



WIGMORE
HALL

The Score

2022 AUTUMN ISSUE

INTERNATIONAL WOMEN'S DAY: HÉLOÏSE WERNER AND FRIENDS
BACK TO BACH: VIOLIN SONATAS AND PARTITAS
PAVEL HAAS AT 20: BOHEMIA AND BEYOND
Q&A WITH WILL LIVERMAN

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Welcome

Over the past three decades, the Friends of Wigmore Hall have rallied to help us with various refurbishments, the purchase of a long-term lease, and through generous donations for concerts and Learning projects. As we celebrate the 30th anniversary of the Friends, I am often asked what more this loyal group of supporters can do for us, especially right now.

We face times of great uncertainty, and in these circumstances it seems, perhaps, a little misplaced to worry about what many in our society see as a non-essential, such as the arts. Audiences are only just returning after the pandemic, and many are reducing their leisure spending. Our Friends really care about this institution, and we know that great music making can be a solace in difficult times. London's musical life, since the Hall opened in 1901, survived two world wars, pandemics, and various economic meltdowns, because audiences wanted it to survive. I am convinced that there is still a real hunger for live classical music, and as we have seen at the Hall, we now attract a much broader cross-section of society. So, what more

can the Friends do for us? My appeal is clear: please buy more tickets, not fewer; support our innovative programming and young musicians and composers at the beginning of their careers; bring your friends, partners, children or grandchildren to concerts and Learning events. Despite all the current inflationary pressures, ticket prices have been frozen at 2019 levels, so there is all the more reason to buy in abundance.

Our loyal Friends have shown that the future of music is as much in their hands as in the great musicians that perform on the platform here. Many of them have also let us know that they have made provision for the Hall's long-term future with a gift in their Will and we are glad



John Gilhooly © Kaupo Kikkas

to acknowledge them through our Wigmore Society. This continues to be a source of great encouragement as we invest in inspiring and accomplished artists from all over the world. I believe it is often when economic conditions are at their worst that we should be devising new, visionary and bold projects, alongside the traditional. This is what we do best at Wigmore Hall, and the seasons ahead are characterised by a combination of great quality and adventure. Our Friends make it all possible.

I feel sure that the next 30 years of the Friends will be just as momentous as the first 30. You can read about the beginning and evolution of our Friends in an article by Julia Boyd in this issue.

Thank you for your ongoing support. I look forward to welcoming you to Wigmore Hall soon.

A handwritten signature in black ink that reads "John Gilhooly". The signature is fluid and cursive, with a long horizontal line extending from the bottom of the name.

John Gilhooly, Director

International Women's Day With Héloïse Werner

Championing female composers

BY JESSICA DUCHEN

Few musical experiences recently have left me quite as wonder-struck as an encounter with the composer and singer Héloïse Werner. Some have tried comparing her to the late avant-garde specialist Cathy Berberian, while Werner cites as her role models cross-genre, cutting-edge performer-composers such as Meredith Monk and Errollyn Wallen, the latter having been Werner's mentor in chief. Still, she is a true original for her mix of creativity, daring, flair, seriousness and sheer technical brilliance.

For International Women's Day, 8 March 2023, she is giving two concerts at Wigmore Hall. At lunchtime with her frequent collaborators, the Tippett Quartet, and in the evening with her own ensemble, The Hermes Experiment, she spearheads two dazzling programmes of music by female composers from Clara Schumann to Werner herself.

International Women's Day, barely on the map a few decades ago, has grown in the past ten years to become a crucial fixture in the musical calendar. 'It's important because it reminds people who might operate "on a different planet" that there are many women composers and women performers, and that they should be celebrated,' Werner says. 'Although sometimes it feels a bit odd that we only have one day a year when women composers are widely programmed, it does mean that there's a

reminder and a way to get other people to perform their music. It's not ideal. Because you wouldn't need to do that in an ideal world. I think it has a positive outcome in the long term, when people suddenly realise that all these women composers exist: not just living composers, but people from the past who've written amazing music, yet aren't often heard. I think it helps the overall landscape change. Many venues are now becoming much better at making sure that their programming is not entirely of male composers.'

Werner's musical journey began in Paris, where she was a pupil at La Maîtrise de Radio France, a children's choir and school attached to the national radio station, offering usual lessons in the morning and musical training in the afternoon. 'It was an amazing education,' Werner says. 'We had crazy opportunities – like singing the *Matthew Passion* in the Théâtre des Champs Elysées conducted by Kurt Masur – so we were exposed very young to all this incredible music.'

With her mix of talents – singing, cello and composing – she was reluctant to narrow down her training as demanded by the French conservatoire system. After her composer friend Josephine Stephenson went to the UK to study at Cambridge University, she elected to do the same. Here she met the group of musicians with whom she went on to form The Hermes Experiment.

The name reflects the Greek god Hermes, depicted with wings on his heels: 'He's the messenger, crossing boundaries, and the group idea is to cross boundaries too and to collaborate with different art forms.' But there's a double meaning: 'Hermes is also the name of the Cambridge email server!'

First on 8 March is the lunchtime concert with the Tippett Quartet. 'Before the pandemic we commissioned Freya Waley-Cohen to write *Spell Book, Volume 2*, for voice and string quartet, as part of the larger project that she's been working on with a range of musicians,' says Werner.

'She has also worked them through her opera for the Royal Academy of Music. They're settings of poems by Rebecca Tamás. Both poetry and music are amazing and we performed them in March 2020 – the last concert I did before lockdown.' The pandemic scuppered their planned further performances, leaving the musicians eager to find new opportunities for the piece as soon as possible. The programme opens with three settings of Charlotte Mew poems by Kate Whitley; both Waley-Cohen and Whitley are good friends of Werner's. 'Their music is very different from one another – Kate's is very romantic – and I love them both. I think at Wigmore we can do them justice.'



Héloïse Werner © Emma Werner

CELEBRATING WOMEN COMPOSERS

Werner’s own piece is a collaboration with her sister Emma, a scientist and writer. Entitled *Les leçons du Mardi*, it was inspired by a series of medical lectures given by the neurologist Jean Martin Charcot in 19th-century Paris, in which ‘hysterical’ women were forced to act out their symptoms in front of an audience. ‘Our creative take is to change it so that I’m holding the presentation and delivering a feminist testimony,’ says Werner. ‘Emma’s found lots of quotes from BCE to the present day, describing women as crazy, hysterical, all this stuff. The players will recite these and Emma’s written a new poem in response that I will be delivering.’ The Tippett Quartet completes the programme with Doreen Carwithen’s String Quartet and *Entr’acte* by Caroline Shaw.

In the evening, Werner and The Hermes Experiment present an eclectic programme including past greats such as Clara Schumann, Lili Boulanger and Imogen Holst, alongside contemporary works and the world première of a new commission, *Kite (Dymchurch)*, from Sylvia Lim, a UK-based composer who is often inspired by natural phenomena and writes music on an intimate scale, ‘exploring a small amount of material in depth - often a single sound, texture, or entity’.

The ensemble was literally spoilt for choice. ‘We’ve already performed quite a lot of music by women at Wigmore,’ says Werner, ‘so we had to pick ones that we hadn’t done yet!’ Besides the above, and works by Wallen, Stephenson, Shaw and Waley-Cohen, the ensemble adds pieces by Lynne Plowman, Nicola LeFanu, Ayanna Witter-Johnson, Laura Moody, Hannah Peel and Emily Hall, some in arrangements made by the Hermes musicians for their unusual ensemble: besides Werner, they are clarinettist Oliver Pashley, harpist Anne Denholm and double bassist Marianne Schofield.

The two concerts promise a carnival of celebration, ranging across centuries, poetic styles and musical concepts that only such adventurous and free-spirited performers could contemplate tackling on just one day. ‘I’m super-excited about it,’ says Werner. ‘I love Wigmore Hall – it’s always such a pleasure just to sit on that stage. The acoustic is so great and it’s a very intimate setting where you can create a close connection with the audience. I’m really looking forward to that and hopefully to seeing lots of people there!’

—
International Women’s Day
Wednesday 8 March 2023, 1.00pm
Héloïse Werner, soprano
Tippett Quartet
£16 (CONCESSIONS £14)

Wednesday 8 March 2023, 7.30pm
The Hermes Experiment
Héloïse Werner, soprano
Anne Denholm, harp
Oliver Pashley, clarinet
Marianne Schofield, double bass
£30 £25 £20 £16 £10

The Hermes Experiment © Raphael Neal



Back to Bach: Violin Sonatas and Partitas

In 1716, the conductor of the court orchestra in Weimar died. Johann Sebastian Bach, the court organist, hoped to win the post, but instead it was awarded to the dead conductor's son. Bach fumed. When he announced that he was leaving Weimar to enter the employment of the Prince of Anhalt-Cöthen, the Duke of Weimar flung him into jail for a month, but eventually allowed him to resign – though he never uttered his name again.

BY DAVID OWEN NORRIS

And so it was that in 1717, at the age of 32, Bach arrived in a realm where the prevailing religion was Calvinistic, and where there was little scope for church music: the only significant church piece he wrote at Cöthen, the *St John Passion*, was an audition piece, as it were, for the Thomaskirche in Leipzig, whither he departed in 1723 (after two, more celebrated, musicians had turned the Leipzig job down).

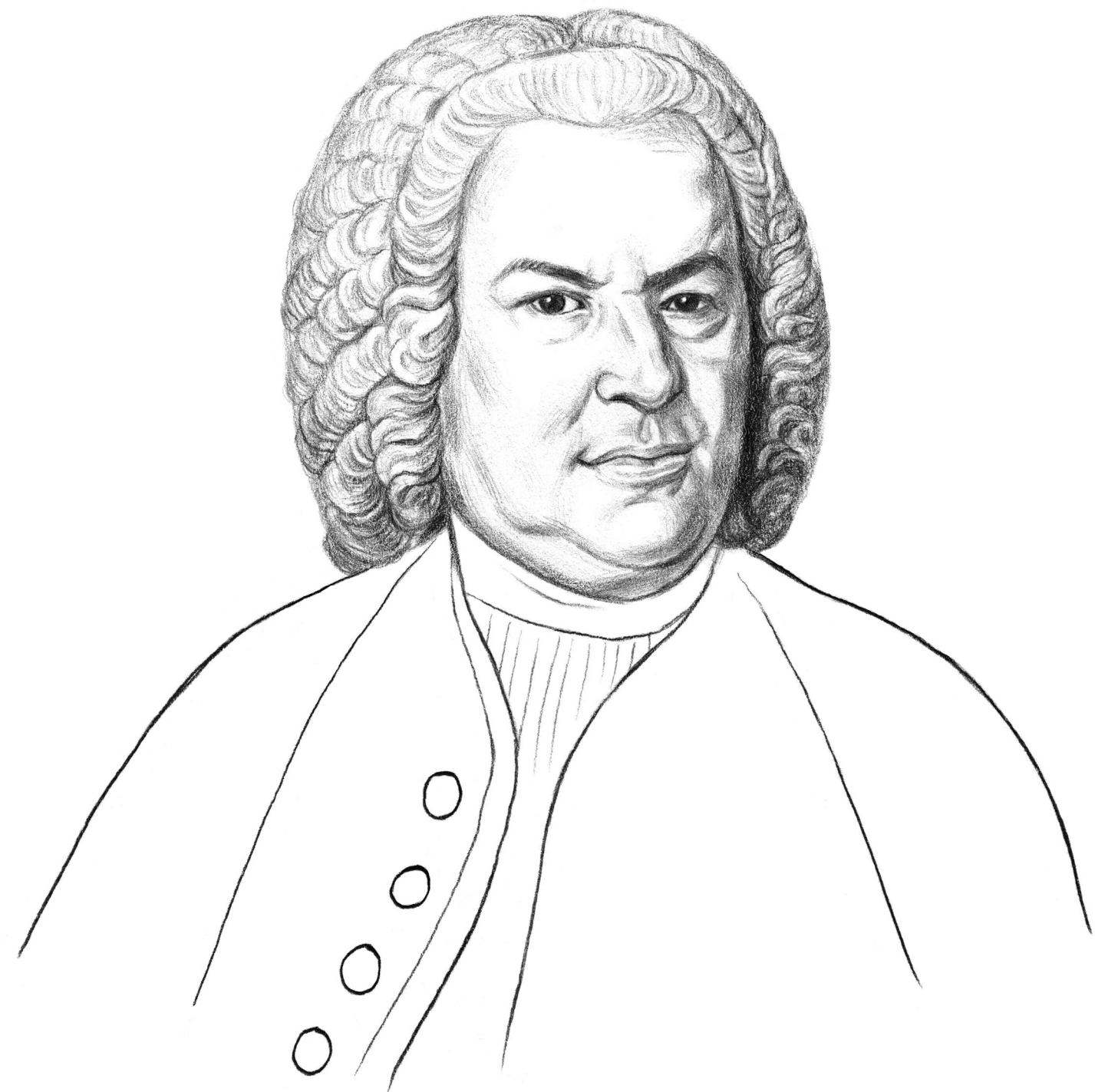
Instead, Bach turned to instrumental music. It was at Cöthen that he put together the *Well-tempered Clavier* (the first book of the '48') and composed the Brandenburg Concertos – the little orchestra used to rehearse in his house. And it was here that he took certain traits of his mind to their logical conclusion, and wrote six suites for unaccompanied cello, and three partitas and three sonatas for unaccompanied violin.

Bach studied the violin with his father, who, like his father before him, was a professional fiddler. In 1774, Sebastian's son, the Berlin-based composer Carl Philipp Emanuel, wrote to JN Forkel, Bach's first biographer, to explain his father's relationship with stringed instruments.

'As the greatest expert and judge of harmony, he liked best to play the viola. He played the violin cleanly and penetratingly, and thus kept the orchestra in better order than he could have done with the harpsichord. He understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for the violin and for the violoncello. One of the greatest violinists told me once that he had seen nothing more perfect for learning to be a good violinist.'

In his biography, published in 1802, Forkel pointed out that Bach's melodic writing differed from everyone else's because of contrapuntal necessity. 'In the union of several concurrent melodies which are all to be flowing and expressive, no single one can be so prominent as to attract to itself alone the attention of the hearer. This necessity causes uncommon, strange, and entirely new, hitherto unheard-of turns in the melodies. He has so combined in a single part all the notes required to make the modulation complete that a second part is neither necessary nor possible.'

Tell that to Robert Schumann! He so admired what he called Bach's 'boldly labyrinthine style' that



he wrote piano accompaniments for some of the violin solos. He probably learned a lot from them: his accompaniment to the first movement of the A minor Sonata spells out the implied harmonies, the sort of thing composers used to be told to do with Chopin studies, while his accompaniment to the succeeding fugue consists of a phantom bass, looking for all the world like an early attempt at Schenker analysis. Even the purist, Mendelssohn, wrote a piano accompaniment to the solo *Chaconne*, and the Peters Edition which shows both the Mendelssohn and the Schumann accompaniments in parallel, with the violin part above them both, is a fantastically interesting document. Such activities are at least partly justified by Agricola, Bach's student from 1738 till 1741, who reports that their composer 'often played them on the clavichord, adding as much in the nature of harmony as he found necessary'.

Bach himself expanded some of the music, arranging fugues for keyboard, and using the E major Prelude on two occasions as an introduction to a cantata, with the sprightly organ bouncing about instead of the violin – he obviously shared the general opinion that it was one of his hits. But it is the technical problem identified by Forkel that was the grit in Bach's mind when he created these pearls. The way in which he has created the impression of full four-part fugue on just a solo violin is sometimes compared to trompe l'oeil painting. So successful was he that the theorist Mattheson, in 1737, selected the A minor violin fugue as his top specimen of contrapuntal skill. 'Who would believe that these few short notes would be so fruitful as to bring forth a Counterpoint of more than a whole sheet of music paper? Bach has set just this before the world: indeed, he has in addition introduced the subject here and there in inversion.'

The final movements both of Sonatas and Partitas have practically no double-stops, allowing

Bach's special one-part melody free rein to scamper towards an impressive ending. The introductory movements and slow movements abound in double and triple and quadruple stops. The fugues, because of their contrapuntal construction, are particularly complicated. One of the tricks he uses is to provide a counter-subject to accompany his fugue in descending semitones – something for both the audience and the violinist to hang on to, almost literally in the latter case.

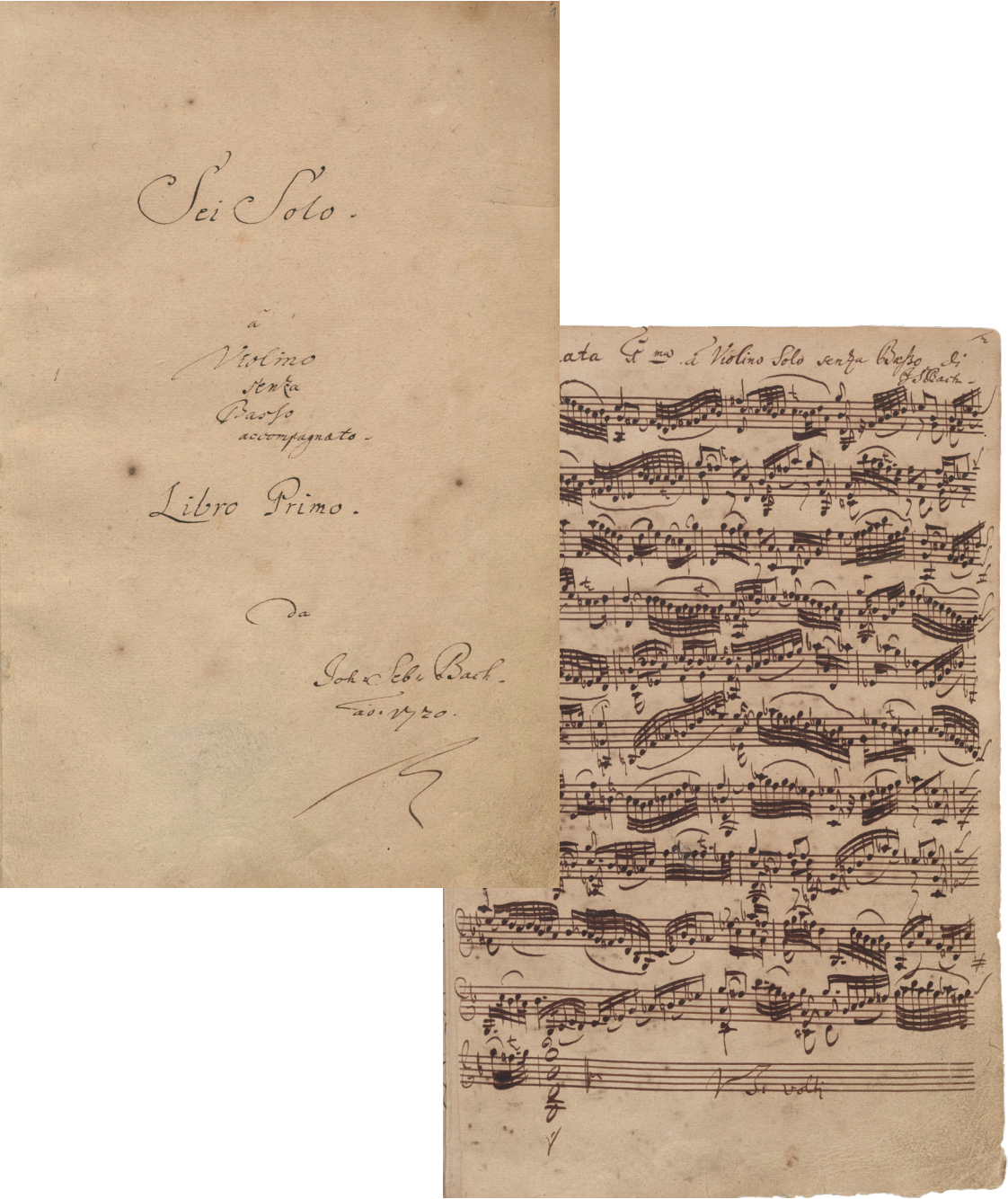
Bach's time at Cöthen was bittersweet. In 1720, he accompanied his Prince to Carlsbad, to provide musical entertainment. On his return, he found his wife, Maria Barbara (his cousin), not only dead but already buried. 18 months later, our fortunate composer married Anna Magdalena, and enjoyed an even happier marriage, if possible.

It is tempting to linger among some of the quirkier events of Bach's life – the long walk to Lübeck to hear Buxtehude, the even longer walk back when Buxtehude suggested that Bach marry his daughter, for instance. But as CPE Bach admonished Forkel: 'There are many adventurous stories about him. A few of them may be true, and concern youthful pranks. He never liked to hear them mentioned, so pray omit these humorous things.'

Let us conclude instead with Beethoven's play on words expressive of Bach's universality: 'His name should be not Bach (stream) but Meer (sea).'

—

David Owen Norris is a British pianist, composer, academic, and broadcaster.



Title page of the autograph manuscript of BWV1001–1006, dated 1720, JS Bach

First page with opening *adagio* from the Sonata for solo violin BWV1001 by JS Bach, autograph manuscript



Liza Ferschtman: Bach Sonatas and Partitas

Unpublished until more than 50 years after Bach's death, his two sets of works for solo violin have challenged players ever since and indeed continue to serve as exemplars for subsequent composers attempting the medium. Each of the sonatas consists of four movements on a slow-fast-slow-fast pattern, familiar as the *sonata da chiesa* (church sonata) form; while the partitas concentrate on a regular but occasionally varied order of dance-based movement.

THU 05 JAN 2023, 7.30PM

Bach Partita No. 1 in B minor for solo violin BWV1002;
Sonata No. 1 in G minor for solo violin BWV1001;
Sonata No. 3 in C for solo violin BWV1005

£40 £35 £30 £25 £16

FRI 06 JAN 2023, 7.30PM

Bach Partita No. 3 in E for solo violin BWV1006;
Sonata No. 2 in A minor for solo violin BWV1003;
Partita No. 2 in D minor for solo violin BWV1004

£40 £35 £30 £25 £16



Q&A with Will Liverman

Acclaimed baritone Will Liverman, recipient of the 2022 Beverly Sills Artist Award from the Metropolitan Opera, makes his recital debut in March.

Will Liverman © Jaclyn Simpson

THE SCORE, 2022 AUTUMN ISSUE

Will, you participated in our Wigmore Hall International Song Competitions – in 2015 and 2017. What was that experience like and how did it help you develop as an artist?

The Competition gave me a deeper knowledge of what it means to go beyond the notes on the page and say something meaningful. Every phrase and nuance has to be clearly supported with intention. The Competition helped me realize the importance of singing with a clear perspective.

You have won many plaudits since then, including just recently the Beverly Sills Artist Award from the Metropolitan Opera in 2022, and your 2021 Album *Dreams of a New Day* has been nominated for a Grammy: how does it feel to be invited by John Gilhooly to perform two full evening recitals here?

It was a hard thing as a young artist to miss the finals both times for the Competition, so to come back and perform two performances feels like a full circle moment. I'm very grateful for the opportunity to fully express myself as an artist on this legendary stage. I'm also so grateful to have my closest friend and collaborator, Jonathan King with me. Feels like we get to finish the journey that we started on that stage.

You are performing Henze's *El Cimarrón* – what are your priorities when bringing this work to life for audiences and how do you approach the very vocally demanding aspects?

One of the main priorities for me in the Henze is to sing truthfully from the heart and be fully invested in the story. Also, it's imperative to know how to navigate your way through the vocal demands of the piece. You must be very much in tune with your body and mind. You must be present for the audience and also have an eye out for what is coming next.

Your whole recital on 13 March is made up of works by black composers – what have been the most interesting discoveries you've made whilst putting together this programme?

I think the biggest discovery is discovering the music itself. There are so many brilliant art songs by black composers that are underperformed or not performed at all. No one really champions these pieces because we didn't really spend much time in school learning about composers like Robert Owens or Leslie Adams. The list can go on, but it's important to me to give these works visibility while I have the voice to do it.

You co-created *The Factotum*, which mixed traditional opera with gospel, hip-hop and more. What do you listen to in your downtime and what is one album/piece that we might not know that you'd recommend listening to?

Oh, I listen to a great many things. There's so much out there that it's too hard to pinpoint one thing. I'm a huge fan of England's own, Jacob Collier. In his world, there are no genres really. I saw him in a concert in NYC and was very inspired. The music was nearly limitless.

—

Saturday 11 March 2023, 7.30pm

Henze *El Cimarrón*

Will Liverman, baritone

Adam Walker, flute

Sean Shibe, guitar

Owen Gunnell, percussion

£35 £30 £26 £22 £16

Monday 13 March 2023, 7.30pm

Including works by Damien Sneed,

Harry Burleigh & Shawn E Okpebholo

Will Liverman, baritone

Jonathan King, piano

£35 £30 £26 £22 £16

Pavel Haas at 20: Bohemia and Beyond

When the members of the Pavel Haas Quartet step onto the stage at Wigmore Hall on 24 November this autumn, it will be for the first in a series of four concerts making up a year-long residency that celebrates the ensemble's 20th anniversary.

BY PHILIP ROSS BULLOCK

Founded in the Czech capital in 2002, the quartet came to early fame as winner of the Vittorio E Rimbotti award in Florence in 2004, and then both the Prague Spring Festival Competition and Premio Paolo Borciani in the Italian town of Reggio Emilia in 2005. A two-year spell as a BBC New Generation Artist between 2007 and 2009 consolidated a burgeoning reputation, as did no fewer than six Gramophone Awards (including Recording of the Year in 2011), two *BBC Music Magazine* Awards, and a Diapason d'Or de L'Année in 2010. Just this summer, *BBC Music Magazine* named the quartet as one of the ten greatest string ensembles of all time.

This glittering list of accolades and achievements is testament enough to the quartet's eminence, of course. But it is also clear that it enjoys the affection, as well as the admiration, of audiences around the world. 20 years on, its interpretations remain as vibrant and engrossing as when its youthful players first came together. The fact that the quartet has undergone a number of changes of personnel in its two decades may be one reason for its continued vitality. Veronika Jarůšková still leads the quartet she originally founded with a

group of friends, and her husband, the cellist Peter Jarůšek, has been a member of the ensemble for very nearly as long. Over the years, the second violin part has been taken by Kateřina Gemrotová Penková, Marie Fuxová, Eva Karová Krestová, and – most recently – Marek Zwiebel. Founding violist Pavel Nikl left the quartet in 2016, since when his seat has been occupied by Radim Sedmidubský, Jiří Kabát, Luosha Fang, and – since earlier this year – Karel Untermüller. Despite these changes, the quartet still warmly welcomes back members of its extended musical family. Pavel Nikl returns for performances of string quintets ('like a big brother coming home!' according to Veronika Jarůšková), and the pianist Boris Giltburg has become a regular collaborator.

A *Gramophone* review of the Pavel Haas Quartet's 2013 recording of Schubert's *Death and the Maiden* quartet (coupled with Schubert's String Quintet, with cellist Danjulo Ishizaka) found in its playing 'the best qualities of the Czech tradition – warmth, sonorousness, individuality, intensity.' If those qualities are the hallmarks of its style, then Czech composers have always been central to its recitals and recordings too.



There are landmark interpretations of chamber works by Antonín Dvořák, as well as the quartets of Bedřich Smetana and Leoš Janáček. And naturally, the three quartets by Pavel Haas himself have figured prominently in its repertoire. Born into a Jewish family in the Moravian capital of Brno 1899, Haas was the most famous student of Janáček, studying with the older master between 1920 and 1922, and inflecting the ancient folk melodies of Central Europe with the intonations of interwar jazz. Interned by the Germans in the infamous Theresienstadt concentration camp in 1941, Haas died at Auschwitz in 1944. The Pavel Haas Quartet's ongoing advocacy of his works represents a powerful act of musical restitution.

‘The best qualities of the Czech tradition – warmth, sonorousness, individuality, intensity.’

Gramophone

Pavel Haas Quartet © Petra Hajska

There is, though, more shared between Haas and the quartet that bears his name than their nationality. Haas's mother was born in the Ukrainian city of Odesa, then an important port in the Russian Empire. In 1935, he would marry the former wife of the great Russian émigré linguist, Roman Jakobson. Haas's family tree reminds us that nations, like people, are never neat and tidy alignments of language, culture, and history. After all, his native city of Brno is nearer to Vienna than it is to Prague, and the Czech capital is itself situated further to the West than its Austrian counterpart. Appropriately, then, the recordings of the Pavel

Haas Quartet range well beyond the borders of Bohemia and Moravia. Brahms and Schubert sit alongside the classics of the Czech repertoire, and the players look eastwards to Russia and to the quartets of Prokofiev and Shostakovich too. So, when its residency opens this autumn, it will be with a characteristically cosmopolitan programme of Haydn, Prokofiev and Haas himself (his second quartet, enticingly entitled 'From the Monkey Mountains', after a nickname for the Moravian Highlands). Then, in 2023, audiences will have the chance to hear the Fourth Quartet of Béla Bartók – a Hungarian composer whose ethnomusicological

interests took him on journeys not just through Central Europe and the Balkans, but even to North Africa. There will be Schubert (his posthumously published Fifteenth Quartet), and plenty of Dvořák, including all four of his piano trios. Perhaps most intriguing of all will be the chance to hear Bohuslav Martinů's seventh and final quartet, subtitled 'Concerto da camera'. Written in the United States in 1947 and premièred in New York two years later, it attests to the impact of warfare and displacement on its composer's life. Born in the small Bohemian town of Polička in 1890, Martinů spent most of his creative life

outside of his homeland. Having first settled in Paris in 1923, he was subsequently forced to flee to the United States in 1941. After the war, an offer of a job as professor of composition at the Prague Conservatory came to nothing, and he died in Switzerland in 1959. Martinů is not a composer whom the Pavel Haas Quartet has yet recorded, so his inclusion in this anniversary season hints at what audiences might have to look forward to, even as we look back on a remarkable 20 years of music making around the world.

Pavel Haas Quartet © Petra Hajska



RESIDENCY

THU 24 NOV 2022, 7.30PM

Pavel Haas Quartet

Haydn String Quartet in G Op. 76 No. 1
Prokofiev String Quartet No. 2 in F Op. 92
Haas String Quartet No. 2 Op. 7
'From the Monkey Mountains'

£40 £35 £30 £25 £16

WED 01 FEB 2023, 7.30PM

Pavel Haas Quartet
Boris Giltburg PIANO

Dvořák Piano Quintet No. 2 in A Op. 81
Bartók String Quartet No. 4 BB95
Martinů String Quartet No. 7
'Concerto da camera'

£40 £35 £30 £25 £16

WED 03 MAY 2023, 7.30PM

Pavel Haas Quartet
Boris Giltburg PIANO

Dvořák Piano Trio No. 1 in B flat Op. 21; Piano Trio
No. 2 in G minor Op. 26; Piano Trio in F minor
Op. 65; Piano Trio in E minor Op. 90 'Dumky'

£40 £35 £30 £25 £16

MON 12 JUN 2023, 1.00PM

Pavel Haas Quartet

Suk Meditation on an old Bohemian Chorale
(St Wenceslas) Op. 35a
Martinů String Quartet No. 2
Korngold String Quartet No. 3 in D Op. 34

£16 (CONCESSIONS £14)

THU 15 JUN 2023, 7.30PM

Pavel Haas Quartet

Dvořák String Quartet in G Op. 106
Schubert String Quartet in G D887

£40 £35 £30 £25 £16

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Amjad Ali Khan © Suvo Das

THE SCORE, 2022 AUTUMN ISSUE

Associate Artists: Amjad Ali Khan, Amaan Ali Bagash & Ayaan Ali Bangash

Multi-award-winning sarod maestro Amjad Ali Khan plays and composes with a distinctly vivid fluency; he expounds his musical instrument's potential to convey a spectrum of human emotions: 'to sing, shout, whisper and cry'.

BY ARWA HAIDER

The fretless stringed sarod, a resonant feature of Hindustani classical music, also embodies an extensive family legacy. This instrument is thought to have been adapted from the Afghan rabab lute (the word 'sarod' translates as 'beautiful sound' in Persian). Khan's predecessors (including his great-great-great grandfather Mohammed Hashmi Khan Bangash, an Afghan trader-turned-court musician, who moved to Madhya Pradesh, India in the mid-18th Century) were pioneers in its evolution and education: key to shaping the sarod's construction and sound; performing and teaching across generations.

Khan, now 76, began performing sarod recitals seven decades ago, and is celebrated for bringing this tradition to the contemporary world stage, with international performances ranging from the Nobel Peace Prize Concert in Oslo, to the Proms and Carnegie Hall, and prolific orchestral projects with the likes of Welsh National Opera, Provence Symphonic Orchestra, Chicago Philharmonic, and Taipei Chinese Orchestra. He has earned notable praise, including the Dalai Lama's remark that 'When Khan performs, he carries with him a deep human spirit, a warm feeling and a sense of caring'.

Khan himself comes across as graciously reflective: 'Music is the greatest wealth that I inherited from my forefathers,' says Khan. 'In a traditional musical family, most of the kids become responsible very early in life and they have the highest order of family pride. I was very fortunate that I was the youngest child of my father and guru Haafiz Ali Khan; I got the opportunity to be around my guru and along with music, realize the importance he gave to humanity and complete surrender to God. For my father, Life itself was Music and Music was Life. I came to inherit from him the legacy of five generations of musicians as naturally as a bird taking to the air.'

There is both an intuitive flow here and an ongoing formation, as Khan adds: 'A wonderful mystery of Indian classical music is the fact that one can spend a lifetime trying to attain knowledge and perfection and still feel that one has only touched a mere drop of an ocean. The learning never stops; its understanding changes with every year a musician lives.'

Over the past couple of decades, Khan has also established a particular bond with Wigmore Hall;

ASSOCIATE ARTISTS

he first performed at the venue in 2008, and his 2010 return to the Hall with his sons Amaan Ali Bangash and Ayaan Ali Bangash (both acclaimed sarod virtuosos in their own rights, representing the seventh generation of this musical family) was also released as an acclaimed live album. In 2011, Khan became the first non-Western musician to present a residency at Wigmore Hall; this would culminate in the world première of his sarod work with members of the Britten Sinfonia (he would also later tour India with the ensemble). In 2021, Khan and both his sons were appointed Associate Artists of Wigmore Hall, as the venue marked its 120th year. Father and sons will return to the Hall in January for Amjad Ali Khan's latest concert residency, with a programme that spans classical ragas (traditional Indian melodic modes), global collaborations and spiritual dedications.

'Wigmore Hall is truly one of the world's great concert halls; I have had the most memorable performances here,' says Khan. 'It was such an honour to be appointed an Associate Artist along with my sons Amaan and Ayaan, on the historic occasion of the Hall's 120th anniversary. It is also a great joy and honour for me to present the upcoming residency. My deepest gratitude goes out to John Gilhooly [Wigmore Hall's Artistic Director] for his vision and passion to open this iconic space to the classical music of another culture.'

The residency opens on 7 January with Khan's matinee performance of morning ragas, including his graceful rendition of what is often described as 'the queen of melodies': the *Raga Bhairavi*. 'A raga is made of a set of ascending and descending notes within a certain discipline; it has distinctive features with prominent notes, combinations of notes and timings of the day and season,' explains Khan. 'However, there is no logical explanation as to why a raga is seasonal, or why certain ragas with the same combination

of notes become a morning or evening raga. It's the effect and the ethos.'

On the evening of 7 January, the second concert has older/younger siblings Amaan Ali Bangash and Ayaan Ali Bangash exploring the creative breadth and connections of the sarod. They'll perform their *Soul Strings* recital alongside violinist Jennifer Pike, and contrasting a spirited movement from Bach's Partita No. 3 in E BWV1006 with folk music from Bengal and Assam, and a selection of their father's raga compositions.

'The brilliant Jennifer Pike and ourselves find common ground in ragas and medieval modes, vibrato (pitch inflection on a single note), portamento and the sliding melodic ornaments connecting notes,' says Amaan Ali Bangash.

For the third concert (8 January), father and sons unite with guitarist Sean Shibe for a programme entitled *Sarod to Guitar*, which features Khan's meditative modern compositions alongside ragas from the 13th and 15th centuries.

'Though our father has been a very strict traditionalist, he's always believed in adapting to change,' says Ayaan Ali Bangash. 'In all honesty, Indian classical music has no rules about how it should be presented or executed; that's very individualistic. The residency interweaves our varied musical, spiritual and artistic traditions with mystical beauty, creativity, grace and great emotion.'

Khan's concert series encapsulates this passion for highlighting innovation as well as creative rapport; as he says: 'The aim is to achieve a cross-fertilization at both the cellular and cosmic levels of two classical music traditions, which are often held to be radically different... to preserve the essence of both Indian and western traditions so they can flow into each other without artistic compromise.'



Amjad Ali Khan © Dilip Bhatia



Amaan Ali Bangash, Amjad Ali Khan and Ayaan Ali Bangash © Suvo Das

The concluding performance is also both a deeply personal, and universally significant statement, with Khan and his sons joined by the acclaimed Refugee Orchestra Project (founded by US-based conductor Lidiya Yankovskaya in response to the Syrian refugee crisis), for a concert dedicated to the iconic activist and peace campaigner Mahatma Gandhi.

‘Gandhi was a truly outstanding Indian: a man ahead of his time,’ says Khan. ‘I play two very popular devotional songs, that are very strongly associated with Gandhi and his quest for peace, non-violence and spirituality: *Vaishnav Janato* and *Ram Dhun*. As a tribute to the great Mahatma, I also created a raga called *Baapu Kauns*, which I first presented in Paris at UNESCO [2016] after being honoured with the Gandhi Medal.’ Such world views arguably infuse Khan’s musical

approach, as his eldest son notes: ‘Your nature reflects on your craft,’ says Amaan Ali Bangash. ‘My father has been the most patient teacher and the most loving guardian. The mantra taught by our parents has been to be a good human being first, and good music will follow.’

For Khan, this positivity is rooted in both a respect for heritage and optimism for the future. Inspired by his international travels (in particular his visits to Beethoven House in Bonn), he converted his own family’s ancestral home in Gwalior to the Sarod Ghar museum, preserving rare artefacts and instruments for global music lovers. ‘It’s an embodiment of the old and new coming together to promote and preserve India’s classical music legacies coming out of India,’ says Khan. Khan also speaks with tender pride of his 10-year-old twin grandsons Zohaar and Abeer: the family’s eighth

‘Though our father has been a very strict traditionalist, he’s always believed in adapting to change,’ says Ayaan Ali Bangash. ‘In all honesty, Indian classical music has no rules about how it should be presented or executed; that’s very individualistic. The residency interweaves our varied musical, spiritual and artistic traditions with mystical beauty, creativity, grace and great emotion.’

generation, who themselves began to study sarod during the pandemic lockdown (‘They are working hard... please bless them in their musical journey’). To mark India’s 75th independence celebrations, Khan, his sons and grandsons performed the poignantly melodic ode to the motherland, *Vande Mataram*; the quintet’s debut can be seen digitally (youtube.com/watch?v=uRRze4IoLTc).

‘I am so happy to see the progress of young artists, and I am really proud of the achievements of mankind, but technology must be cultivated in harmony with peace and tradition,’ says Khan.

‘It’s vital that modernization be accompanied by a reverence for academic traditions which have been valued through time. We need kind and compassionate people in the world, and I see

classical music as a means to nurture such feelings.’

—

Arwa is a Baghdad-born, British-raised and London-based music, arts and culture journalist.

Saturday 7 January 2023, 11.30am
£16 (CONCESSIONS £14)

Saturday 7 January 2023, 7.30pm
£40 £35 £30 £25 £16

Sunday 8 January 2023, 7.30pm
£40 £35 £30 £25 £16

Monday 9 January 2023, 7.30pm
£40 £35 £30 £25 £16

A Reflection on 30 Years of Friendship

Friends of Wigmore Hall was founded in 1992, so this year marks a memorable anniversary - three decades of mutual love and support between management and audiences.

BY JULIA BOYD - WIGMORE HALL TRUSTEE

There are, of course, hundreds of Friends groups around the country contributing to any number of noble institutions. But, as we all know, our Friends are special! Since they bear no distinguishing mark, they are not easy to spot individually, but they are always there, present at every concert. They are a vital part of the Hall's bloodstream, and without them it would be a poorer place in every sense of the word.

So how did it all start? In 1992 the Hall was closed for major renovations, leaving Wigmoreites bereft and desolate. It was during this barren patch, when the director William Lyne and his staff were in exile, that they came up with the brilliant notion of inviting the audience to consider an annual Friendship donation to support the Hall going forwards. Thanks to the various concert series initiated by Lyne in the late 1970s, the Hall not only now had a much better understanding of who was going to what but was also acutely aware that a strong community of devoted subscribers already existed. For these die-hards, the Hall had become a central part of their lives. Nothing, however, prepared the staff for the response to that first mailing. Around 1,000 people immediately signed up, leaving no one in any doubt that Friends of Wigmore Hall was an idea of genius. A further compelling reason for setting up the Friends in 1992 was the fact that, having just started

to fly under its own flag, Wigmore Hall was now administered by a brand new charity - the Wigmore Hall Trust. Some supporters nervously anticipated that the loss of protection from the Arts Council and Westminster City Council, who had previously been in charge, would put the future of their beloved Hall at risk. But that first flood of enthusiasts, so keen to join the Friends, did much to convince the doubters that with this kind of support, Wigmore Hall would not only survive but prosper like never before.

Although priority booking and other benefits were much appreciated, it soon emerged that the Friends' chief incentive for joining was their need to have a closer, more personal connection with the Hall - a motive that remains as true today as it was back then. The wish to be more involved quickly found expression in the Friends' generosity and determination to contribute to Wigmore Hall in all ways - big and small. In the last 20 years, under John Gilhooly's leadership, the Hall has overseen three major projects which have transformed its operations. In 2004, we refurbished the auditorium and reconfigured the downstairs spaces, creating a restaurant and the Bar. In 2008, the Hall bought its long-term lease, investing any savings on rent into concert programming. Then in 2012, the Wigmore Hall Endowment Fund came into being. With this campaign as with all the others, the Friends



Iestyn Davies at Wigmore Hall Reception © Simon Jay Price

sprang into action and now have the pleasure of seeing for themselves the difference their contribution and friendship has made. As someone who has been a Friend for several decades, I know first-hand the thrill of playing an active part in the life of the Hall. In its present, of course, but perhaps, even more importantly, in its future. Personally, this has been nothing short of a love affair - one that never disappoints, never lets me down and, in a volatile world, always leaves me feeling renewed. And, from the countless conversations I've had with random members of the audience down the years - many of whom have subsequently become good friends - I know that I'm not alone. Nor should it be forgotten that while we, the Friends, do our best to support the Hall, the Hall equally does everything it can to support us. The staff constantly show their appreciation for our achievements, and they go out of their way to be helpful in a great variety of ways. I remember once how, to my horror, two couples turned up for a Sunday morning concert

when I thought I had only invited one. Naturally it was a full house. Throwing myself on the mercy of the booking office, once the queue for returns had been satisfied, two more tickets were miraculously found. My 'extra' guests never suspected a thing. It is that kind of personal touch that illustrates the exceptional warmth between staff and Friends that was there right from the start, and which has continued undiminished in its own magical way to this day.

Whenever the Hall needs us, the Friends are there; passionate and steadfast, loyal and generous. We relish the Hall's history and traditions, but we are also eager for new initiatives, new ideas and new talent. It is a loving, symbiotic relationship; intensely precious to us all. Long may it last.

—

Julia's latest book, *A Village in the Third Reich*, has just been released in paperback.

Events for Friends

WED 30 NOV 2022, 11AM

The history of composer-performers at Wigmore Hall

The dual roles occupied by the many composer-performers to appear on Wigmore Hall's stage over the course of its history have led to some of our most legendary concerts – and some altogether more forgotten. Ravel, Poulenc, Britten, Skryabin – and of course the subjects of our current season's composer focuses, Coleridge-Taylor and Busoni – among many others all came to the Hall to play their own works; but what did it mean to be a composer-performer over the course of the 20th Century, and what about those who are no longer household names? Join our Archivist Emily Woolf on a journey through the varied stories, compositions and performances of those both beloved and overlooked.

£10



Busoni's final appearance at Wigmore Hall with his pupil Egon Petri

THU 23 FEB 2023, 11AM

Women of Wigmore

Ahead of International Women's Day on 8 March, join our Archivist Emily Woolf in getting to know some of the trailblazing, influential, unpredictable, and occasionally outrageous women in Wigmore Hall's history. From Ethel Smyth to Ellen Terry, Yvette Guilbert to Yvonne Arnaud - not to mention dancers, lecturers and the occasional psychic - hear their stories, their words and music, and discover their place in the story of the Hall.

£10



Spanish mezzo-soprano Conchita Supervia

WED 15 MAR 2023, 11AM

Backstage Tour of Wigmore Hall

Back after more than a three-year hiatus, we are delighted to invite you to join us behind-the-scenes at Wigmore Hall with an exclusive Backstage Tour. Discover the inner workings of Wigmore Hall's Production team, Learning events, flexible rehearsal spaces and instruments used by the much-loved artists who pass through the Hall every day.

Places will be limited so allocations will be on a first come, first served basis.

£10



Artist Entrance © Kaupo Kikkas

ONLINE

Emily's Archive Discoveries

Following its launch in October, we are delighted to continue sharing our in-house podcast – Emily's Archive Discoveries. Each month, a new episode will be released via email in News for Friends, where Wigmore Hall's Archivist will provide exclusive insight into areas of Wigmore Hall's history with which you may not be so familiar. Keep your eyes peeled for December's instalment featuring seasonal highlights from the Wigmore Christmas Crackers!

FREE

How to book

By phone:
020 7258 8230

The Friends Office is open:
Mon–Fri, 10AM–5.30PM

Online:
Visit wigmore-hall.org.uk/friends

Sign in to your online account or set up an account to book.

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Wigmore Hall **30**

Learning Festival 2023: Past, Present, Future

In 2023 the Learning Festival will celebrate the past, present and future, as we travel through time to explore the history of Wigmore Hall and beyond! The festival features concerts and workshops for everyone from babies and children under five, to families and school groups, to people living with dementia and their families and carers.



Family Workshop: Tales of our Heritage © James Berry

£1 Ticket Scheme

Wigmore Hall firmly believes that music can strengthen bonds and provide enriching and inspiring shared experiences which enable families to express themselves and be creative together. As part of our commitment to making our activity as accessible as possible, we have launched a £1 ticket scheme for families who face financial barriers, available for all family events at Wigmore Hall.

More information: wigmore-hall.org.uk/learning/1-ticket-scheme

MORE INFORMATION

WIGMORE-HALL.ORG.UK/LEARNINGFESTIVAL2023



WED 08 FEB 2023, 11.00AM & 12.30PM

For Crying Out Loud!

Gudmundsdottir-Zhang Duo
Geirthrudur Gudmundsdottir CELLO
Hanzhi Zhang PIANO

Informal concerts for parents or carers and their babies up to 1 year old

Royal Academy of Music ensemble Gudmunds-dottir-Zhang Duo presents this concert especially for parents or carers and babies under 1. Enjoy live music together in a relaxed and accommodating environment – move and groove to the music or sit back and unwind. Parents-to-be are also warmly welcomed.

ADULTS £10 (BABIES COME FREE!)

Applicable for £1 Ticket Scheme

Applicable for First Time Booker offer

In partnership with Fantastic for Families and Royal Academy of Music



For Crying Out Loud! © Benjamin Ealovega

Also in the Festival:

THU 09 FEB 2023, 11.00AM SCHOOLS CONCERT

SAT 11 FEB 2023, 10.15AM & 11.45AM CHAMBER TOTS: TIME TRAVELLING

TUE 14 FEB 2023, 6.00PM WIGMORE SESSIONS

WED 15 FEB 2023, 10.00AM FAMILY WORKSHOP

FRI 24 FEB 2023, 3.00PM MUSIC FOR THE MOMENT

FRI 17 FEB 2023, 2.00PM

Family Concert

Isabelle Adams PRESENTER

Join singer and presenter Isabelle Adams to embark on a vocal adventure inspired by pinnacle performances and recordings from the Wigmore Hall archive. Explore how recording and listening technologies have evolved over the last century and find out how the Hall has worked tirelessly to keep the music going during times of crisis, both in past and recent history. Get your creative juices flowing and prepare to leave your own legacy in Wigmore Hall's archives for future generations to enjoy. Suitable for families with children aged 7-11.

This concert will be approximately 1 hour in duration, without an interval

CHILDREN £10, ADULTS £12

Applicable for £1 Ticket Scheme

Applicable for First Time Booker offer



Family Concert © James Berry



Marie-Hélène Osterweil © Elizaveta Melkumov

The difference a gift in a Will can make

Director of Development Marie-Hélène Osterweil, reflects on talking to the Wigmore audience about legacy giving and the important part they play in helping the Hall provide a platform for the artists of today and tomorrow.

Conversations with Friends

Many of you, our readers, have told us that they have made provision for the Hall in their Will, or have asked us how to go about it. Your stories are so moving and reflect the extent to which you feel

that your lives are enriched by the many concerts you attend. Some of you only go to piano and chamber music recitals and want your gift to be directed there; others have an enduring love for early music or song or a passion for outreach and education. Everyone we talk to is grateful for the opportunity to discover

THE SCORE, 2022 AUTUMN ISSUE

repertoire, familiar and new voices, season after season. It is truly uplifting to have these conversations.

Most of all, the Hall is a place which many consider home from home and where new friendships are made and grow over time. People gather, greet each other, feel comfortable, and as someone said to me the other day 'everything is so easy, I walk into the Foyer, I know what's what and where everything is'. Wigmore Hall is made up of a community of friends and is a safe space for being on your own surrounded by familiar faces. We hear loud and clear from our conversations how keen and committed people are to keeping the Wigmore community strong and vibrant, now and for generations to come.

Every gift – big or small – makes a difference

Legacies which were realised in the last three years have helped the Hall through a challenging time – we were operational throughout and did everything we could to support artists who found themselves out of work. Thanks to legacy gifts we were able to maintain the scale of our concert series when we opened our 2021/22 Season. Legacy gifts were also essential in funding our Learning programme, and staying connected with vulnerable groups of people, of all ages, with whom we worked pre-pandemic. Legacies had already helped to fund our media room, created in 2015, and subsequently covered the costs of hundreds of live streams much to the joy of people all over the world unable to leave their homes. Those live streams kept artists in work and creative at a very dispiriting time for performers. It costs around £3,000 to film and broadcast every recital before fees and other operational costs. Legacy gifts and other fundraising made these possible. More recently, we restored our venerable Wigmore Street canopy and redecorated our public spaces – giving our building the careful

attention it needs to stay open, safe and welcoming, and a haven for artists and audiences alike.

Keeping connected with the Wigmore Society

We set up the Wigmore Society some years ago to recognise those donors who have chosen to give a Legacy, and to keep them connected with the Hall. It is a way for us to inform our donors of any Wigmore news and special events coming up. We are so happy to see this group growing as more of you make thoughtful pledges for the future; we are grateful to you all for your dedication to this very special place.

A legacy gift is a deeply personal gift made through a Will; it costs nothing during the donor's lifetime and has such a positive and lasting impact on Wigmore Hall's long-term future. Nothing is certain and the Wigmore Society does not commit you in any way – and you don't need to join if you don't want to – it just helps us to know what you might be planning, and to start that all important conversation. Decisions about gifts to the Hall in a Will can take time with much to consider and we are always happy to talk to you about your aspirations, and revisit whenever it suits you.

Thank you for keeping Wigmore Hall in your hearts and minds.

For further information or to talk in confidence about leaving a gift to Wigmore Hall in your Will, please contact Marie-Hélène or John Gilhooly directly.

To contact Marie-Hélène, please email mhosterweil@wigmore-hall.org.uk or call 020 7258 8229

To contact John, please email director@wigmore-hall.org.uk or call 020 7258 8266

Wigmore Hall News

Concerts dedicated to the memory of Her late Majesty Queen Elizabeth II 1926 - 2022

Both Vox Luminis's concert of German Baroque music (Thursday 15 September) and Le Concert Spirituel's performance of the Fauré *Requiem* (Saturday 17 September) were dedicated to the memory of Her Majesty. These memorial concerts are available until mid-December to watch online via our website at wigmore-hall.org.uk/wigmore-hall-live/past-live-streams. Please login to your online account for access.

Update to Friends benefits

As we celebrate the 30th anniversary of Friends of Wigmore Hall this season, we have taken the opportunity to review our range of benefits and have made some small changes, which we hope will offer you a closer connection with all things Wigmore. You can find updated details of the benefits available at each level on the opposite page, or by visiting wigmore-hall.org.uk/friends.

A much-loved artist remembered: Lars Vogt, 1970-2022

We were terribly saddened to learn of the death of pianist Lars Vogt at the age of 51. He made many appearances at Wigmore Hall and is very much missed amongst artists, audiences and staff alike. We extend our condolences to his friends and family.

Wigmore Hall/Bollinger International Song Competition

British tenor Laurence Kilsby (24) won top prize at the 2022 Wigmore Hall/Bollinger International Song Competition. Director of Wigmore Hall and chair of the Jury John Gilhooly said: 'The Competition is all about recognising and encouraging the next generation of great performers in the art of song. Congratulations to Laurence - we look forward to hearing him again at Wigmore Hall very soon.' Further details of our winners can be found via our website at wigmore-hall.org.uk/news/2022-winners



HM Queen Elizabeth II



Ian Bostridge and Lars Vogt share a moment at the piano during the recording of Schubert: Schwanengesang, released 23 September 2022 © Christopher Jonas



Laurence Kilsby © Benjamin Ealovega

Make the most of your Friendship

Each season Friends have access to a range of benefits, ensuring they can enjoy a close connection with the Hall and be fully immersed in the Hall's rich programme of concerts and events.

MEMBER FRIENDS, £50 - £114

- Priority Booking for all Wigmore series concerts and events
- Regular updates, exclusive content, and advance information from the Hall
- *The Score* magazine, published up to three times a year
- Access to a specially curated Friends events programme

SUPPORTER FRIENDS, £115 - £224

All the benefits of Member Friends, plus:

- Priority booking ahead of Member Friends

BENEFACTOR FRIENDS, £225 - £499

All the benefits of Member Friends, plus:

- Priority booking ahead of Member and Supporter Friends
- The opportunity to attend two open rehearsals each season

PATRON FRIENDS, £500+

All the benefits of Member Friends, plus:

- Priority booking ahead of all other Friends
- The opportunity to attend two open rehearsals each season
- Invitation to attend a special annual event focused on our Artistic programme
- Named acknowledgement on our website



DIRECTOR

JOHN GILHOOLY, CBE, OSI,
HONFRAM, HONRCM, HON FGS,
HONFRIAM

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