

Britten Sinfonia and Elizabeth Watts

14 October 2023, 7:30pm
Saffron Hall, Saffron Walden

19 October, 7.30pm
The Halls, Norwich

20 October, 7.30pm
Milton Court Concert Hall, Barbican, London

Elizabeth Watts soprano
Britten Sinfonia
Thomas Gould violin/director

Ryan Latimer	Pound of Cure (world premiere performances)	8'
Finzi	Dies Natalis	25'
	INTERVAL	20'
Dobrinka Tabakova	Barbican Glade	13'
Richard Blackford	Songs of Nadia Anjuman (world premiere performances)	17'
Elgar	Serenade for Strings	12'

Supported by the Vaughan Williams Foundation



Please note that the song texts for *Songs of Nadia Anjuman* contain references to domestic violence and suicide.

If you have a mobile phone, please ensure that it is turned off during the performance.

In accordance with the requirements of the licensing authority, persons shall not be permitted to stand or sit in any of the gangways.

No camera, tape recorder, other types of recording apparatus, food or drink may be brought into the auditorium. It is illegal to record any performance unless prior arrangements have been made with the venue and Britten Sinfonia.

No smoking in the auditorium.

ON STAGE TONIGHT

BRITTEN SINFONIA

Violin I

Thomas Gould

Marcus Barcham Stevens

Clara Biss

Fiona McCapra

Katherine Shave

Violin II

Miranda Dale

Nicola Goldscheider

Suzanne Loze

Judith Stowe

Jo Watts

Violas

Sascha Bota

Bridget Carey

Rachel Byrt

Cellos

Caroline Dearnley

Ben Chappell

William Clark-Maxwell

Double Bass

Stacey Watton

WELCOME

A warm welcome to you for the first concert of our 2023-24 season. Two established, core works by Elgar and Finzi are joined in this concert by two brand new works, and one – Dobrinka Tabakova's *Barbican Glade* - that is just 18 months old.

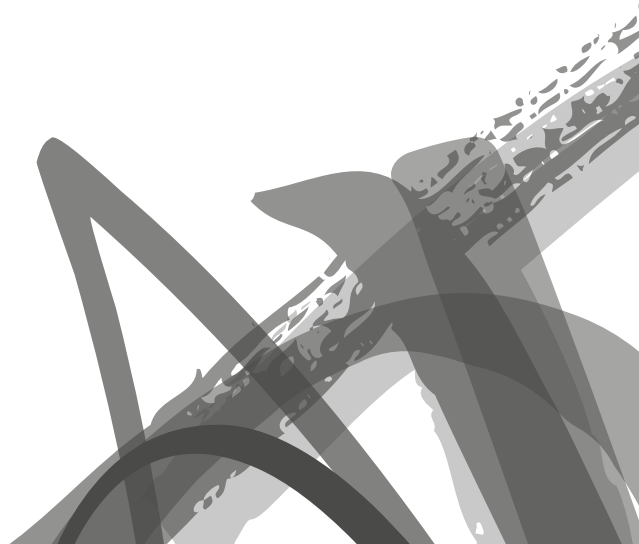
Meshing the old with the new is something that Britten Sinfonia did with remarkable results at our BBC Prom in London's Royal Albert Hall last month. Demonstrating "inventiveness and frankly stunning performance commitment" (Bachtrack), this was a concert that our players deserve to be particularly proud of.

It's a great privilege to be working again with soprano Elizabeth Watts. We performed Britten's *Les Illuminations* with her in Santander earlier this year, and we take tonight's programme with her to Bilbao on 17 October, in between the Saffron Hall and London performances. In that gap, we also perform with another great British singer, tenor Allan Clayton, at Snape Maltings. 15 October is the 80th anniversary since the first performance, at Wigmore Hall, of Britten's *Serenade for tenor, horn and strings*. The *Serenade* is a signature piece for Britten Sinfonia, so it will be a great privilege to participate in this anniversary performance.

Full details of our 23-24 season are now available online and in print. We're excited about a busy year ahead, and highlights include our performances of Mozart's orchestration of *Messiah* with the BBC Singers, a five-concert tour of Tavener's *The Protecting Veil* with cellist Abel Selaocoe, and the premiere performances of Huw Watkins' new concerto for horn wunderkind Ben Goldscheider.

Thanks to the hundreds of people who have donated to our Play On appeal, we've been able to plan this 23-24 season with confidence and ambition. But to continue at this level beyond 2024, and with the loss of our ACE National Portfolio funding hitting hardest in 2024-5, we need further support. Please consider becoming a Member or donating to Play On.

MEURIG BOWEN
Chief Executive & Artistic Director



RYAN LATIMER (b.1990):

POUND OF CURE

(world premiere performances commissioned by Britten Sinfonia, with support from the Vaughan Williams Foundation and PRS Foundation supported by PPL)

Pound of Cure draws its inspiration from the private drawings of the visionary architect, Lina Bo Bardi. Diverse in style, materials, scale and subject matter, with many images often coexisting on the same page, Bo Bardi's lively collection of sketches weave together complex yet playful narratives and interrelationships. Images range from precise technical drawings to romantic watercolours, sporting events, abstract patterns and gestural doodles, surreal social gatherings, cartoons, as well as concepts for food carts, costumes and baroque churches. She depicts joy and humanity with both childlike whimsy and exacting structural calculation. *Pound of Cure* seeks to capture the visceral, energising nature of Bo Bardi's drawings, their clarity of forms, textures and colours, as well as their beguiling incongruities.

© Ryan Latimer

Ryan Latimer is a British composer whose music has been described as "anarchic and cartoonishly fun" (BBC Radio 3) and "deliciously playful" (Classical Music Magazine). His work has been performed internationally by ensembles including the London Symphony Orchestra, City of Birmingham Symphony Orchestra, China National Symphony Orchestra, BBC Concert Orchestra and London Sinfonietta. Ryan's recent orchestral work *Antiarkie*, composed for the BBC Symphony Orchestra, was broadcast on BBC Radio 3 and subsequently featured during the ISCM World Music Days festival in Beijing. In 2021, his debut album was released worldwide on NMC Recordings. "Allusive, sparkling and emphatically rhythmic" (The Guardian), it reached #2 in the UK Official Charts and received 5 stars from BBC Music Magazine.

GERALD FINZI (1901-1956):

DIES NATALIS

I: Intrada

II: Rhapsody (Recitativo stromentato)

III: The Rapture (Danza)

IV: Wonder (Arioso)

V: The Salutation (Aria)

Classed as one of the twentieth-century's "quintessentially English" composers, alongside the likes of Vaughan Williams, Elgar and Stanford, Finzi's works have often been dismissed for their apparent recourse to romantic harmonies and pastoral lyricism. Experimentation and modernity are not words usually associated with his music, and he remained somewhat unfashionable during his lifetime. But despite earlier neglect, more recently his music has come to be celebrated for its elegant lyrical melodies, sensitive text-setting and poignant use of English folksong. Like many other composers of his generation, Finzi looked around him for inspiration and his music mixes the sounds and smells of the English countryside with snapshots of his own, rather melancholic life growing up in rural and musical isolation, tainted by the deaths of his three brothers as a young boy. He once said of his music: "The artist is like the coral insect, building his reef out of the transitory world around him and making a solid structure to last long after his fragile and uncertain life."

After relocating from London to the Gloucestershire countryside in 1922, Finzi found himself enjoying the simple life. Able now to concentrate on composition and his love for literature, while indulging his passion for apple-growing, his body of works began to grow. Though he eventually found this rural remoteness altogether too

oppressive and decided to move back to London, the seeds of his country life were already sown in his music and left a lasting impression on his compositional style. His love of English poetry, and in particular the works of Thomas Hardy and Thomas Traherne, led naturally to a wealth of songs and works for voice. The majority of his output is made up of such works, and includes only a handful of instrumental pieces, such as the Clarinet Concerto and the Five Bagatelles for clarinet and piano. Pure instrumental writing did not come naturally to him, such that he abandoned an early piano concerto, and withdrew two movements of his Violin Concerto after its first performance.

More at home with the voice, Finzi's career began to blossom in the 1930s and he soon received regular commissions for new works, including the commission of the song cycle, *Dies Natalis*, from the Three Choirs Festival. Sadly, the outbreak of World War II forced the cancellation of its first performance and although the work was performed in London in 1940, it was not aired at the Three Choirs Festival until 1946. Writing to Finzi after the first performance of the piece, Herbert Howells declared: "It was strangely comforting; and (it seemed to me) it all gives one back a standard of beauty that virtuosity has so nearly wrecked in so much contemporary music." The cycle sets texts by the 17th century poet Thomas Traherne from the collection *Centuries of Meditation*, and focuses on the depiction of an innocent child's simple joy and wonder at the world. One of nine song cycles in his output, *Dies Natalis* is a perfect example of Finzi's seemingly effortless ability to intertwine poetry and music in a seamless unity, with long lyrical lines that are one of the hallmarks of Finzi's art. Though the work was initially premiered by soprano Elsie Suddaby, it has since become most popular as a work for the tenor voice.

© Jo Kirkbride

TEXTS BY THOMAS TRAHERNE (c.1637-1674)

1. Intrada

— Tacet —

2. Rhapsody

Will you see the infancy of this sublime and celestial greatness? I was a stranger, which at my entrance into the world was saluted and surrounded with innumerable joys: my knowledge was divine. I was entertained like an angel with the works of God in their splendour and glory. Heaven and Earth did sing my Creators praises, and could not make more melody to Adam than to me. Certainly Adam in Paradise had not more sweet and curious apprehensions of the world than I. All appeared new, and strange at first, inexpressibly rare and delightful and beautiful. All things were spotless and pure and glorious.

The corn was orient and immortal wheat, which never should be reaped nor was ever sown. I thought it had stood from everlasting to everlasting. The green trees, when I saw them first, transported and ravished me, their sweetness and unusual beauty made my heart to leap, and almost mad with ecstasy, they were such strange and wonderful things.

O what venerable creatures did the aged seem! Immortal cherubims! and the young men glittering and sparkling angels, and maids strange seraphic pieces of life and beauty! I knew not that they were born or should die; but all things abided eternally. I knew not that there were sins or complaints or laws. I dreamed not of poverties, contentions or vices. All tears and quarrels were hidden from mine eyes. I saw all in the peace of Eden. Everything was at rest, free and immortal.

3. The Rapture

Sweet Infancy!
O heavenly fire! O sacred Light!
How fair and bright!
How great am I
Whom the whole world doth magnify!

O heavenly Joy!
O great and sacred brightness
Which I possess!
So great a joy
Who did into my arms convey?

From God above
Being sent, the gift doth me inflame,
To praise his name.
The stars do move,
The sun doth shine, to show his love.

O how divine
Am I! To all this sacred wealth
This life and health
Who raised? Who mine
Did make the same? What hand divine!

4. Wonder

How like an angel I came down!
How bright are all things a here!
When first among his works I did appear
O how their glory did me crown!
The world resembled his eternity
In which my soul did walk;
And everything that I did see
Did with me talk.

The skies in their magnificence
The lovely, lively air,
O how divine, how soft, how sweet, how fair!

The stars did entertain my sense;
And all the works of God so bright and pure,
So rich and great, did seem,
As if they ever must endure
In my esteem.

A native health and innocence
Within my bones did grow,
And while my God did all his glories show,
I felt a vigour in my sense
That was all spirit: within I did flow
With seas of life, like wine:
I nothing but the world did know
But t'was Divine.

5. The Salutation

These little limbs, these eyes and hands which I here find,
This panting heart wherewith my life begins;
Where have ye been? Behind what curtain were ye from me
hid so long?
Where was, in what abyss, my new made tongue?

When silent I so many thousand thousand years
Beneath the dust did in a chaos lie, how could I smiles, or
tears,
Or lips, or hands, or eyes, or ears perceive?
Welcome, ye treasures which I now receive.

From dust from I rise and out of nothing now awake,
These brighter regions which salute my eyes,
A gift from God I take, the earth, the seas, the light, the lofty
skies,
The sun and stars are mine: if these I prize.

A stranger here, strange things doth meet, strange glory see,
Strange treasures lodged in this fair world appear,
Strange, all, and new to me: But that they mine should be
who nothing was,
That strangest is of all; yet brought to pass.

DOBRINKA TABAKOVA (b.1980): BARBICAN GLADE

One of the unique qualities of London's Barbican design is the integral part of the landscaping and light. I had almost daily impressions of these during the six years I spent studying at the Guildhall, which is part of the complex. Like glades in a forest, these open green spaces break up what could become an oppressive environment and their function is highlighted on the background of the pitted concrete. In my piece this relationship between the open spaces and the buildings is represented by a "wall" of musicians surrounding a core string trio. The string trio's material contains the main melodic themes and is mostly in octaves, giving space, while the much denser clusters of the surrounding musicians are gradually softened and affected by the trio material. Co-commissioned by the Barbican Centre and Britten Sinfonia to mark the Barbican Centre's 40th anniversary, there are some discreet nods to the two concerti on the opening night concert programme – Beethoven's Piano Concerto No. 4 and Elgar's Cello Concerto.

© Dobrinka Tabakova

Dobrinka Tabakova is a composer of "exciting, deeply moving" music (Washington Times), with "glowing tonal harmonies and grand, sweeping gestures" (The Strad). She has been commissioned by the Royal Philharmonic Society, BBC Radio 3 and the European Broadcasting Union. Her debut profile album *String Paths*, on ECM Records, was nominated for a Grammy in 2014. In 2017 she was appointed composer-in-residence with the BBO Concert Orchestra and she currently holds the same role at The Hallé in Manchester. Significant projects have included *Immortal Shakespeare* - a cantata for the Shakespeare 400 anniversary in 2016, *The High Line* for orchestra, inspired by New York's park in the sky and the UK New Music Biennial film collaboration PULSE.

RICHARD BLACKFORD (b.1954): SONGS OF NADIA ANJUMAN

Nadia Anjuman (1980-2005) was an Afghan poet writing during a period of turmoil. In 1995, when the Taliban captured Herat, her birthplace, women's liberties were drastically reduced. A gifted student, Nadia faced a future with no hope of education. With other women she attended an underground educational circle called the Golden Needle Sewing School. Meeting under the guise of learning how to sew, the meetings were in fact discussions on literature with Herat professors. The project was dangerous: if caught, the punishment could be imprisonment, torture or hanging. Nadia was 21 when the Taliban was ousted. While earning her degree in literature she published her first book of poetry. She married into a family who believed that, since she was a woman, writing brought disgrace on their reputation. Yet she continued to write. At the age of 25 she was beaten to death by her husband.

The five poems I chose are wide-ranging and cover extremes of emotion: from love; to delight in being a poet, to despair at her lack of freedom; and even contemplation of suicide. The opening poem *Turmoil*, is an astonishing volte face, starting with a song of love for the solitude and beauty of the night, then a yearning to be free of earth's constraints and to be united with God. It concludes with a passionate plea for the power of her own poetry to save her. My musical setting begins with a soft, murmuring string texture, as if suspended in time, with constant agitated movement that evokes the poet's underlying turmoil in the stillness of the night. Halfway through the song, both voice and strings turn the nocturnal meditation into an urgent plea for help and liberation from the chains that hold her. The murmuring music of the opening now becomes strongly dissonant, threatening to overwhelm the voice.

I Wish also has contrasting emotions within the same song, albeit with a gentler arc. Over pizzicato strings the poet describes in ecstatic detail the lover that only exists in her imagination. At the end of her wish-list she suddenly shifts her thoughts and affirms her determination to celebrate her life and to close the door on grief. As with the first poem, she evokes the moon and moonlight as a symbol of her liberated spirit.

Memories of Light Blue is the most opaque and abstract of the cycle. For me it reads as a dream in which images of sea, mountains and the moon intermingle in a stream of consciousness that lead the poet to hope. Pianissimo widely spaced string chords move independently of the sustained soprano line. On the line "In the mind of waves of the forgotten sea", an enharmonic sequence leads the singer gently downwards. This sequence recurs as the movement develops and continues even after the voice is silent.

Fly Freely is the most positive song of the cycle, a wonderfully affirmative gathering of all the poet's thoughts for the creation of a new, great poem. Such is her confidence that even the ubiquitous moon will be enchanted. In my setting the strings overlap and tumble over themselves, like Nadia's tumbling thoughts. When they reach the section "On a day with soaring melodies I pray to the fire spirits", the strings come together in a shimmering texture that supports the climactic "On that day I will write a great poem, a great romance". Then the music dissolves into harmonic glissandi as the singer "enchants the moon" with her song.

Useless, like the opening song, undergoes seismic emotional changes as it progresses. Starting in a dark place, the poet questions the point of continuing to write and to sing her songs. It is the only poem in which she describes her "dark oppressors", who close her mouth. Then the mood changes and she becomes aware of the

beauty of springtime, but even this cannot change her ability to fly, to be free. Then she recalls the songs that still live in her heart and suddenly has a vision of the day when she will sing again with joy. Joy turns to defiance at the song's climax when she bravely re-asserts her own strength and determination to write and sing.

© Richard Blackford

Richard Blackford studied composition with John Lambert at the Royal College of Music, then with Hans Werner Henze in Rome. Early awards include the Tagore Gold Medal, the Ricordi Prize and the Mendelssohn Scholarship. He was first Composer-in-Residence at Balliol College Oxford, and later Composer-in-Residence to the Brno Philharmonic in the Czech Republic. His works were performed in the major music festivals of the world, including Adelaide, Berlin, Brighton, Montepulciano, Cheltenham, Long Island and the BBC Proms. He has composed in virtually every medium, including opera, choral, orchestral, theatre, film and ballet, with his most recent ballet *Biophony* (2015) in collaboration with Bernie Krause and Alonzo King, winning "Best Contemporary Performance 2016" in the Italian dance magazine *Danza&Danza*. As a media composer Richard was nominated for an Emmy Award for Outstanding Achievement in Music for his 4-hour score for the CNN/BBC series *Millennium*, and in 2015 was awarded Die Goldene Deutschland for services to music in Germany. In 2020 he won an Ivor Award in the Choral Category for his work *Pietà*. His literary collaborators include; Ted Hughes, Maya Angelou and Tony Harrison. He is a Director of the charity Music For Youth, President of the Bournemouth Symphony Chorus, a Trustee of the Aberystwyth MusicFest and Trustee of The Bach Choir.

SONGS OF NADIA ANJUMAN: TEXTS

1. Turmoil.

Once more I am alone in the beauty of the night,
Once more I am in love with solitude,
Once more all are asleep, and I am drunk with thoughts –
Night gives me many, many cups to drink.

O beauty seeing with my heart's eye,
Once more the moon names me her child –
She calls me sweetly to her celestial source,
A hundred times she calls me to come home.

Once more temptations ring my heart
To pluck my soul from this sad place.
I freely fly, facing white horizons,
I lift the jewel that is my life beyond this cage.

If I should leave this dark place, be assured
My home will be the crook of God's fair moon.
My soul will rise towards the centre of God's light,
My heart will be a refuge for every sign of life.

I am a wingless bird who hopes to fly.
Whose strong hand is there to help me?
If no one breaks this iron chain
I will burn with thirst for freedom.

You take me to the brink,
O charming poem, save me
Without you there is turmoil in my heart.
You lured me, now save me.

2. I Wish

I wish I could be sated by the wine of his beauty
Or be burned in the flames of his love.
I wish I could be a teardrop blooming on the flower of his face,
Or a curl in his perfumed hair.

I wish I could be dust on his path
Or under the sun of his gaze.
I wish I could be a secret striding before him,
Or become rare words on his still lips.

I wish I could go with my friend,
Like a shadow in each breath,
Or remain till dawn from the thrill of his presence.
I give my mind to the hope in my heart I close the door on grief.
I become moonlight...

3. Memories of Light Blue

You, exiles of the mountains of oblivion,
You, diamonds, sleeping in the mire of silence,
You, your memories faded, memories of light blue,
In the mind of waves of long forgotten seas,
Where is the clear stream of your thoughts?
Where did your ship, your silver moon craft go?

If the daughter of moonlight brings kindness,
If the heart of the mountain softens,
Will your name above the mountain peaks become the sun?
Will your name become a sign of hope?
Sunrise of your memories,
Memories of light blue,
Will your name become a sign of hope?

4. Fly Freely

On a day when my thoughts bring me firewood
As a gift to warm cold feelings,

On a day when my eyes are wide open
As if, by seeing a withered leaf, oceans would flow,
On a day when my hands are inspired
To weave clothes full of wheat and roses
For the body of all creation,

On a day when my lullaby can grant sleep
To the eyes of the sick and street-bound children,
On a day when with soaring melodies
I pray to the fire spirits,

I will write a great poem,
A great romance,
Sweet as the palm tree,
Enchanting as the moon.

On that day
On that day

5. Useless.

No desire to speak again; whom to ask, what to say?
I am accursed by time whether I sing or not.

Why should I talk of honey since it is poison for me?
I cry out! My dark oppressors close my mouth.

I have no confidante, no one to trust,
Why do I cry and laugh and still remain?
This grief, this failure and regret,
I can do nothing, my mouth sealed shut.

I know it is spring, the season of delight,
But what's the use of tethered wings? I cannot fly.

Even though I've long been silent,
I recall the songs my heart and soul speak every moment

Happy the day when I will break the cage,
Abandon solitude and sing with joy.

I am no weak tree that sways with every breeze,
An Afghan daughter, it's right that my voice cries out.

NOTE ON THE TRANSLATION

Published by the Humanitarian Assistance for the Women and Children of Afghanistan (HAWCA), Kabul, Nadia Anjuman's poems are printed with unattributed English translation in parallel with the Dari originals. Blackford subsequently located other translations and made a first draft of five contrasting poems that he felt represented Anjuman's world. After revisions with Dari scholars to ensure the translation was as close as possible to the original Dari, Blackford began the composition of the 18-minute song cycle.

Since he has been unable to contact either the translator(s) of the HAWCA edition or any members of Nadia Anjuman's family, Richard Blackford instructed his publisher to send the lyricist's customary share of royalties to HAWCA to help them continue their work in Kabul.

EDWARD ELGAR (1857-1934): SERENADE FOR STRINGS

Elgar's *Serenade for Strings* in E minor, Op. 20 is one of his earliest pieces, and the first with which he was really pleased: he wrote to a friend of the work's three movements: 'I like 'em (the first thing I ever did)'. The materials for those three movements may have originated a little earlier, in 1888-89 – shortly before the composer's marriage to his beloved Alice – when he wrote *Three Sketches for Strings* ('Spring Song', 'Elegy' and 'Finale'). The score to the Sketches is lost, so the extent of the relationship between the two pieces is uncertain, but in any case it seems that working with these forces came to fruition in the *Serenade*, which bears many of the hallmarks of Elgar's style.

Elgar completed the *Serenade* in 1892 and it was first performed privately by the Worcester Ladies' Orchestral Class, conducted by Elgar himself, before being given a public performance in Antwerp on 23 July 1896. By this time, Elgar had found a publisher for the *Serenade*, despite initially being knocked back with the claim that 'this class of music is practically unsaleable' (a misjudgement, given the work's subsequent popularity, up there with the early rejection of The Beatles on the grounds that 'guitar groups are on their way out'). Elgar was yet to enjoy the recognition that came his way at the turn of the century, and could not yet make a living from composing, supporting himself and his wife and daughter by taking on teaching and conducting engagements in Worcester. In 1899, the *Serenade* was at last performed publicly in the UK: two movements were played at Bath's Grand Pump Room in January, with the whole work performed in York in April of the same year. The dedicatee is Edward W. Whinfield, an amateur musician, philosopher and maker of organs who had encouraged the young Elgar – although both the score and the piano duet arrangement include inscriptions to Alice.

The *Serenade* begins with a rhythmic, folk-like melody, contrasted with an amiable second theme that lives up to

the movement's marking, *Piacevole*, meaning 'pleasant'. Wagner's influence is apparent in the romantic *Larghetto*, the first of many slow movements composed by Elgar to feature a finely-wrought melody supported by harmony that seems to be straining at the leash; in common with the perception of the man himself, a certain reserve contains more passionate undercurrents. As Britten put it, although many 'have come to regard Elgar as synonymous with England ... he is, in fact, a most eclectic composer, his most obvious influences being Wagner, Tchaikovsky and Franck'; indeed, Tchaikovsky's *Serenade for Strings* was written only a few years earlier, in 1880. Britten further argued that English composers who absorbed Germanic influences rather than attempting to eschew them were ultimately more successful:

'At the turn of the century young English composers were sick to death of the preponderating German influence which had been stifling English music for 150 years. There were two reactions to this: one on the part of practising musicians like Elgar and Frank Bridge, who realised the value of the classical tradition yet whose utterances were characteristically English; the other, and temporarily more influential, reaction was that of the folksong group... Let American composers take warning from this. There is no more malignant disease than nationalism. Why not make the best of both worlds?'

Elgar's *Serenade* ends with a serene *Allegretto* in which the first movement's opening rhythm is recalled. Later in life, Elgar said that the *Serenade* was his favourite of all his works, and it was one of the last pieces he recorded for the gramophone, in 1933, the year before he died.

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ELIZABETH WATTS soprano



Elizabeth Watts studied archaeology at Sheffield University and singing at the Royal College of Music. This season's highlights include Garsington Opera; Wigmore Hall; BBC Scottish Symphony Orchestra; Orchestre de la Suisse Romande; Royal Philharmonic Orchestra and Vasily Petrenko; Residentie Orkest and Jun Märkl and Orchestre de Chambre de Lausanne and Christian Zacharias.

Past concert highlights include Mahler with Robin Ticciati and Rossini with Gustavo Gimeno and the London Philharmonic Orchestra; Mozart with Philharmonia Baroque Orchestra and Richard Egarr; and Britten Spring Symphony and Ravel *L'enfant et les sortilèges* with the London Symphony Orchestra and Sir Simon Rattle.

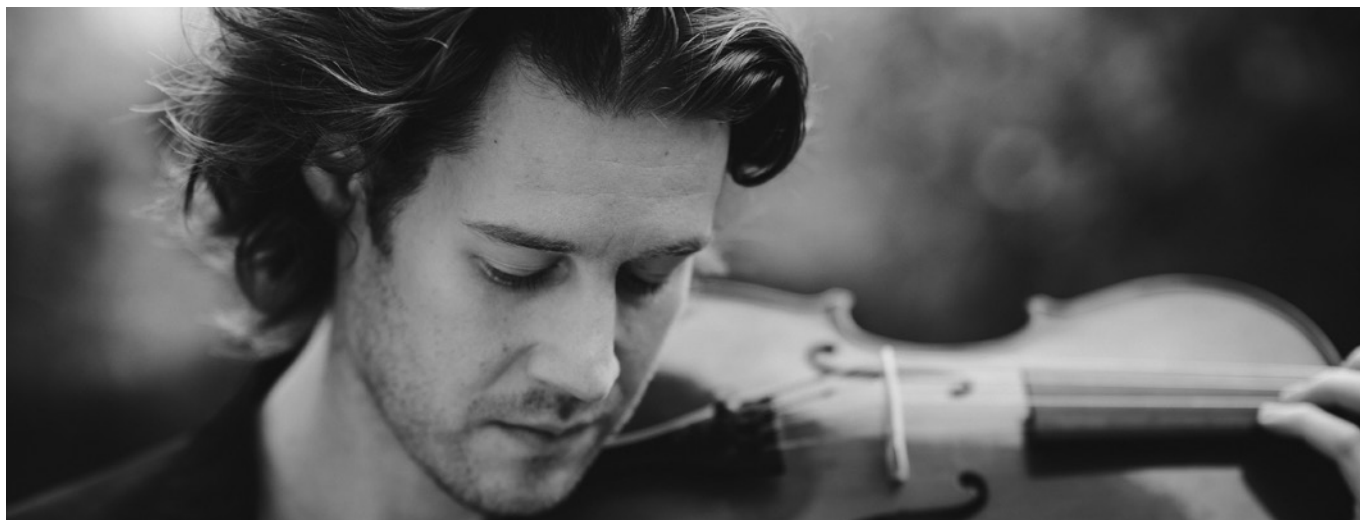
Opera roles have included Countess Le nozze di Figaro; Donna Elvira Don Giovanni; Fiordiligi *Così fan tutte*; Almirena Handel *Rinaldo* and Marzelline *Fidelio*, for Welsh National Opera; Glyndebourne; English National Opera

and Royal Opera House, Covent Garden.

Her recordings include Schubert and Strauss Lieder; Mozart with the Scottish Chamber Orchestra; Scarlatti with The English Concert, and Handel with the Academy of Ancient Music.

Elizabeth won the 2007 Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World Competition and the 2006 Kathleen Ferrier Award. She is a former BBC Radio 3 New Generation Artist and was awarded a Borletti-Buitoni Trust Award in 2011.

THOMAS GOULD violin / director



Thomas Gould enjoys a twofold career as a soloist with an emphasis on contemporary repertoire, and as a leader and director of chamber orchestras. His forays into the diverse worlds of jazz improvisation, historical performance and electric violin have made him a highly sought-after collaborator working in a wide array of roles and genres.

Recent engagements have included a tour of Australia performing Philip Glass's Violin Concerto No. 2 with Omega Ensemble, the premiere of Johannes Berauer's Double Concerto for Violin and Percussion with the Bruckner Orchester Linz (in the Vienna Musikverein), performances of Thomas Adès's Violin Concerto with the Wayne McGregor Dance Company, and performances with the Royal Philharmonic Orchestra, BBC Concert Orchestra, BBC Symphony Orchestra, Bournemouth Symphony Orchestra and Philharmonia Orchestra.

Gould is leader of the unconducted chamber orchestra

Britten Sinfonia, with whom he has made an acclaimed recording of Bach's Goldberg Variations. Gould also enjoys a longstanding relationship with Sinfonietta Riga, with whom he recorded Beethoven's Violin Concerto and Vaughan Williams's The Lark Ascending on the album Live in Riga. He was formerly the leader and a founding member of Aurora Orchestra.

Gould has worked with an impressive list of collaborators including many of the world's leading composers, among them John Adams, Thomas Adès, James MacMillan, Nico Muhly and Steve Reich. In the field of jazz he has performed with Burt Bacharach, Jacob Collier, Hiromi, Brad Mehldau and Marius Neset, and enjoys ongoing collaborations with saxophonist Tim Garland and pianist Gwilym Simcock.

Gould studied at the Royal Academy of Music where he is now a Fellow.

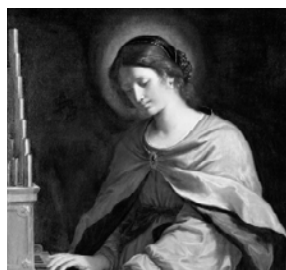


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FIVE CENTURIES OF MUSIC FOR ST CECILIA

17 November 2023

St Andrew's Hall

Ahead of the day dedicated to the patron saint of music, Britten Sinfonia Soloists are joined by tenor Guy Cutting for music composed in each of the past five centuries, including Purcell's *Hail, Bright Cecilia*.



ABEL SELAOCOE

9 Feb 2024 | Norwich Cathedral

10 Feb | Saffron Hall

15 Feb | Barbican Hall

The star cellist joins Britten Sinfonia to perform John Tavener's intensely beautiful *The Protecting Veil*, a timeless classic created as the musical equivalent of Orthodox Christian ikons and paintings. Britten Sinfonia also plays Beethoven's remarkable late Grosse Fuge and Bartók's Divertimento for strings.

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21st October - 7.30pm

The Halls, Norwich NR3 1AU
Piers Lane Piano

Vaughan Williams

Fantasia on a Theme of Thomas Tallis

Beethoven

Piano Concerto No.5 'Emperor'

Mozart

Symphony No.40

Benjamin Pope Conductor

Tickets ticketsource.co.uk/ast

Norwich Chamber Music

NCM

Forthcoming concerts at the John Innes Centre include:

4 and 5 November 2023, **Schubert Weekend**

Charles Owen, Katya Apekisheva, piano; **Jack Liebeck**, violin; **Tim Posner**, cello

Saturday 4th November at 7.30pm, with preconcert talk by Misha Donat at 6.30pm and

Sunday 5th November at 3.00pm.

2 December 2023, 7.30pm **Quatuor Ébène** with preconcert talk by Misha Donat at 6.30pm



Details of all our concerts and Season ticket and membership can be found at www.norwichchambermusic.org.uk

Charity no. 278446



NORWICH

Phil

NORWICH PHILHARMONIC
ORCHESTRA AND CHORUS
SEASON 2023/24

SATURDAY 4 NOVEMBER 2023

Elgar The Kingdom

SATURDAY 9 DECEMBER 2023

Rimsky-Korsakov Suite, The Snow Maiden

Dohnanyi Variations on a Nursery Song

Tchaikovsky Symphony No. 4 in F minor

TUESDAY 19 DECEMBER 2023

The Phil's **FAMILY CHRISTMAS**

SATURDAY 10 FEBRUARY 2024

The Phil's **Children's Concert**

SATURDAY 9 MARCH 2024

Beethoven Symphony No. 5 **Mozart** Requiem

SATURDAY 20 APRIL 2024

The Phil Goes to the Movies



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BRITTEN SINFONIA BEYOND THE CONCERT HALL

Britten Sinfonia is deeply committed to the task of bringing exceptional musical experiences to communities across the East of England. We believe in the transformative power of music and take this responsibility seriously, nurturing the next generation of artists, and providing opportunities to people who would not otherwise benefit.

Inspiring children and young people

Over the last decade, Britten Sinfonia has worked with over 150 schools across the East of England, and each year we bring inspiring classical music into the lives of more than 5,000 primary school children. Our interactive school concerts combine music, storytelling, and singing, with the participation of young people. We work with partners such as Orchestras Live, Suffolk Archives, and with Music Hubs to provide inspiring workshops, mentoring, and creative opportunities, as well as supporting music leaders with teaching composition and the music curriculum.

Nurturing talent

Britten Sinfonia is renowned for its track record of supporting and commissioning composers. We run two annual development schemes for composers: Opus 1 for aspiring composers of any age looking for a “first step on the ladder”, and Magnum Opus for those ready to take on a substantial commission and be embedded within the orchestra for a season. Both programmes provide bespoke mentoring, networking opportunities and the space to explore ideas and create new music with our world-renowned chamber musicians.

Reaching under-served communities

We bring outstanding performances and participatory music-making workshops to people of all ages in towns including Diss, Bourne, Stowmarket and Wells-next-the-Sea.

Bringing relief and joy

Our *Music on Your Doorstep* programme brings outstanding performances and participatory music workshops to people of all ages in rural towns and villages across the East of England, while our upcoming Breckland Community Residency will involve nurseries, schools, and care homes in a shared community-led performance.

Britten Sinfonia musicians are also active throughout the year on the wards and waiting rooms of Addenbrooke's Hospital in Cambridge, bringing musical relief to patients, visitors and NHS staff. Our *Musical Memories* sessions in care homes give opportunities to join in with familiar live music, aiming to create positive connections and empower people to use music to enhance their lives.

THANK YOU

Britten Sinfonia is proud to acknowledge the support of numerous individuals, trusts and foundations, corporate partners and public funders who enable us to play outstanding concerts to audiences across the UK and the rest of the world.

Everything we do – each and every concert, project, collaboration and partnership – benefits from the vision and generosity of all those listed and those who wish to remain anonymous.

For more information about giving to your orchestra, please contact the Development Team on 01223 558501 or email support@brittensinfonia.com

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MESSIAH

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Conductor Sofi Jeannin is the much-admired Chief Conductor of BBC Singers. Together they join Britten Sinfonia and a quartet of outstanding young soloists – three of them prizewinners at the London Handel Singing Competition and the fourth, Laurence Kilsby, recent winner of both the Wigmore Hall International Song Competition and Cesti Baroque Competition in Innsbruck.

10 Dec, 7:00pm | Saffron Hall, Saffron Walden
12 Dec, 7:30pm | Barbican Hall, London

Find out more and book:
brittensinfonia.com