyable and tuneful, if a little prosaic in its rhythmic drive, and was engagingly performed by six players led by violinist Paul Barritt, permanent

Arta Arnicane

William Turner's Almshouses, Kirkleatham

THE young Latvian pianist Arta Arnicane made a welcome return to the Classics at Kirkleatham series of concerts.

She dedicated the first half to Schumann, first with a smoothly articulate and well-varied account of the Op 18 Arabesque, followed by the 12 Etudes Symphoniques op 18. In the latter, her ability to construct a rich body of tone gave the piece a very orchestral feel while still producing lightness in, for example, the 3rd variation, Vivace.

After the break, in Grana-

guest leader of the Richmondshire Chamber Sinfonia. Richard's Sextet, from Capriccio contemplativo, final work of Mendelssohn's Octet. Here, the orchestral eight players placed less emphasis on the more orchestral music. It's a joy to have no lack of punch. On Saturday (Copenhagen) by Soren and Tchaikovsky same version from richcerts.co.uk

dos' Maiden Nightingale, an evocative evening, Liszt's grand Piano Sonata. This she analogously in Grand end, Margaret worked with great control of Liszt of dynamism. An encore the Gymnopedies followed by William I Fire, an based piece onomatopoeic whistles piano first

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