

This is Rattle:

Composer-curated concerts

Four of Britain's greatest contemporary composers respond to Sir Simon Rattle's vision of classical music in their own way.

Sat 16 Sep

Oliver Knussen

Mon 18 Sep

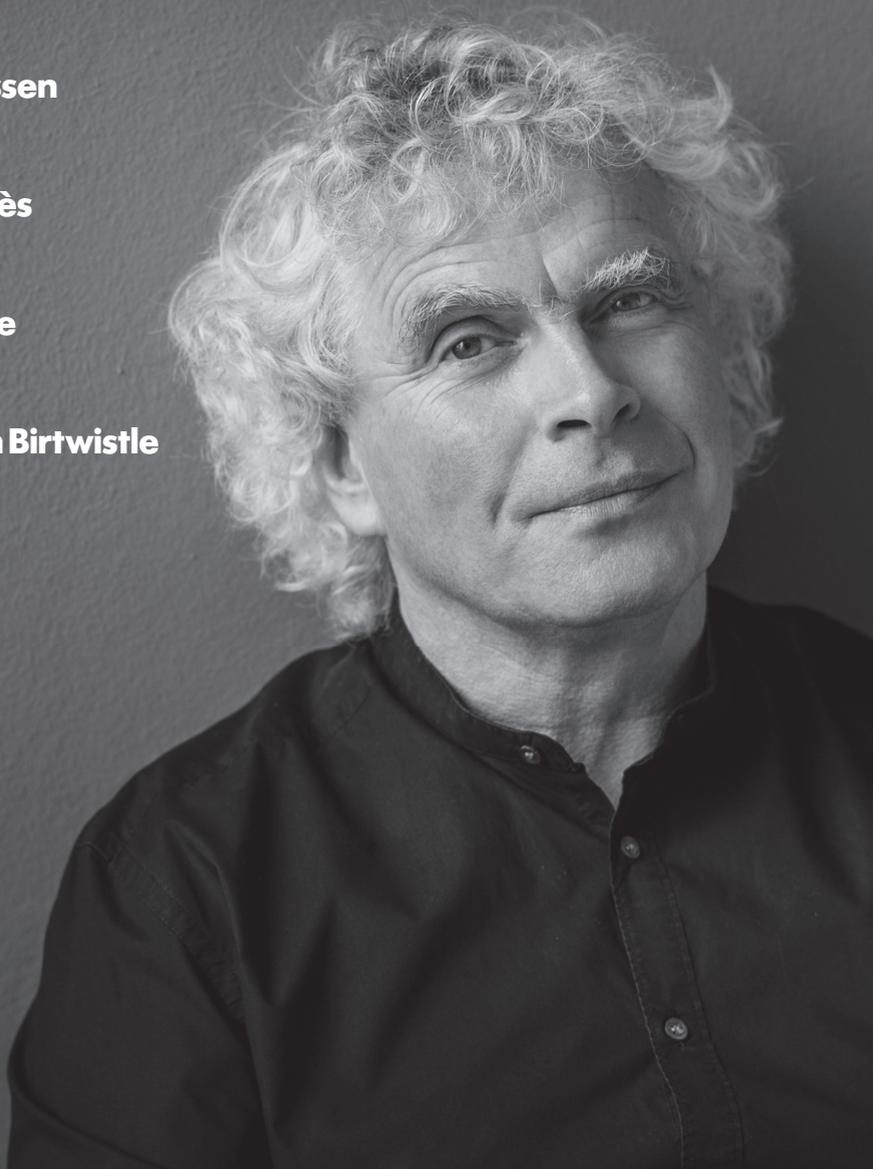
Thomas Adès

Wed 20 Sep

Helen Grime

Sat 23 Sep

Sir Harrison Birtwistle



The Residency

This is Rattle: Knussen

Sat 16 Sep 2017

7:30pm, Milton Court Concert Hall

Patrick Brennan Polly Roe

Stravinsky Two Poems of Balmont

Stravinsky Three Japanese Lyrics

Sir Harrison Birtwistle Silbury Air

interval 20 minutes

Oliver Knussen O Hototogisu! (London premiere)

Stravinsky Renard

Birmingham Contemporary Music Group

Oliver Knussen conductor

Claire Booth soprano

Marie-Christine Zupancic flute

RSVP Voices

This is Rattle: Adès

Mon 18 Sep 2017

7:30pm, Milton Court Concert Hall

Per Nørgård Hut Ab!

Nicholas Maw The Head of Orpheus

Judith Weir The Alps

Sir Harrison Birtwistle Nine settings of Celan

Niccolò Castiglioni Vallis Clausa

interval 20 minutes

György Kurtág Életút

Osvaldo Golijov Sarajevo

John Woolrich A Farewell

Madness, arr Adès Cardiac Arrest

Guildhall Musicians

Richard Baker conductor

This is Rattle: Grime

Wed 20 Sep 2017

7:30pm, Milton Court Concert Hall

Purcell Fantasia upon one note

Oliver Knussen, George Benjamin

& Colin Matthews A Purcell Garland

Helen Grime Into the Faded Air

Oliver Knussen Cantata

interval 20 minutes

Helen Grime A Cold Spring

Thomas Adès Court Studies from 'The Tempest'

Britten Sinfonietta

Stravinsky Dumbarton Oaks

Britten Sinfonia

Jacqueline Shave violin/director

Nicholas Daniel oboe

This is Rattle: Birtwistle

Sat 23 Sep 2017

7:30pm, Milton Court Concert Hall

Varèse Octandre

Machaut Messe de Nostre Dame with Plainsong

Tropes arranged for instruments by Sir Harrison

Birtwistle

interval 20 minutes

Byrd Lamentations

Sir Harrison Birtwistle Pulse Sampler

Sir Harrison Birtwistle The Moth Requiem

BBC Singers

Nash Ensemble

Martyn Brabbins conductor



BBC SINGERS

Programme produced by Harriet Smith; printed by Trade Winds Colour Printers Ltd

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If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or the pods located around the foyers.

Welcome

Welcome to This is Rattle, the beginning of an exciting new chapter in the life of the London Symphony Orchestra, the Barbican and the Guildhall School of Music & Drama.

We're thrilled that alongside Sir Simon Rattle taking the baton as Music Director of Barbican Resident Orchestra the LSO, he will also begin a new role as Artist-in-Association at the Barbican and Guildhall School.

This role will see Sir Simon work across these three world-class organisations to realise a series of ambitious Barbican/LSO co-commissions such as the upcoming performance of *Genesis Suite* in January, a regular series of 'side-by-side' projects where musicians from the LSO and Guildhall School perform together, and the championing of a new Guildhall postgraduate programme in conducting alongside his involvement in the School's Orchestral Artistry programme delivered in association with the LSO. And this is just the beginning.

This Artist-in-Association role reflects Sir Simon's heartfelt belief that classical music is for everyone and will see him bring together performance, orchestral practice, artistic creation, learning and discovery together in a single vision for the future.

To celebrate Sir Simon's arrival, and the new era of collaboration that this will bring about, we're joining the LSO's This is Rattle programme with a number of concerts, commissions and installations.

Alongside the five concerts conducted by Sir Simon in the Barbican Hall, with the inaugural programme including the world premiere of a Barbican-commissioned piece by British composer Helen Grime, we have programmed a series of concerts in Milton

Court Concert Hall curated by the four living British composers featuring in Rattle's season opening concert and including musicians from the Guildhall School.

Rattle's opening concert with the LSO will also be relayed live to the Barbican Sculpture Court's outdoor cinema via wireless headphones and the Barbican foyers will be brought to life with two new digital artworks, jointly commissioned by the Barbican and LSO. The first installation, *Interlock: Friends Pictured Within*, has been delivered by Barbican Guildhall Creative Learning in collaboration with the musician Anna Meredith and the artist Jonathan Munro, who have worked with over 100 community participants from east London to develop responses to Elgar's 'Enigma Variations across music, dance, illustration, poetry, visual art and animation; the second, *Less than Thirteen*, is a new digital work from award-winning artistic duo Cleary Connolly that uses motion capture technology to interpret and visualise Sir Simon's conducting into a new projected artwork.

These concerts and collaborations are just the beginning of this new alliance between the Barbican, LSO and Guildhall School. We are sure the new partnerships and initiatives developed through the leadership of Sir Simon Rattle will create some truly memorable artistic events that bring the power of music and the arts to a whole new audience.

We hope you can join us on this journey.

Sir Nicholas Kenyon, Managing Director, Barbican
Lynne Williams, Principal, Guildhall School of Music & Drama

Saturday 16 September

This is Rattle: Knussen

Patrick Brennan (born 1985)

Polly Roe (2014)

Igor Stravinsky (1882–1971)

Two Poems of Balmont (1911, arr 1954)

Three Japanese Lyrics (1912–13)

Sir Harrison Birtwistle (born 1934)

Silbury Air (1977)

Oliver Knussen (born 1952)

O Hototogisu! (2017) London premiere

Igor Stravinsky

Renard (1915–16)

Birmingham Contemporary Music Group

Oliver Knussen conductor

Claire Booth soprano

Marie-Christine Zupancic flute

RSVP Voices

For texts see page 9

Patrick Brennan
Polly Roe

In this birthday piece written for Birtwistle's 80th, in 2014, Patrick Brennan cheekily repeats the instrumentation of *Tragoedia* (which Birtwistle composed at much the same age) and starts out from a very Birtwistlian note, the E above middle C – the very note from which *Silbury Air* gets going. Almost at once, though, the note is conducting itself in a strange and jerky manner, preparing for the opening of a box of musical tricks. It is there again at the end, which comes after only four minutes.

Igor Stravinsky
Two Poems of Balmont

- 1 The Flower
- 2 The Dove

Claire Booth soprano

Konstantin Balmont (1867–1942) was one of the most admired poets in pre-Revolutionary Russia, a Symbolist capable of crystalline lyrics and also visionary texts. Stravinsky set both kinds – in this pair of songs, and in his extraordinary choral piece *Star-Faced*. The songs date from the summer of 1911, after *Petrushka*, when he was holidaying on his family estate in Ukraine. Modal ostinatos and repetitive structures, cued by repetitions of word, rhythm and rhyme in the poems, suggest the approach of *The Rite of Spring*, already under way. But these are delicate chimes and whispers, where *The Rite* was to be a roar, and the composer emphasised their oriental resonances when, in 1954, he arranged their piano accompaniments for the ensemble used in his next song opus, the *Three Japanese Lyrics*.

Igor Stravinsky
Three Japanese Lyrics

- 1 Akahito
- 2 Mazatsumi
- 3 Tsaraiuki

Claire Booth soprano

These three songs were written between October 1912 and January 1913 – a short period in Stravinsky's life but a crucial one, for during this time he completed the draft of *The Rite of Spring* and went with the Ballets Russes to Berlin, where on 8 December he attended a performance of Schoenberg's *Pierrot lunaire*. The two great progenitors of musical modernism were thus close as this relatively small, intensely beautiful work came into being. *The Rite* may be distantly suggested, as in the Balmont poems we've just heard, by the ostinatos and modal lines of the first song, and by the work's poetic subject. Schoenberg's *Pierrot* leaves its touch on the scoring, for an ensemble of flutes and clarinets in pairs with string quartet and piano, and on the harmony and contrapuntal textures. Moreover, that touch is the more detectable for the difference between the first song, written (for voice and piano) before the Berlin trip, and the other two.

Stravinsky found the texts in a collection of classical Japanese poetry translated into Russian by Alexander Brandt, and he titled the songs after the original authors. The apartness of the first song is justified thematically, in that this is a winter poem, coming before the rush and flowering of spring. Images throughout of whiteness (flowers, snowflakes, ice floes, clouds) concur with the music's harmonic stasis, brilliance and delicacy – features that place the cycle, though its words are in Russian, within a French tradition of exquisite orientalism. Stravinsky duly dedicated the songs to French colleagues: Maurice Ravel, Florent Schmitt and Maurice Delage respectively. And when the work was first performed, on 14 January 1914, in Paris, it was on a programme with similarly scored settings by two of these allies: Ravel (*Three Mallarmé Poems*) and Delage (*Four Hindu Poems*).

Sir Harrison Birtwistle **Silbury Air**

With this work from 1977 we arrive at a large mixed ensemble, with complete families of woodwinds, brass, strings and percussive instruments (harp, piano, marimba doubling drums and temple blocks). Often these homogeneous formations are used as such – especially the brass, whose role is generally to instigate, challenge or celebrate. They break in quite early with a kind of cracked fanfare, which they bring back twice, and which lies behind much of their music elsewhere. However, other groupings, based on register rather than sound, are also drawn forward from time to time, as are soloists and pairs, all participating in a process of steady growth.

That this growth is mechanical does not stop it being organic. At the head of the score Birtwistle places a three-dimensional ‘pulse labyrinth’, an array of different rates of pulsation all related by simple ratios multiplied on top of one another. The various ensembles and soloists come and go at diverse points in this maze and make diverse moves, so that the effect is of a complex clockwork – but one that, instead of just ticking and chiming, measures out time in music that will range from rapid reiterations to slow-moving melodies, from solemn processions to the brass’s fanfaring. At the start there is just a middle-register E with a double-bass harmonic pulsing slowly. The music expands from this point, contracts back to it, and then goes through a further, shorter and altogether different cycle, for a total duration of a little over 15 minutes.

‘*Silbury Air*’, Birtwistle notes, ‘is named after Silbury Hill, a prehistoric mound in Wiltshire, the biggest artificial mound in Europe, being 125 feet high and covering more than five acres. Its use and purpose, after centuries of speculation, still remain a mystery. The music of the *Air* is not in any way meant to be a romantic reflection of the hill’s enigmatic location – nor a parallel with any of its evident geometry.’ Although one might add that strangeness and geometry may well be part of our experience, the parallel for Birtwistle is rather with the hill as a compelling part of the landscape, his music creating its own landscape

of foreground and background, filled with objects that, through an ‘invented logic via modes of juxtaposition, modes of repetition, modes of change’, become forms.

The logic is manifest only in its results. We do not need to know all the conditions of geology, watercourses, weathering and human intervention responsible for the vista we admire, we need only to observe the play of volumes, distances and colours. So it is here.

interval 20 minutes

Oliver Knussen **O Hototogisu!**

Claire Booth soprano
Marie-Christine Zupancic flute

Taking up the Japanese thread, Oliver Knussen sets a string of haiku to create what his subtitle calls a ‘fragment of a Japonisme’, a fragment because this 8-minute piece, finished in June for an Aldeburgh first outing, is to be part of a double concerto for soprano and flute.

The flute begins, giving an impression of the Japanese bird mentioned in the title, the Lesser Cuckoo, which has a notable place in Japanese literature on account of its song, very different from that of its British relation. In this opening ‘Intrada’, as Knussen calls it, the flute is accompanied by percussion (including some Japanese instruments), harp and string harmonics, these last recalling the unearthly harmonies of the Japanese *shō*. As the flute prepares to hand over to the soprano, a whole other musical environment comes to life. The sung segments are very short and, to begin with, the flute takes over again when the soprano has finished. But then the human being notices the bird (‘A call resounds’), and for a while there is dialogue and duetting, through a section where the singer calls out the bird’s name to its own most characteristic motif. A short ‘Vigil’ ensues. The bird has gone, and in the last two songlets the soprano calls and listens in vain. But then, of course, it comes back.

Igor Stravinsky
Renard

RSVP Voices:

Tom Raskin tenor 1

Christopher Bowen tenor 2

Colin Campbell bass 1

Charles Gibbs bass 2

Residing in Switzerland during the First World War, Stravinsky lived, as far as his music was concerned, in a Russia of folk rhymes, village theatre and church ceremonies. *Renard* ('The Fox') belongs to this period. It was written in 1915–16, to a commission from the great American-French patron Princesse Edmond de Polignac, who wanted a piece that could be performed at her home, and so requiring relatively small forces. Small forces were in accord, too, with the image of workaday theatre, of touring players putting on a show in a village square: you can hear them coming on in the opening march, and leaving when this march returns at the end.

Four singers – two tenors and two basses – are accompanied by a dozen or so players, making

a colourful ensemble that gains a special tang from the prominence of the cimbalom, a trapezoidal box of tuned strings played with hammers. (Stravinsky had recently, and briefly, fallen in love with this instrument, a speciality of Hungarian café music.) In the event, the piece was not played in the princess's salon but put on instead in a Paris theatre by Diaghilev's company in 1922, with sets and costumes by Mikhail Larionov and choreography by Bronislava Nijinska, sister of the great dancer.

The story is a farmyard fable. The Cock is tricked by the Fox into coming down from his perch. The Fox duly grabs him. He screeches for help and is saved by the Cat and the Goat. (The Cock and the Fox are enacted by the two tenors, the Cat and the Goat by the two basses, but all four singers can also turn into narrators, outside the action.) Then the whole episode is repeated at greater length, which gives Stravinsky, who made his own libretto from folk sources, the opportunity to intercalate new bits of music into a recycling of the old. Finally, when the Fox has been strangled, the Cat, the Goat and the Cock sing and dance.

Programme note © Paul Griffiths

About the curator

Oliver Knussen



Maurice Foxall

Oliver Knussen is one of the world's most eminent and influential composers, creating work of crystalline concision, complexity and richness. Born in 1952, he studied composition with John Lambert in London and Gunther Schuller at Tanglewood. He was just 15 when he wrote his First Symphony (later conducting its premiere with the London Symphony Orchestra), while his Third Symphony (1973–9), dedicated to Michael Tilson Thomas, is now widely regarded as a 20th-century classic. A number of dazzling ensemble works, including *Ophelia Dances* (a Koussevitzky centennial commission, 1975) and *Coursing* (1979), cemented Knussen's position at the forefront of contemporary British music.

In the 1980s, he collaborated with Maurice Sendak on an operatic double-bill – *Where the Wild Things Are* (1979–83) and *Higglety Pigglety Pop!* (1984–5, rev. 1999). Originally produced by Glyndebourne Festival Opera, these works have been performed extensively in both Europe and the USA and have been recorded on CD and video.

Knussen's ebullient concert opener *Flourish with Fireworks* (1988) quickly entered standard

orchestral repertoire, as did his concertos for horn and violin. The latter, written in 2002 for Pinchas Zukerman and the Pittsburgh Symphony, has received nearly 100 performances worldwide under conductors including Daniel Barenboim, Gustavo Dudamel, Christoph Eschenbach and Esa-Pekka Salonen. Recent works include *Ophelia's Last Dance* (2010) for piano, *Reflection* (2016) for violin and piano and *O Hototogisu!* (2017) for soprano, flute and ensemble. Knussen's music was the subject of a BBC Symphony Orchestra Total Immersion festival at the Barbican in 2012 – one of many events organised to celebrate his 60th birthday.

As one of the foremost composer-conductors in the world today, he is renowned for his unflinching advocacy across a wide range of contemporary music. He has recorded prolifically and has presided over numerous premieres, including important works by Carter, Henze and Julian Anderson. He was the recipient of the Royal Philharmonic Society's Conductor Award in 2009 and has also been Artist-in-Association with the BBC Symphony Orchestra (2009–14), Music Director of the London Sinfonietta (1998–2002) and Head of Contemporary Music at the Tanglewood Music Center (1986–93). He is currently Artist-in-Association with the Birmingham Contemporary Music Group. He was Artistic Director of the Aldeburgh Festival from 1983 to 1998, and in 1992 established the Britten–Pears Programme's Contemporary Composition and Performance Courses in collaboration with Colin Matthews.

Oliver Knussen lives in Snape, Suffolk, and was appointed a CBE in 1994. In 2014 he became the inaugural Richard Rodney Bennett Professor of Music at the Royal Academy of Music. Recent accolades include the Ivor Novello Award for Classical Music, the ISM Distinguished Musician Award and the 2015 Queen's Medal for Music.

Igor Stravinsky Two Poems of Balmont

Nyezabudochka-tsvyetohek

Nyezabudochka-tsvyetohek
Ochen' laskovo tsvetyot,
Dlya tyebya moi droog, druzhocek
Nad vodiseuy rastyot.

Nad voditsej, nad krinitsei,
Nad vodoyu klyuchevoi,
Na zarye s zvyezdoi zvyezditsyei
Govorit: Ty budto, moi!

Nyezabudochka-tsvyetohek
Nyezho-sinyenkii glazok
Vsyo zovyot tyebya druzhocek
Slyshish tonkii golosok?

Golub'

Golub' k tyeryemu pripal.
Kto tam, shto tam podsmotryel?
Golub' tyelom nyezho byel
Na okontse zh tsyetik al.

Byely golub' vorkoval
On tsvyetochkom zavladyl
On yevo zacharoval,
Nasladilsa, ulyetyel.

Akh, ty byely golubok
Pozabyl ty al tsvyetok,
Akh, ty byely golubok,
Vorotis khoť na chasok!

Konstantin Balmont (1867–1942)

Three Japanese Lyrics

Akahito

Ya byeliye tsvyety
V sadu tyebye khotyela pokazat'.
No snyeg poshol.
Nye razobrat', gdye snyeg i gdye tsvyety!

Mazatsumi

Vyesna prishla.
Iz treshchin lyedyanoi kory
Zaprygali, igraya, v ryechkye pyenniy strui:

Oni khotyat byť pyervym byelym tsyetyom
Radostnoi vyesny.

1 The Flower

The forget-me-not is blooming,
all for you, my love, for you,
by a brook its petals growing,
opening their tender blue.

Then at night when starlight looks
down on you to shine,
when the dawn breaks, night's last star
fading seems to say: 'Will you be mine?'

The forget-me-not is blooming,
tender eyes so sweet and blue,
do you hear me, lovely flower?
Listen to the flower's voice!

2 The Dove

On the window sill the rose
and there on the roof the dove,
do you see them now, oh look!
the dove flying to the rose?

Red the flower, white the dove,
red and white together lie,
white and red together love,
but then the dove flies away.

Oh my beautiful white dove,
you forget my sill above,
oh my beautiful white dove,
fly back to your waiting love.

Translation © Estate of Robert Craft

I have flowers of white,
come and see where they grow in my garden.
But falls the snow,
I know not my flowers from flakes of snow.

The spring has come.
Through those chinks of prisoning ice
the white flocs drift, foamy flakes that sport and
play
in the stream: how glad they pass, first flowers that
tidings bear that spring is coming.

Tsaraiki

Shto eto byeloye vdali?
 Povsyudu, slovno oblaka myezhdu kholmami.
 To vishni rastsyvli:
 Prishla zhelannaya vyesna.

Russian translation by A. Brandt

What shimmers so white far away?
 Thou would'st say 'twas nought
 but a cloudlet in the midst of hills: full blown are
 the cherries; thou art come, beloved springtime!

Translations © Deutsche Grammophon

Oliver Knussen
O Hototogisu!

1 Vast, an image set in relief,
 The cloudless sky
 Behind Fujisan.

Uejima Onitsura (1661–1738)

2 Autumn wind,
 The mountain's shadow
 Quivering.

Kobayashi Issa (1763–1828)

3 A call resounds
 Through clear mountain air at dawn
 – Even the gods pay attention

after Nishiyama Sōin (1605–82)

4 A black-wing'd bird with speckled tail,
 White breast striated;
 Within the beak a blood-red mouth.

Anon

5 Hototogisu!
 Again Hototogisu!
 Again the day breaks.

Kaga no Chiyo (1703–75)

6 Under the city's empty sky
 Listening for
 Hototogisu's cry.

Yōsa no Buson (1716–84)

7 I listen for the call in vain
 But only the morning
 Moon remains.

Buson/Fujiwara

O Hototogisu!

Monday 18 September

This is Rattle: Adès

Per Nørgård (born 1932)

Hut Ab! (1988)

Nicholas Maw (1935–2009)

The Head of Orpheus (1992)

Judith Weir (born 1954)

The Alps (1992)

Sir Harrison Birtwistle (born 1934)

Nine settings of Celan (1989–96)

Niccolò Castiglioni (1932–96)

Vallis Clausa (1993)

György Kurtág (born 1926)

Életút (1992)

Osvaldo Golijov (born 1960)

Sarajevo (1992)

John Woolrich (born 1954)

A Farewell (1992)

Madness, arr Adès

Cardiac Arrest (1981, arr 1995)

Guildhall Musicians

Richard Baker conductor

For texts see page 16

Per Nørgård
Hut Ab!

Ausiàs Garrigós Morant clarinet 1
Andrew Farnden clarinet 2

A programme of tight-packed miniatures starts with its tiniest and not least explosive, a one-minute duet for clarinets which Per Nørgård composed in 1988 to celebrate the tenth anniversary of Copenhagen's festival for new music, Numus, and to which he gave the appropriate title 'Hats Off!'. Marked *Allegro estatico*, the piece begins with electric hocketing, one instrument snapping after the other, and ends with both in a high register exploring different tones.

Nicholas Maw
The Head of Orpheus

Mirjam Mesak voice
Ausiàs Garrigós Morant clarinet 1
Andrew Farnden clarinet 2

This song and several that follow – the Weir, three of the Birtwistle set, the Castiglioni and the Golijov – come from the collection initiated in the late 1980s by Mary Wiegold and John Woolrich. Composers were invited to write for soprano with any or all of five instruments: two clarinets and three strings (viola, cello, double bass). Nicholas Maw chose just the clarinets, partly for dramatic reasons, as his note explains: 'Like Orpheus himself the vocal line wanders in an almost detached manner around the predominantly arabesque-like clarinet lines (the Maenads of the myth). Following a return to the opening clarinet material, an almost disinterested parlando passage for voice brings the work to a sudden close. Drawing harmonic and melodic material from a chord in Act 3 Scene 4 of *Wozzeck*, the composition was written in memory of Stephen Oliver.'

Judith Weir
The Alps

Harriet Burns soprano
Andrew Farnden clarinet
Matthew Jones viola

Judith Weir's image for Emily Dickinson's imagined Switzerland, in this song of 1992, is music of falling fifths or fourths and uprisings, for two instruments in the same register, clarinet and viola, under the appropriate marking 'Grazioso neat'. The soprano joins this music, until, looking further on, she discovers the octave and then the brilliant triad of Italy. After that, the Alps do not seem quite the same.

Sir Harrison Birtwistle
Nine settings of Celan

- 1 Thread Suns
- 2 White and Light
- 3 Psalm
- 4 With Letter and Clock
- 5 An Eye, open
- 6 Todtnauberg
- 7 Tenebrae
- 8 Night
- 9 Give the Word

Patricia Auchterlonie soprano
Ausiàs Garrigós Morant clarinet 1
Isha Crichtlow clarinet 2
Matthew Jones viola
Tobias White cello
Alexandre Cruz Dos Santos double bass

'There are still songs to be sung on the other side of mankind', writes Celan in the first of these poems. Finding such songs began, for Birtwistle, in 1989 with 'White and Light'. Then, finding ever more to discover in both the poet and the stipulated ensemble, he went on to write two more for Mary Wiegold and John Woolrich, after which he continued until, by 1996, there were nine – and, in an alternative version, nine string quartet movements to go with them as *Pulse Shadows*.

Important to all the songs was Birtwistle's choice of Michael Hamburger's translations. Although the settings are made so that they may be sung alternatively in the original German (today they're being sung in English), one feels in the lines Hamburger's words and phrases, which bring the German texts a little towards an English world of natural observation and uncanny riddling – familiar territory for this composer. Familiar to him, too, is his entry point for four of the songs on treble-staff E, a note awkwardly poised between a soprano's middle and high registers, and thereby immediately presaging the precarious lyricism this music discovers.

The precariousness, a sign of caution in the face of danger, is signalled partly by the simple matter of slow delivery. Each word, each syllable, is cared for, as if in acknowledgment, even veneration, of the poet's care and of his necessarily fragmented utterance. At the same time, the fragmentation is assuaged by gliding melody. A difference comes in 'Todtnaenberg' (named after the village in the Black Forest where Heidegger had a writing retreat), the setting here switching between sung German and spoken English. That difference will be echoed at the end, where the singer might seem to be gathering her papers ready to depart.

Precariousness comes, too, from how the line is a little strange, a little strained, as if squeezing through, in a condition to burst occasionally into brilliance. What also estranges the voice is how the accompaniment is at once intimately close and objectively distant, travelling its own musical plane. Though the clarinets certainly have a strong connection with the voice from time to time, nestling into it or pushing it on, in general the instruments have their own agenda, returning through a song to the same note, the same cadence, the same harmony, the same pulse, the same motif, the same sonority, or whatever. The world from which the soprano sings is one that knows both tenderness and dispassion, and not the least of her music's lessons is how to tread a wary course between the two.

Niccolò Castiglioni Vallis Clausa

Mimi Doulton soprano
Isha Crichlow clarinet 1
Andrew Farnden clarinet 2
Matthew Jones viola
Tobias White cello
Alexandre Cruz Dos Santos double bass

Like Birtwistle, Castiglioni used the full quintet in this contribution of 1993, but with notable economy. The Latin poem is one Petrarch addressed to his friend and protector Philippe de Cabassoles, Bishop of Cavallion, to be near whom he went to live in Vaucluse. 'No place in all the world,' the poem begins 'is dearer to me or more conducive to my studies than Vaucluse.' Castiglioni separates the four distichs, and sets the last at a much faster tempo, though almost entirely in long, separated notes.

interval 20 minutes

György Kurtág Életút

Isha Crichlow basset horn 1
Andrew Farnden basset horn 2
Nathan Tinker piano 1
Ben Smith piano 2

To celebrate the 85th birthday, in 1992, of Hungary's senior Hungarian composer Sándor Veress, Kurtág wrote this 7-minute condensation of so long a life, giving it a title that means 'Life Course' and simultaneously refers to a pair of poems by Friedrich Hölderlin entitled 'Lebenslauf'. The following year Kurtág was to begin a cycle of Hölderlin settings; here he chooses part of a line from one of the 'Lebenslauf' poems as epigraph: 'Everything tests you ...'

Appropriately, the piece begins *disperato*, with two pianos, one tuned a quarter-tone down, in elastic canon. Two basset horns enter and change the rules, but not for long before violence and smudged imitation resume, to give way this time to a kind of childhood memory of a Romanian folk song. Memories of the memory are interspersed with other material, and continue into the slow finale, above which Kurtág writes: '... and Prospero added with sad serenity'.

Osvaldo Golijov **Sarajevo**

Harriet Burns soprano
Andrew Farnen clarinet
Matthew Jones viola
Tobias White cello
Alexandre Cruz Dos Santos double bass

This last song from Mary Wiegold's Songbook, with accompaniment for solo clarinet and strings, is a setting of a Sephardic folk song, a siren song that is somehow also a lament. Golijov wrote it in July 1992, three months into the siege of the city named in his title.

John Woolrich **A Farewell**

Ausiàs Garrigós Morant clarinet
Matthew Jones viola
Dylan Perez piano

Writing for a Dartington performance in 1992, to be given by a Mozartian trio of clarinet, viola and piano, Woolrich provided this 10-minute piece of echo chamber music. Mercurial with slower episodes and a *dolcissimo* coda, it has, the composer assures us, 'no hidden programme ... but the title, used by John Dowland for consort and viol music, has its own resonance'.

Christopher Foreman and Cathal Smyth (aka Chas Smash), arr Thomas Adès **Cardiac Arrest**

Ausiàs Garrigós Morant clarinet
Isha Crichlow bass clarinet
Nathan Tinker piano 1
Dylan Perez piano 2
Matthew Jones viola
Tobias White cello
Alexandre Cruz Dos Santos double bass

Foreman and Smyth (Smash) wrote this song for their band Madness's 1981 album *7*. As thus released, the track includes imagery of the cardiac arrest that fells the protagonist, but the single, coming the following year, omits that to leave a pop song of cheerful black humour. Adès, arranging the number in 1995 for clarinets (regular and bass), strings (viola, cello and bass) and piano four hands, goes headlong for the original version.

Programme note © Paul Griffiths

About the curator

Thomas Adès



Thomas Adès studied at the Guildhall School of Music & Drama with Paul Berkowitz (piano) and Robert Saxton (composition) and then read Music at King's College, Cambridge, graduating in 1992. Two years earlier he had composed his *Five Eliot Landscapes* for voice and piano, a remarkable Op. 1 both relating to song-cycle tradition and spectacularly transcending it. In 1993 Adès's Park Lane Group recital at the Purcell Room, including his *Still Sorrowing* for prepared piano, brought instant acclaim and the effective start of a triple international career as composer, pianist and conductor.

Adès's response to this meteoric rise was to extend further his technical and stylistic range. *Traced Overhead* (1996) for piano reaffirmed his flair for glittering, intricate instrumental sonority, articulated in cascading figuration and complex metres. By then he had also composed, among much else, *Life Story* (1993–4), a bleak setting of Tennessee Williams, and a *Sonata da caccia* (1993) for Baroque oboe, horn and harpsichord, in tribute to a favourite composer, François Couperin.

This wide stylistic reach came together in Adès's first opera, *Powder Her Face* (1995), a portrait of the disintegrating lifestyle of Margaret, Duchess of Argyll, after her divorce in 1963. This was followed by *Asyla* for orchestra (1997), and *America: A Prophecy* (1999), a far from millennially optimistic setting of a South

American Mayan text, commissioned by the New York Philharmonic Orchestra.

The next major project was *The Tempest*, commissioned by the Royal Opera House and premiered there in February 2004. Setting a libretto by Meredith Oakes based on Shakespeare's play, the opera was received with huge acclaim for its virtuoso interplay of fantasy, spectacle and spellbinding musical invention; it has since been seen in opera houses around the world. More concert-hall works followed, among them *Tevot* (premiered by the Berlin Philharmonic Orchestra under Sir Simon Rattle) and *In Seven Days* (in collaboration with video artist Tal Rosner). *Totentanz*, for orchestra with mezzo-soprano and baritone soloists, was premiered at the 2013 Proms, with the BBC Symphony Orchestra conducted by the composer.

Adès's third opera, *The Exterminating Angel* – based on Luis Buñuel's film, and setting Tom Cairns's libretto (written in collaboration with the composer) – was commissioned jointly by the Salzburg Festival, the Royal Opera House, the Metropolitan Opera and the Royal Danish Opera. The result was a *tour de force* of the composer's now mature operatic mastery, deploying intricate groupings of multiple solo roles, in a score remarkable for its powerful emotional charge. Adès conducted the world premiere performances in the 2016 Salzburg Festival, and the Royal Opera House premiere in April this year.

A pianist and conductor of rare gifts regularly at the disposal of music besides his own, Adès was Artistic Director of the Aldeburgh Festival from 1999 to 2008. He coaches piano and chamber music annually at the International Musicians Seminar in Prussia Cove, Cornwall. Last year he began a three-year period as Artistic Partner with the Boston Symphony Orchestra, a wide-ranging project that will include the premiere of his Piano Concerto in the 2018–19 season, with soloist Kirill Gerstein.

Profile © Malcolm Hayes

Nicholas Maw
The Head of Orpheus

When Orpheus walked beneath the trees
all the leaves were Eurydices

when Orpheus looked into a well
he saw the skies of hell

when Orpheus took up his lyre
he saw his funeral pyre

on which the Maenads tossed
his scattered limbs and hissed

‘Everything he did was wrong:
love and theory, wife and song’

yet when they picked up his head
they kissed his mouth and said

‘All the lies these lips told
kept us from ever growing old ...

now keep them wet eternally.’
And Orpheus saw them throw it in the sea.

Robert Kelly (born 1935)

Judith Weir
The Alps

Our lives are Swiss,—
So still, so cool,
Till, some odd afternoon,
The Alps neglect their curtains,
And we look farther on.

Italy stands the other side,
While, like a guard between,
The solemn Alps,
The siren Alps,
Forever intervene!

Emily Dickinson (1830–86)

Sir Harrison Birtwistle
Nine settings of Celan

Thread Suns

Thread suns
above the grey-black wilderness.
A tree –
high thought
tunes in to light’s pitch: there are
still songs to be sung on the other side
of mankind.

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Text derived from ‘Poems of Paul Celan’ translated by
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1995

Original words by Paul Celan from ‘Atemwende’
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1995

White and Light

Sickle dunes, uncounted.

In wind-shadow, thousandfold, you.
You and the arm
with which naked I grew towards you,
lost one.

The beams. They blow us together.
We bear the brightness, the pain and the name.

White
what moves us,
without weight
what we exchange.
White and Light:
let it drift.

The distances, moon-near, like us. They build.
They build the cliff
where the drift breaks,
they build
on:
with light-froth and wave turned to foam.

The drift that beckons from cliffs.
It beckons
brows to come near,
those brows we were lent
for mirroring’s sake.

The brows.
We roll with them there.
To a shore of brows.

Are you asleep?

Sleep.

Ocean mill turns,
ice-bright and unheard,
in our eyes.

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Text derived from 'Poems of Paul Celan' translated by
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1995

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Psalm

No-one moulds us again out of earth and clay,
no-one conjures our dust.
No-one.

Praised be your name, no-one.
For your sake
we shall flower.
Towards
you.

A nothing
we were, are, shall
remain, flowering:
the nothing – , the
no-one's rose.

With
our pistil soul-bright,
with our stamen heaven-ravaged,
our corolla red
with the crimson word which we sang
over, O over
the thorn.

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1995

Original words by Paul Celan from 'Die
Niemandrose', © 1963 by S Fischer Verlag,
Frankfurt; English translation by Michael Hamburger,
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With Letter and Clock

Wax
to seal the unwritten
that guessed
your name,
that enciphers
your name.

Swimming light, will you come now?

Fingers, waxen too,
drawn
through strange, painful rings.
The tips melted away.

Swimming light, will you come?

Empty of time the honeycomb cells of the clock,
bridal the thousand of bees,
ready to leave.

Swimming light, come.

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An Eye, open

Hours, May-coloured, cool.
The no more to be named, hot,
audible in the mouth.

No-one's voice, again.

Aching depth of the eyeball:
the lid
does not stand in its way, the lash
does not count what goes in.

The tear, half,
the sharper lens, movable,
brings the images home to you.

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Hamburger 1988, 1995

Todtnauberg

Arnica, eyebright, the
draft from the well with the
star-crowned die above it,

in the
hut,

the line
– whose name did the book
register before mine? –
the line inscribed
in that book about
a hope, today,
of a thinking man's
coming
word
in the heart,

woodland sward, unlevelled,
orchid and orchid, single.

coarse stuff, later, clear
in passing,

he who drives us, the man,
who listens in,

the half-
trodden fascine
walks over the high moors,

dampness,
much.

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Text derived from 'Poems of Paul Celan' translated by
Michael Hamburger, Anvil Press Poetry Ltd, London
1995

Original words by Paul Celan from 'Lichtzwang',
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Michael Hamburger, © Michael Hamburger 1988,
1995

Tenebrae

We are near, Lord,
near and at hand.

Handled already, Lord,
clawed and clawing as though
the body of each of us were
your body, Lord.

Pray, Lord,
pray to us,
we are near.

Askew we went there,
went there to bend
down to the trough, to the crater.

To be watered we went there, Lord.

It was blood, it was
what you shed, Lord.

It gleamed.

It cast your image into our eyes, Lord.
Our eyes and our mouths are so open and
empty, Lord.
We have drunk, Lord.
The blood and the image that was in the blood,
Lord.

Pray, Lord.
We are near.

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Text derived from 'Poems of Paul Celan' translated by
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1995

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Night

Pebbles and scree. And a shard note, thin,
as the hour's message of comfort.

Exchange of eyes, finite, at the wrong time:
Image-constant,
lignified
the retina –:
the sign of eternity.

Conceivable:
up there, in the cosmic network of rails,
like stars,
the red of two mouths.

Audible (before dawn?): a stone
that made the other its target.

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Give the Word

Cut to the brain – half? by three quarters? –,
nighted, you give the passwords – these:

'Tartars' arrows.'
'Art pap.'
'Breath.'

All come. Male or female, not one is missing.
(Siphets and probyls among them.)

A human being comes.

World-apple-sized the tear beside you,
roared through, rushed through
by answer,
answer,
answer.

Iced through – by whom?

'Pass' you say,
'pass',
'pass',

The quiet scab works free from off your palate
and fanwise at your tongue blows light,
blows light.

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1995

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The composer set 1988 versions of the Michael
Hamburger translations. In a few places these differ
from the revised 1995 texts printed above.

Niccolò Castiglioni
Vallis Clausa

Valle locus Clausa toto michi nullus in orbe
gratior aut studiis aptior ora meis.
Valle puer Clausa fueram iuvenemque reversum

fovit in aprico vallis amena sinu.

Valle vir in Clausa meliores dulciter annos

exegi et vite candida fila mee.

Valle senex Clausa supremum ducere tempus

et Clausa cupio, te duce, Valle mori.

Petrarch (1304–74)

Oswaldo Golijov
Sarajevo

En la mar hay una torre,
En la torre una ventana,
En la ventana una paloma
Que a los marineros llama.

Le gritan a la paloma
Me han dicho que duermes sola
Yo me subiré a tu nido
Para ir a dormir contigo.

Si la mar se hace de leche
(Yo me hundiré de dolor).

Traditional

Vaucluse

No place in all the world is dearer to me
or more conducive to my studies than Vaucluse.
As a boy I visited Vaucluse, and on my return as
a young man
this charming valley warmed me on its sunlit
breast.
As a grown man I spent my finest years in
tranquillity
in Vaucluse, where the bright threads of my life
unfurled.
As an old man I want to spend my last days in
Vaucluse
and, guided by you, in Vaucluse I wish to die.

In the sea there stands a tower,
in the tower there's a window,
in the window sits a dove
who calls out to passing sailors.

The sailors call back to the dove,
'I've heard tell you sleep alone.
I'll climb up into your nest
so that I can sleep with you.'

If the sea turns to milk
(I'll be overcome with grief).

Translations © Susannah Howe

Wednesday 20 September

This is Rattle: Grime

Henry Purcell (1659–95)

Fantasia upon one note (1680)

Oliver Knussen (born 1952),
George Benjamin (born 1960)
& **Colin Matthews** (born 1946)

A Purcell Garland (1995)

Helen Grime (born 1981)

Into the Faded Air (2007)

Oliver Knussen

Cantata (1975)

Helen Grime

A Cold Spring (2009)

Thomas Adès (born 1971)

Court Studies from 'The Tempest' (2005)

Benjamin Britten (1913–76)

Sinfonietta (1932)

Igor Stravinsky (1882–1971)

Dumbarton Oaks (1937–8)

Britten Sinfonia • **Jacqueline Shave** violin/director

Nicholas Daniel oboe

Henry Purcell **Fantasia upon one note**

According to legend, Purcell wrote this piece, in which one of the five parts keeps to middle C throughout, so that Charles II could take part in chamber music without being unduly taxed; the ingenuity of the composer, contrariwise, is certainly manifest in creating a composition of bold harmonic ventures with one note eternally the same.

Henry Purcell **A Purcell Garland**

'... upon one note': Fantasia upon one note,
arr Oliver Knussen
Fantasia 7, arr George Benjamin
Fantasia 13, arr Colin Matthews

To honour Purcell on the tercentenary of his death, three modern-day British worthies were invited by the Aldeburgh Festival to arrange fantasias by their great predecessor, scoring them for clarinet, violin or viola, cello and piano or celesta. The group begins with Oliver Knussen's version of the piece we just heard. Writing for four musicians who will probably have more than regal capabilities, Knussen moves the unchanging note from instrument to instrument in what is more transformation than arrangement.

George Benjamin notes that his chosen piece, in four parts, 'is extraordinary from numerous points of view: its haunting melodic tritones, its spiralling sense of modulation created through seamless counterpoint, its poignant and bitter dissonances ...' Purcell wrote the fantasias for viols, though keyboard performance would also have been conceivable. Benjamin has it, very largely, both ways. The celesta is his keyboard instrument, necessitating an upward transposition by a fifth. Its delicate chimes support the soft sounds of string harmonics (on viola and cello) joined by a *sotto voce* clarinet. The first quick passage brings a change of texture, followed by another (almost no celesta) when the slow tempo is restored. A second fast section concludes the piece.

Colin Matthews takes on the extra challenge of a fantasia, also in four parts, that is unfinished, stopping after only 31 bars, to which he adds another 60. Not only, therefore, do we find 17th-

century music re-energised, with contrapuntal parts breaking through boundaries between instruments, this music also bounds on 300 years into its future, through a polymetrical climax Matthews marks *avec une joie débordante* ('with overflowing joy').

Helen Grime **Into the Faded Air**

- 1 Con moto
- 2 Lento –
- 3 Agitato –
- 4 Grave

Helen Grime wrote this string sextet in 2007 for Britten Sinfonia. 'In the first movement', she writes, 'the sextet is divided into two similar trios, of which one plays a sustained melody while the other contributes more jagged and intricate material. The second movement is an extended duet for the violas with the other instruments accompanying. As the movement progresses, the accompanying instruments become more prominent. The third movement is the only fast movement in the piece, with rapid semiquavers and much use of pizzicato throughout. This leads into a serene chorale where the three upper instruments (two violins and first viola) are set against the others.'

Oliver Knussen **Cantata**

Nicholas Daniel oboe

A cantata is, in etymology as in usage, a vocal piece; Knussen aptly appropriates the term for this instrumental composition, in which – to accompaniments, atmospheres and prompts from a string trio – an oboe sings. He began the piece at Tanglewood in 1975 and completed it back home in England two years later.

There are 10 linked episodes, lasting as many minutes. Some of the episodes are very short – blocks or turnings in what might seem in retrospect to have been a continuous search for the true song, eventually discovered in the penultimate section. This song, marked 'Very intense and inward, like a disembodied lullaby', sets out from a high C sharp, the note that had been the destination of the first episode. Having found its song, the singer is finally at peace.

interval 20 minutes

Helen Grime A Cold Spring

- 1
- 2 Calmo
- 3 Tumultuous

This second Helen Grime piece was commissioned by the Birmingham Contemporary Music Group for the 2009 Aldeburgh Festival. 'The work', the composer notes, 'falls into three movements played almost without a break. The first is fast-moving and features an exuberant duet for two clarinets. The second is a mini concerto for solo horn accompanied by the ensemble, its character more nocturnal, with a repetitive rocking rhythm lending it a feel of a lullaby. The third movement opens with an energetic outburst for the whole group. Solos and duets are juxtaposed with the combined ensemble to create an impression of stark contrast.'

Thomas Adès Court Studies from 'The Tempest'

- 1 The False Duke – 2 The Prince – 3 The King
- 4 The False Duke's Defeat – 5 The Counsellor
- 6 The King's Grief

Written in 2005, the year after the first performance of Adès's operatic treatment of *The Tempest*, this continuous 8-minute movement is scored for clarinet, violin, cello and piano – the grouping for which the composer had written his first chamber piece, *Catch*, in 1991. The piece scans the leading figures who arrive on Prospero's island: the usurper Antonio, the young prince Ferdinand, the latter's father, the King of Naples, and the honest old counsellor Gonzalo. Here they are, compressed into designs as crisp and stylised as on a hand of (court) cards. Antonio is figured first in a slippery dance, then in a sneaking one. Ferdinand's music is alternately assertive and sweet, the King's a drooping shadowplay between two lines. A shock fanfare introduces them, intervenes again before Gonzalo's amiable portrait, and, greatly decelerated, provides the material for the quasi-passacaglia with which the work ends.

Benjamin Britten Sinfonietta, Op 1

- 1 Poco presto ed agitato
- 2 Variations, Andante lento
- 3 Tarantella

One can well understand why Britten, having just finished his second year at the RCM, should have decided this was the piece to dignify as his Op 1. Only 18 at the time, he was already a seasoned composer, with a sheaf of works behind him, several of which were justly revived and published following his death. The *Sinfonietta*, however, written in three weeks at the start of the summer vacation, stands at a supreme level of brilliance and knowhow.

Its scoring for an orchestra of 10 soloists, wind quintet and string quintet, suggests the young composer had been paying thoughtful attention to Schoenberg's *First Chamber Symphony*, which may also be implicated in some of the gestures. But this is in no sense an epigone's work. It stands sure, and the echoes it contains are rather from the future, the future that would be Britten's own.

The first movement has some of the character of a sonata allegro, with a march-like first subject initiated by solo woodwinds – each responding to the last, creating a kind of development by growth that will continue right through the movement – over low strings, and secondary material of a more pastoral nature, again built up by the woodwinds. Soon the strings get their turn in the limelight, with a solo for the first violin, and the music becomes more agitated, less so, and more again in powering toward its close.

Britten does not emulate Schoenberg in piling his movements together; nevertheless, there are motivic links from one to the next, the next at this point being a sequence of variations with joins, including duets for violins and for horn and bassoon. It is the cello that, before this movement ends, is itching to start the spinning triplets of the concluding Tarantella, which comes to a halt before its final round.

Igor Stravinsky
Concerto in E flat, 'Dumbarton Oaks'

- 1 Tempo giusto
- 2 Allegretto
- 3 Con moto

This was the last piece Stravinsky finished before leaving Europe in 1939, commissioned by Mrs Robert Woods Bliss (née Mildred Barnes) for performance at the house she and her ambassador husband had made into a museum of Byzantine and Pre-Columbian treasures: *Dumbarton Oaks*, in the prestigious Georgetown section of Washington, DC. Hence the work's nickname.

Mrs Bliss had stipulated a piece similar in scale to Bach's Brandenburg Concertos; Stravinsky duly wrote for an ensemble of 15 players – flute, clarinet, bassoon, two horns, three each of violins and violas, and two each of cellos and double basses – and confirmed the point by alluding to the opening of the Third Brandenburg at the start. The gesture to his patron was also a gesture to himself. He had been taking Bach as a model of contrapuntal design, objectivity and pulsing rhythmic energy since the early 1920s, and had recently been conducting the Third Brandenburg Concerto in Chicago.

He began the composition in the summer of 1938 at Monthoux, close to Geneva, where his wife

was undergoing treatment for tuberculosis. Interruptions came during the ensuing concert season, but the composition proceeded fitfully, until it was finished in Paris late in March 1938. The first performance took place, as promised, at the Bliss home on the couple's 30th wedding anniversary, 8 May that year, with Nadia Boulanger conducting and Stravinsky's longstanding recital partner, Samuel Dushkin, leading the orchestra. The composer himself was not there, as his plans for another US tour had fallen through.

Initial reactions from critics and fellow composers were puzzled or hostile, and this diminutive charmer was taken by Stravinsky's old supporter Ernest Ansermet as a slap in the face. A quarter of a century after *The Rite of Spring*, people were still nostalgic for revolution, whereas what Stravinsky was offering was an ironic kind of stability.

Each of the three movements keeps springing away from, around and back to the motif of its beginning: the Brandenburg 3 tag, a skipping, nonchalant sort of tune in the middle movement, and a march in the finale. Along the way, each movement is full of contrapuntal games and interplays of instrumental colour, altogether packing the music with Brandenburgishness and a sense of fun.

Programme note © Paul Griffiths

About the curator

Helen Grime



Amy Barton

Helen Grime is one of the most striking compositional voices to emerge in British classical music in the 21st century. The Barbican spoke to the composer about her experiences, from early aspirations via being commissioned by the LSO to curating a programme for Britten Sinfonia.

Why does a schoolkid in Edinburgh in the 1990s choose to become a classical composer?

Music was just so much a part of my family life. I heard classical music from a really young age, my grandparents were music teachers – it was all I really knew. I was lucky to be offered composition lessons at school at quite a young age – I was about 12 when I had my first lesson with Sally Beamish. It didn't occur to me that it was odd or even that it would be difficult. No-one said, 'It's actually quite unusual that girls should be doing this'.

How do you feel about your fanfare launching Simon Rattle's first LSO concert?

I'm trying not to think too closely about it or I'd have a panic attack! Of course it's a great honour, though it's daunting as well. But it's also a wonderful opportunity and for a concert of new or newish music to be sold out like this is great.

Will it have any relationship to your other LSO commission?

Yes – it's going to be the first part of the longer piece. So as well as being the opening of this concert, the germs of all the other movements are included in it as well. I was thinking of something that's sparkling, that's celebratory, but which also has darker undertones and hints of the piece that is to come.

Is this the first time that Rattle has conducted your music?

It is. But actually, the first orchestral piece I ever wrote, *Virga* in 2007, was for the LSO, and the LSO played it again in a presentation concert for Pierre Boulez in about 2010 (which he actually conducted in Paris the following year). So writing another piece for the LSO 10 years on feels like a nice connection.

The programme that you've curated for Britten Sinfonia is anchored by the music of Purcell. Is he important to you?

Britten Sinfonia very much wanted it to be about British music, so I decided to take it further back than Elgar. I love Purcell; he's a composer to whom I feel very close and who I was actually listening to a lot when I wrote my piece *Into the Faded Air*. Then there was this piece *A Purcell Garland*, which seemed a nice way of including three composers with whom I have a close personal connection, and whose music I admire very much: Colin Matthews, Oliver Knussen and George Benjamin.

There have clearly been many influences in your career so far: have they helped or hindered the emergence of your own voice?

Sally Beamish taught me a long time ago now, but she was so supportive about me finding my own voice. With Boulez, by the time he conducted my piece it was three years after I'd written it – I'd moved on. I've always had quite a clear idea about what I want my music to be and how I want it to evolve, and hopefully it'll eventually get to where I want it to be. But at the moment I have a very clear idea of where I am.

<http://blog.barbican.org.uk/2017/08/barbican-meets-helen-grime/>

Saturday 23 September

This is Rattle: Birtwistle

Edgard Varèse (1883–1965)

Octandre (1923)

Guillaume de Machaut (c1300–77)

Messe de Notre Dame with Plainsong

Tropes arranged for instruments by

Sir Harrison Birtwistle (c1385, arr 2017)

William Byrd (c1540–1623)

Lamentations (c1560s)

Sir Harrison Birtwistle (born 1934)

Pulse Sampler (1981)

The Moth Requiem (2012)

BBC Singers

Nash Ensemble

Martyn Brabbins conductor

Presented by Martin Handley and recorded by BBC Radio 3 for broadcast on Friday 29 September at 7.30pm in *Radio 3 in Concert* and available for 30 days after broadcast via the Radio 3 website.

Produced by the Barbican and the BBC Singers



BBC
RADIO



90–93FM

For texts see page 30

Edgard Varèse
Octandre

- 1 Assez lent
- 2 Très vif et nerveux
- 3 Grave – Animé et jubilatoire

Philippa Davies flute/piccolo
Melinda Maxwell oboe
Richard Hosford clarinet
Ursula Leveaux bassoon
Richard Watkins horn
Mark David trumpet
Byron Fulcher trombone
Peter Buckoke double bass

The sources for the modern ensemble lie partly in Varèse's works of the 1920s, including *Octandre*, whose title refers to flowers with eight distinct stamens. Similarly eightfold, the piece is for one each of the orchestral woodwind and brass instruments plus double bass. Unusual is the absence of percussion, the richness of thematic and motivic relationships and the division into (short) movements, though these are not greatly differentiated in speed or character. Indeed, they could be regarded as stages in the development of a single idea, that of having a soloist introduce an interplay of instrumental choirs.

Instigating the first movement is the oboe, sounding a four-note descending chromatic scale with the second note slipped down an octave – an elemental idea given an unmistakably Varèsian profile. In another typical gesture, the piccolo opens the second movement insisting on one note. Out of a final searing discord the double bass begins the finale, though the main soloists here are the bassoon, followed soon, at the tempo change, by the oboe once more.

Guillaume de Machaut
Messe de Notre Dame with Plainsong Tropes
arranged for instruments by Sir Harrison
Birtwistle

- 1 Kyrie • 2 Gloria • 3 Credo • 4 Sanctus & Benedictus • 5 Agnus Dei • 6 Ite missa est

BBC Singers
Philippa Davies flute/piccolo
Melinda Maxwell oboe
Richard Hosford clarinet

Ursula Leveaux bassoon
Richard Watkins horn
Mark David trumpet
Byron Fulcher trombone
Peter Buckoke double bass
Richard Benjafield vibraphone

Machaut eventually retired to Rheims, where he held a canonry, and where, aged around 60, he wrote this work for celebrations of Mass in honour of the Virgin Mary at the ancient building's holiest spot, the place where an early bishop was killed by pagans. The music has long left that location, left medieval France, left the Catholic Mass, left the items of belief it declaims. No longer part of a ritual, it has become a ritual itself. This evening's performance inflects that ritual simultaneously towards the further past, with interpolations of chant that Machaut would have known, and into our present, those interpolations being arranged for the instruments of *Octandre* by Birtwistle, who also gives them parts to play in the final section of the Mass.

Right from its opening, Machaut's music acts in two ways on the text. It vigorously proclaims the first word – 'Kyrie' (Lord), we hear, from four voices locked together – but then it absconds, exuberantly, through more than 20 bars that require the singers simply to extend the word's closing 'e'. The metre is constantly in flux as the music of this passage swings between activity and relative rest, on long notes. What occasionally adds further to the rhythmic vitality is 'hocket', whereby one part moves against the strong beats enunciated by others.

Elsewhere, a motif of two short notes descending scalewise to a longer one (or conversely rising) bounces around the three added parts: two above the tenor, which follows the original plainsong melody, and one in the tenor's own register. There are also longer-range correspondences that may be far less obvious. The tenor line fixes the notes of the plainsong to a rhythmic formula it presents nine times, while the other part in this lower register has a longer rhythmic subject it recycles just once (with some variations). From contemplation of God, the music turns its attention to arithmetic, measured as duration on two levels, of note value and section length.

Isorhythm – the technique of repeatedly revolving through a sequence of note values – features in the two lower parts through much of the Mass: in the four segments of the Kyrie, the Amen of the

Gloria and that of the Credo, the Sanctus and Benedictus, the Agnus Dei, and the 'Deo gratias' response to the *Ite missa est*.

In leaving words behind after its first instants, the work makes a declaration by which it abides. Only the Gloria and the Credo are set for the most part syllabically, so that the words are present and comprehensible – though the music's impetus seems rather to get through these relatively lengthy texts as fast as possible, except for a few words demanding emphasis, and except also for curious prelude gestures that are textless. In all other sections, the words are so far extended that they dissolve into pure sound. It is as if, in viewing a painting from this period, our gaze were being held not so much by the ostensible subject as by the gold background, by its geometry and by its lustre.

interval 20 minutes

William Byrd **Lamentations**

BBC Singers

Byrd is reckoned to have made this setting from the Lamentations of Jeremiah in the mid-1560s. The English Reformation had been completed, but Elizabeth I sanctioned the singing of church music in Latin where it would be understood. However, since Byrd chose the passages from the Good Friday service of *Tenebrae* in the Roman rite, rather than the English Sarum liturgy, it would seem he intended his music for use privately by households sharing his Catholic faith.

The work, as it has come down to us, comprises five sections of similar length: initial statement, three Biblical verses and closing statement, the three verses each introduced by the singing of a Hebrew letter name. A caution is necessary, because one part is missing from some sections and must be supplied by the modern editor (Sally Dunkley's version has become standard), besides which there may have been other sections now altogether lost. What we have is a wounded monument.

Sir Harrison Birtwistle **Pulse Sampler**

Melinda Maxwell oboe
Richard Benjafield claves

Almost anything can be a trigger. In 1981 Birtwistle, by his own account, got the idea for this 10-minute piece from a music manuscript book that, down the page, alternated regular staves and single lines, thus inverting music for a melody instrument with simple percussion. Hence *Pulse Sampler*, for oboe and claves. The set-up allowed him to establish a music of pulse – given by the claves player and taken up by the oboist – that is repeatedly on the move, and to create a drama of two players, totally different and independent yet totally reliant on one another.

Sir Harrison Birtwistle **The Moth Requiem**

BBC Singers (women's voices)
Philippa Davies alto flute
Lucy Wakeford, Helen Tunstall, Hugh Webb,
harps

In 2009 Birtwistle lost a friend in Robin Blaser, the librettist of his millennium opera *The Last Supper*. Three years later, now seeking other words, he found them by way of a shared fascination with moths. Delicate and dusky, like those creatures, the resulting work is a lament for 12 women's voices with three harps and an alto flute, this last offering an Ariadne's thread through the labyrinth of voices and harps – though the choice of instruments was also determined by the poem on which the music draws.

'Robin Blaser', the composer has explained, 'wrote a moth poem about a time when he lived with some friends, and they all said there was a strange sound somewhere in the house. They couldn't identify it, until in the end they discovered a large moth trapped under the strings of the piano, and in trying to get out it was setting the lower strings vibrating.' Birtwistle's harps produce that sound of resonant entrapment, while also conveying the sense of something at once mysterious and definite. This is the moths' world, sullen and bright, in music that moves between dirge and dance.

Besides the Blaser poem, to quote the composer again, 'there are the names of extinct moths as a sort of metaphor for things which are lost'. Indeed, it is these names we hear most of the time, the poem occupying just a brief central segment (trapped, as it were) introduced by an alto flute solo with percussive harps.

Programme note © Paul Griffiths

About the curator

Sir Harrison Birtwistle



Hanya Chhala/ArenaPAL

Sir Harrison Birtwistle's formative years were spent as a student of clarinet and composition at the Royal Manchester College of Music in the company of a remarkable group of young British talent: the composers Peter Maxwell Davies and Alexander Goehr, the pianist John Ogdon and the trumpeter and conductor Elgar Howarth. Their shared interest in the musical modernism of both Schoenberg and his Second Viennese School colleagues and the post-Second World War European avant-garde led to an unprecedented flowering of new musical thinking in Britain in the 1960s and early 1970s. Birtwistle was at the heart of these developments. With key works such as *Punch and Judy* (1966–7), *Verses for Ensembles* (1968–9) and *The Triumph of Time* (1971–2) he established himself as a unique and exciting voice in British music.

The period from the early 1970s to the mid-1980s was dominated by his monumental 'lyrical tragedy' *The Mask of Orpheus*, which received its premiere at English National Opera in 1986. This was also a time when he worked as Musical Director at the National Theatre, most notably on Sir Peter Hall's celebrated production of Aeschylus' *Oresteia*. It is probably true to say that nearly all his subsequent works have drawn on his experiences at the National. This is most evident in his operas and music-theatre pieces – principally *Yan Tan Tethera* (1983–4), *Gawain* (1989–91), *The Second Mrs*

Kong (1993–4), *The Last Supper* (1998–9), *The Io Passion* (2003), *The Minotaur* (2005–7), *The Corridor* (2009) and *The Cure* (2014–15) – but is also true of many of his major solo, ensemble and orchestral works, including *Secret Theatre* (1984), *Endless Parade* (1986–7) and *Theseus Game* (2002–3). Premiered earlier this year by Daniel Barenboim in Berlin, *Deep Time* (2016), continues in a long line of monumental works for orchestra that explore the idea of melancholy, including *Earth Dances* (1985–6), *The Shadow of Night* (2001) and *Night's Black Bird* (2004).

Other recent works include *In Broken Images* for three ensembles (based on the antiphonal music of Giovanni Gabrieli); tonight's work *The Moth Requiem* for 12 female singers, three harps and alto flute (2012); a piano concerto, *Responses*, written for Pierre-Laurent Aimard (2013–14); and *The Silk House Sequences* for string quartet (2015).

Highlights this year have included a semi-staged performance of *The Last Supper* in Glasgow, a year-long series of concerts of his music at the Casa da Música in Porto and last week's performance of his Violin Concerto as part of Sir Simon Rattle's opening concert as Music Director of the London Symphony Orchestra.

When Birtwistle was made a Companion of Honour in 2001, this was just the most significant of a string of awards bestowed on him. He was created Chevalier dans l'Ordre des Arts et des Lettres in 1986 and was knighted in 1988. He has received the Grawemeyer Award (1987) and the Siemens Prize (1995) and has been given a clutch of honorary degrees. It would thus appear that his progress from *enfant terrible* to establishment figure is complete; yet his identity as a composer has remained relatively unchanged over all those years: individual, single-minded, radical, challenging. His rich contribution to the music of the late 20th and early 21st centuries is one of the great artistic achievements of our time.

Profile © Jonathan Cross

Guillaume de Machaut, arr Birtwistle
Messe de Notre Dame with Plainsong Tropes

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus, rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high
and on earth peace, good will towards men.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee for thy great glory.

O Lord God, heavenly king,
God the Father almighty,
O Lord the only-begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father.
You takest away the sins of the world, have mercy
on us.

You takest away the sins of the world,
receive our prayer.

Thou, that sittest at the right hand of God the
Father,
have mercy on us.

For thou only art holy. Thou only art the Lord.
Thou only art most high, Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium, et invisibilem.
Et in unum Dominum Iesum Christum,
Filius Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum, consubstantialem Patri,
per quem omnia facta sunt.

Qui propter nos homines, et propter nostram
salutem descendit de caelis, et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est. Crucifixus etiam pro nobis
sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die, secundum
scripturas. Et ascendit in caelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cuius regni non erit finis.

Et in Spiritum Sanctum Dominum
et vivificantem: qui ex Patre Filioque procedit,

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of his Father before all worlds,
God of God, light of light,
very God of very God,
begotten not made, being of one substance with
the Father, by whom all things were made.
Who for us men, and for our salvation,
came down from heaven, and was incarnate
by the Holy Spirit of the virgin Mary,
and was made man. And was crucified also for us
under Pontius Pilate, he suffered and was buried.
And the third day he rose again according to
the scriptures. And ascended into heaven:
and sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.
And in the Holy Spirit, Lord and
giver of life: who proceedeth from the Father
and Son,
who with the Father and Son is worshipped
and glorified: who spoke by the prophets.

Et unam sanctam catholicam
et apostolicam ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus and Benedictus

Sanctus, sanctus, sanctus
Dominus Deus sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis
peccata mundi, miserere nobis.
Agnus Dei, qui tollis
peccata mundi, dona nobis pacem.

Ite Missa est

Ite Missa est; Deo gracias.

William Byrd

Lamentations

De lamentatione Jeremiae prophetae.
Heth.
Cogitavit Dominus dissipare murum filiae Sion:
tetendit funiculum suum, et non avertit manum
suam a perditione.
Teth.
Defixae sunt in terra portae eius:
perdidit, et contrivit vectes eius:
regem eius et principem eius in gentibus.
Jod.
Sederunt in terra, conticuerunt senes filiae Sion,
consperserunt cinere capita sua. Jerusalem,
Jerusalem, convertere ad Dominum Deum tuum.

Lamentations 2:8–10

Sir Harrison Birtwistle **The Moth Requiem**

Scopula immorata
Depressaria discipunctella
Leucodonta bicoloria
Paranthrene tabaniformis
Euclomensia
Isturgia limbaria

And in one, holy, catholic
and apostolic church. I acknowledge one
baptism for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

O Lamb of God, that takest away
the sins of the world, have mercy on us.
O Lamb of God, that takest away
the sins of the world, grant us peace.

Go, the Mass is ended; thanks be to God.

From the lamentations of Jeremiah the prophet.
Heth.
The Lord has thought to destroy the wall of the
daughter of Zion: he has stretched out a line
and has not turned his hand from destruction.
Teth.
Her gates are sunk into the earth: he has
destroyed and broken her bars: her king and
prince are among the Gentiles.
Jod.
They sat upon the ground, the elders of the
daughter of Zion have remained silent, they
have thrown ashes upon their heads.
O Jerusalem, turn to the Lord your God.

Acronicta auricoma
Laelia coenosa
Costaconvexa polygrammata
Borkhausenia minutella

About the performers



Mike Kear

Richard Baker

Richard Baker conductor

Richard Baker works regularly with the leading composers of our day. Engagements have included English Touring Opera's 2012 production of Peter Maxwell Davies's *The Lighthouse* and a double-bill of Handel's *The Triumph of Time and Truth* and Gerald Barry's *The Triumph of Beauty and Deceit* at Karlsruhe's Badische Staatstheater in 2013. He appears frequently at the Royal Opera House, Aldeburgh and Opera North, including in a double-bill of new works by Francisco Coll (*Café Kafka*) and Elspeth Brooke (*The Commission*) and Matt Rogers' *The Virtues of Things*; Philip Venables's *4:48 Psychosis* will be revived in the spring. He is a regular collaborator for the BBC's Total Immersion days, for which he has conducted portrait concerts of Stockhausen, George Crumb, Sir James MacMillan, Jonathan Harvey and Oliver Knussen. He recently made his debut conducting *Bit20* in Norway and another debut with Music Theatre Wales in a highly praised production of a new work by Guto Puw, *Y Twr*.

Equally respected as a composer, Richard Baker studied in the Netherlands with Louis Andriessen and in London with John Woolrich. His second BCMG commission, *The Tyranny of Fun* (2013), was shortlisted for a Royal Philharmonic Society Award. Current commissions include a site-specific piece in Birmingham and a Wigmore Hall commission for the Atos Trio.



Benjamin Ealovega

Martyn Brabbins

Martyn Brabbins conductor

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, he has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He is a popular figure at the BBC Proms and with many of the UK's top orchestras, and regularly conducts leading international orchestras, returning to the Royal Concertgebouw, Tokyo Metropolitan and Deutsche Sinfonieorchester Berlin last season.

He is also known for his advocacy of British composers and has conducted hundreds of world premieres across the globe. He has recorded over 120 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra (1994–2005), Principal Guest Conductor of the Royal Flemish Philharmonic (2009–15), Chief Conductor of the Nagoya Philharmonic (2012–16), and Artistic Director of the Cheltenham International Festival of Music (2005–07).

Last season Martyn Brabbins took up a new position as Visiting Professor at the Royal College of Music.



Oliver Knussen

Oliver Knussen conductor

One of the pre-eminent composer-conductors in the world today, Oliver Knussen was born in Glasgow in 1952, grew up near London (where his father was principal Double Bass of the London Symphony Orchestra) and now lives in Suffolk. He is presently Artist-in-Association with the Birmingham Contemporary Music Group and Richard Rodney Bennett Professor at the Royal Academy of Music.

The recipient of many honours and awards, including the Nemmers Prize in 2006 and the Royal Philharmonic Society Conductor Award in 2009, he has served as Artistic Director of the Aldeburgh Festival (1983–98), Head of Contemporary Music at the Tanglewood Music Center (1986–93), Principal Guest Conductor of the Hague Residentie Orchestra (1993–97), Music Director of the London Sinfonietta (1998–2002) and Artist-in-Association with the BBC Symphony Orchestra (2009–14). He was appointed CBE in 1994 and received the Queen's Medal for Music in 2015.

Together with Colin Matthews he founded the Composition and Performance courses at the Britten–Pears School in 1992. In recent years, he has been invited for residencies at the Royal Academy of Music, the Eastman School of Music, New England Conservatory, and the Library of Congress in Washington DC.

Among his best-known works are the operas *Where the Wild Things Are* and *Higglety Pigglety Pop!*, written in collaboration with Maurice Sendak, as well as three symphonies, concertos for horn and for violin, and many smaller-scale instrumental and vocal works, including *Ophelia Dances*, *Coursing*, *Songs without Voices*, *Two Organa* and *Requiem: Songs for Sue*.

His 60th birthday was celebrated with special events in Aldeburgh, Amsterdam, Birmingham, London and Tanglewood, and in 2016 his work was the subject of a retrospective Composer Festival given by the Royal Stockholm Philharmonic Orchestra. He has recorded some 60 CDs for labels including DG, Decca, Virgin, NMC and Ondine.



Jacqueline Shave

Jacqueline Shave violin/director

Jacqueline Shave received her formal training at the Royal Academy of Music, but drew her particular performance inspiration and love of chamber music from her time at the Britten–Pears School in Snape. On leaving the Academy she became Leader of English Touring Opera, but soon made the decision to dedicate herself to chamber music, leading the Schubert Ensemble and then co-founding and leading the Brindisi Quartet for 15 years, with which she recorded and gave concerts worldwide.

She is in demand as a guest leader with many of the UK's leading orchestras and ensembles, including the Nash Ensemble, London Sinfonietta, Scottish Chamber Orchestra, English Chamber Orchestra, Composers Ensemble, BBC Scottish Symphony and Royal Philharmonic orchestras. She was appointed leader of Britten Sinfonia in 2005. In 2013 she additionally became leader of the Red Note Ensemble, a contemporary music group in Glasgow, and she is the violinist in the Britten Oboe Quartet with Nicholas Daniel.

In 2011 she took a year away to explore other musical pathways, which resulted in *Postcards from Home*, a world music/jazz CD in collaboration with Kuljit Bhamra (tabla) and John Parricelli (guitar). She also presented a complete Beethoven string quartet cycle on

the Hebridean island of Harris, and gave a free improvisation concert in a cave on Hestur, in the North Atlantic Faroe Islands.

Jacqueline Shave plays a Nicola Amati violin dating from 1672.



Sven Arnstein

Claire Booth

Claire Booth soprano

British soprano Claire Booth has become internationally renowned both for her commitment to an extraordinary breadth of repertoire, and for the vitality and musicianship that she brings to the operatic stage and concert platform. Last season she returned to the Aldeburgh Festival for Poulenc's *La voix humaine*. With a growing reputation in contemporary repertoire and the performance of new works, the Aldeburgh Festival also saw her performance of two world premieres: Oliver Knussen's *O Hototogisu!*, and Sir Harrison Birtwistle's *Chorales from a Toy Shop*.

Her numerous concert appearances have resulted in close associations with the BBC and City of Birmingham Symphony orchestras, Mahler Chamber Orchestra and Ensemble Intercontemporain, the Aldeburgh and Holland festivals and the Proms. For more than a decade she has collaborated with video director Netia Jones to produce a series of critically acclaimed productions, which include Georg Friedrich Haas's *Athis* and György Kurtág's *Kafka Fragments* (both at the Royal Opera House) and Knussen's *Where the Wild Things Are* (Max) and *Higglety, Pigglety, Pop!* (Rhoda). Further appearances include Rossi's *Oratorio per la*

Settimana Santa with Christian Curnyn, works by Wigglesworth and Knussen with the BBC Symphony Orchestra and Ravel chamber works with the Nash Ensemble at the Wigmore Hall.

Claire Booth's most recent CD release features folk songs by Percy Grainger with pianist Christopher Glynn. She has also recorded diverse works by Ryan Wigglesworth, including his *Augenlieder*, of which she gave the world premiere. Other recordings include works by Britten, Harvey, Knussen, Eccles, Jonathan Dove and Charlotte Bray.

Highlights of this season include performances of Knussen's *Requiem: Songs for Sue* and Wigglesworth's *Augenlieder* with the Remix Ensemble in Porto, as well as *Les illuminations* with the BBC Scottish Symphony Orchestra for a tour across Scotland.



Marie-Christine Zupancic

Marie-Christine Zupancic flute

Marie-Christine Zupancic is Section Leader Flute of the City of Birmingham Symphony Orchestra. In addition, she frequently appears as a soloist with the orchestra: her next solo performance will be in Mozart's Concerto for flute and harp with Xavier de Maistre on 28 September in Birmingham and 30 September in Saffron Walden.

Born in Germany, she studied at the Conservatory in Cologne with Robert Winn. She won numerous prizes at flute competitions in Cremona, Moulins, Cracow and Bayreuth. After graduating, she

won a place at the Karajan Academy and subsequently played with the Berlin Philharmonic Orchestra for two years. Highlights included a tour of the USA under the baton of Sir Simon Rattle.

Chamber music has always been an important part of her life. In Birmingham she is a regular guest in the chamber music series Centre Stage. In 2014 she was invited to play at Lars Vogt's 'Spannungen' Festival in Heimbach. The resulting live recording of Mahler's Fourth Symphony in Erwin Stein's chamber music version won the Mahler Record Prize 2015.

New music also plays an important part in her life. As the principal flautist of the Birmingham Contemporary Music Group she has premiered many pieces, most recently Oliver Knussen's *O Hototogisu!* at this year's Aldeburgh Festival.

Marie-Christine Zupancic also teaches at the Birmingham Conservatoire, gives masterclasses all over the world and leads sectional rehearsals for the CBSO Youth Orchestra and the Yorkshire Young Sinfonia.

She plays a 14k Brannen-Cooper rose gold flute with a Brannen/Lafin headjoint, handmade for her in Boston, MA.

As one of the UK's most distinguished soloists, as well as a successful conductor, he has become an important ambassador for music and musicians in many different fields. In recognition of this, he was recently awarded the Queen's Medal for Music.

He has been heard on every continent, and has been a concerto soloist with many of the world's leading orchestras and conductors, including Sakari Oramo, Sir Roger Norrington, Oliver Knussen, Richard Hickox, Jiří Bělohlávek, David Robertson, Sir Mark Elder and Peter Maxwell Davies. In addition to his extensive experience in Baroque and 19th-century music, he is an important force in the creation and performance of new repertoire for oboe, and has premiered works by composers including Sir Harrison Birtwistle, Henri Dutilleux, Thea Musgrave, Nigel Osborne, John Tavener, Sir James MacMillan and Michael Tippett.

He made his conducting debut at the BBC Proms in 2004 with Britten Sinfonia, of which he is an artistic associate and founder member. He has conducted many projects with the orchestra over 20 years including BBC broadcasts, with repertoire ranging from Richard Strauss's *Metamorphosen* and Finzi's *Dies natalis* with Ian Bostridge to the Britten *Serenade*, works by Mozart and Haydn and many new pieces.

As a conductor, he has strong associations with Scandinavia, having worked with the Jonköping Symphony Orchestra and the Lapland and Kristiansand Chamber orchestras. He has also conducted Mozart's *Zaide* at the Kuhmo Festival and Britten's *Noye's Fludde* at the Townsville Festival in Australia.

He is Artistic Director of the Leicester International Festival, and teaches in the UK and Germany, where he is Professor of Oboe at the Musikhochschule, Trossingen.

An active chamber musician, Nicholas Daniel is a founder member of the Haffner Wind Ensemble and the Britten Oboe Quartet, whose debut disc was released on Harmonia Mundi earlier this year. He also regularly works with the pianist Charles Owen and the Carducci Quartet.



Eric Richmond

Nicholas Daniel

Nicholas Daniel oboe

Nicholas Daniel's long and distinguished career began when, at the age of 18, he won the BBC Young Musician of the Year Competition and went on to win further competitions in Europe.

Birmingham Contemporary Music Group

Founding Patron Sir Simon Rattle

Artists-in-Association

Oliver Knussen, John Woolrich

Artistic Director Stephan Meier

Birmingham Contemporary Music Group is one of the world's foremost new music ensembles. Over three decades, BCMG has developed the music of today for the audiences of tomorrow. The ensemble has commissioned over 170 pieces of music from the world's finest composers and emerging international talent. Many of the works have been commissioned through its innovative pioneering Sound Investment crowd-funding scheme to which over 500 donors have contributed more than £300,000. Many of these works have subsequently found their way into worldwide repertoire. BCMG also supports the next generation of exceptional young composers through its Apprentice Composer in Residence scheme, made possible through its partnership with Sound and Music since 2011. Donghoon Shin holds for the post this season.

BCMG was founded by musicians from the City of Birmingham Symphony Orchestra in 1987, with Sir Simon Rattle as Founding Patron. Since then, it has reached over 10 million people in concert and through broadcasts. It performs regularly at CBSO Centre, Symphony Hall and Town Hall Birmingham, Wigmore Hall and at the BBC Proms and Aldeburgh Festival. International tours have included visits to the USA, Mexico, India and venues across France, Germany and Austria.

BCMG is regularly heard in concert on BBC Radio 3 and has recorded extensively, including a Grammy-nominated recording of Gerald Barry's opera, *The Importance of Being Earnest*. Recent releases include Howard Skempton's *The Rime of the Ancient Mariner*, a series of recordings devoted to British composers including its Artist-in-Association Oliver Knussen, Julian Anderson and Charlotte Bray, and a disc of the works of Elliott Carter, which was released last month.

BCMG's work both inside and outside the concert hall has earned it many awards and accolades.

Its long-established Learning and Participation programmes actively engage young people in composing and performing, and have earned BCMG nationwide recognition.

BCMG is an Arts Council England National Portfolio Organisation.

BBC Singers

The BBC Singers hold a unique position in British musical life. The choir's virtuosity sees it performing everything from Byrd to Birtwistle, Tallis to Takemitsu. Its expertise in contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Poulenc, Britten, Judith Bingham and the late Peter Maxwell Davies.

The BBC Singers' current season at London's Milton Court Concert Hall includes Bach's *St Matthew Passion* with soloists Nicholas Mulroy and Brindley Sherratt, and an all-Handel concert led by Chief Conductor Designate Sofi Jeannin. A concert in St Luke's, Chelsea, in December features Christmas readings from Dickens by Simon Callow. The Singers at Six series of early-evening concerts in the atmospheric surroundings of St Giles' Cripplegate continues this season with music by Elgar, Finzi, Franck and Ravel.

The group makes regular appearances at the BBC Proms each year and the vast majority of its performances are broadcast on BBC Radio 3.

Based at the BBC's Maida Vale Studios, the choir also gives free performances at St Paul's Knightsbridge and other venues, this season including a concert programmed by Associate Composer Judith Weir. The BBC Singers also make regular appearances at major festivals across the UK and beyond. The ensemble is committed to sharing its enthusiasm and creative expertise through a nationwide outreach programme, which includes frequent collaborations with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow.

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 insight and energy.

Britten Sinfonia is an Associate Ensemble here at the Barbican, has residencies across the east of England in Norwich, Cambridge (where it is an Ensemble-in-Residence at the University) and Saffron Walden, where the orchestra became Resident Orchestra at Saffron Hall last autumn. It also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals, including the Aldeburgh Festival and BBC Proms. The orchestra's growing international profile includes regular touring to North and South America and Europe. The orchestra made its debut in China in May last year with a three-concert residency in Shanghai, as well as performances in Beijing and Wuhan.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local community. It is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

This season it collaborates with artists including Thomas Adès, Sir Mark Elder, Jeremy Denk, King's College Choir, Cambridge, Elizabeth Kulman, Nicolas Hodges and Ailish Tynan, with premieres from composers including Mark-Anthony Turnage, Emma-Ruth Richards, Leo Chadburn and Nik Barsch. Following UK performances, many of these collaborations will tour internationally. In 2018 the orchestra will perform for the second

time at the Philharmonie in Paris, and will embark on a summer tour of South America.

Central to Britten Sinfonia's artistic programmes is a wide range of creative learning projects within both schools and the community including the youth ensemble Britten Sinfonia Academy and annual composition competition, OPUS2017, offering unpublished composers the chance to receive a professional commission.

In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007. Its recordings have received a *Gramophone Award* and an *ECHO/Klassik Award*, and, most recently, a *BBC Music Magazine Award* for its recording of Sir James MacMillan's Oboe Concerto with Nicholas Daniel.

Nash Ensemble

The Nash Ensemble, Resident Chamber Ensemble at Wigmore Hall since 2010, is acclaimed for its adventurous programming and virtuoso performances. It presents works from Haydn to the avant-garde, and is a major contributor to the recognition and promotion of contemporary composers: by the end of last season the group had premiered over 300 new works, of which well over 200 had been specially commissioned from 225 different composers.

An impressive collection of recordings illustrates the same varied and colourful combination of classical masterpieces, little-known neglected gems and important contemporary works. Recent releases include a CD of Hollywood composers, Sir Harrison Birtwistle's *The Moth Requiem* and a chamber music CD of works by Max Bruch. In June the Nash recorded works by Ernst von Dohnányi and there are plans for a recording of chamber works by Julian Anderson.

The main theme for the 2017/18 Wigmore Series is 'The French Connection', juxtaposing music from Stravinsky's French period with works by

Saint-Saëns, Fauré, Debussy, Ravel, Poulenc and Milhaud. The Nash's annual selection of the best of British contemporary music at Wigmore Hall on 20th September included world premieres by Alexander Goehr and John Casken, as well as recent works by Sir Harrison Birtwistle and Peter Maxwell Davies.

Recent highlights have included a residency at the Great Lakes Festival, USA; involvement in an education project featuring the music of Czech composers who were incarcerated in the Terezin concentration camp between 1941 and 1944; and concerts in Italy, Turkey, Germany and Switzerland. The ensemble broadcasts regularly for BBC Radio 3 and recently appeared at the BBC Proms, performing a new work by Judith Weir with the BBC Singers.

The Nash Ensemble has won numerous accolades, including the Edinburgh Festival Critics' Award and two Royal Philharmonic Society awards in the chamber music category.

Guildhall School of Music & Drama

The Guildhall School is one of the world's leading conservatoires and drama schools, offering inspiring professional training in the performing arts. It has twice been rated top specialist institution in the UK by the *Guardian* University Guide, and selected as one of the top 10 institutions for performing arts in the world (QS World University Rankings 2016). The school has over 900 students in higher education, from nearly 60 countries around the world. It is also the UK's

leading provider of specialist music training at the under-18 level with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.

Studying music at Guildhall involves intensive, dedicated teaching with renowned international teaching staff. Alumni include Thomas Adès, Alison Balsom, Ben Gernon, Mica Levi, Paul Lewis, Tasmin Little, Mark Simpson, Sir Bryn Terfel and Roderick Williams.

The School works in partnership with organisations including the Barbican Centre, London Symphony Orchestra, BBC Symphony Orchestra, Royal Opera House and Academy of Ancient Music, ensuring that students benefit from links with the profession before they graduate.

Guildhall New Music Ensemble

The Guildhall New Music Ensemble performs music by living composers in regular concerts curated by Guildhall composition professors and guest composers. The ensemble regularly contributes to the BBC SO's Total Immersion series, most recently giving concerts of music by Philip Glass and Edgard Varèse in the Milton Court Concert Hall. Future performance highlights include a lunchtime concert exploring the chamber music of composer and Guildhall professor Julian Anderson.

Joining the Guildhall New Music Ensemble for 'This is Rattle: Adès' are violist Matthew Jones, Head of Chamber Music at the Guildhall School, and clarinettist and Guildhall alumnus Ausiàs Garrigós Morant.

BCMG

Solo Flute

Marie-Christine
Zupancic

Flute/Alto Flute/

Piccolo

Tony Robb

Oboe/Cor Anglais

Melinda Maxwell

Clarinet

Oliver Janes

Clarinet/Bass Clarinet

Mark O'Brien

Bassoon/

Contrabassoon

Margaret Cookhorn

Horn

Mark Phillips
Michael Kidd

Trumpet

Richard Blake

Trombone

Tony Howe

Percussion

Julian Warburton
Adrian Spillett
Elsa Bradley

Piano/Celesta

John Reid

Cimbalom

Tim Williams

Harp

Helen Tunstall

Violin

Alex Wood
Charlotte Skinner
Gabriel Dyker
Colette Overdijk

Viola

Chris Yates
Reiad Chibah

Cello

Ulrich Heinen
Elaine Ackers

Double Bass

John Tattersdill

Britten Sinfonia

Violin 1

Jacqueline Shave
Marcus Barcham
Stevens

Violin 2

Miranda Dale

Viola

Clare Finnimore
Simone van der Giessen
Bridget Carey

Cello

Caroline Dearnley
Ben Chappell

Double Bass

Stephen Williams
Ben Russell

Flute

Harry Winstanley

Oboe/Cor anglais

Emma Feilding

Clarinet

Joy Farrall
Oliver Pashley

Bassoon

Sarah Burnett

Horn

Alex Wide
Tim Anderson

Harp

Lucy Wakeford

Piano/Celesta

Huw Watkins

Guildhall Musicians

Viola

Matthew Jones

Cello

Tobias White

Double Bass

Alexandre Cruz
Dos Santos

Clarinet/Basset

Horn

Isha Crichlow

Andrew Farnden

Ausiàs Garrigós

Morant

Singer

Patricia Auchterlonie
Harriet Burns
Mimi Doultton
Mirjam Mesak

Piano

Dylan Perez
Ben Smith
Nathan Tinker

*The additional piano
chosen and hired by
the Guildhall School
for this performance is
supplied by Steinway
& Sons, London*

Nash Ensemble

Artistic Director

Amelia Freedman CBE

Flute/Alto Flute/

Piccolo

Philippa Davies

Oboe

Melinda Maxwell

Clarinet

Richard Hosford

Bassoon

Ursula Leveaux

Horn

Richard Watkins

Trumpet

Mark David

Trombone

Byron Fulcher

Double Bass

Peter Buckoke

Claves/Vibraphone

Richard Benjafield

Harp

Lucy Wakeford
Helen Tunstall
Hugh Webb

RSVP Voices

Director

Rob Johnston

Tenor 1

Tom Raskin

Tenor 2

Christopher Bowen

Bass 1

Colin Campbell

Bass 2

Charles Gibbs

Rehearsal pianist

Ben Frost

Language coach

Xenia de Berner

BBC Singers

Soprano

Micaela Haslam
Helen Neeves
Elizabeth Poole
Olivia Robinson
Emma Tring
Rebecca Lea

Alto

Margaret Cameron
Nancy Cole
Katie Schofield
Eleanor Minney
Jessica Gillingwater
Ciara Hendrick

Tenor

Christopher Bowen
Stephen Jeffes
Andrew Murgatroyd
Tom Kelly
Alastair Putt
Daniel Bartlette

Bass

Stephen Charlesworth
Charles Gibbs
Jamie W Hall
Edward Price
Andrew Rupp
Ben McKee

*The lists of players
and singers were
correct at the time
of going to press.*

World-class music training

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GUILD
HALL
SCHOOL