



WIGMORE
HALL

The Score

MEET OUR NEW GENERATION OF ARTISTS

2023 AUTUMN ISSUE

MASTERCLASSES, CHRISTIAN MCBRIDE, 12 ENSEMBLE,
SAMUELE TELARI, SIGLO DE ORO, 30 YEARS OF LEARNING

Contents

6	A history of great Masterclasses	10	Thirty years of Learning: sharing the joy of music making
14	Christian McBride, father of invention	18	John Gilhooly on launching the Director's Fund
22	An evening of rising stars	26	The ensemble that doesn't follow a leader
30	Samuele Telari on his love for the accordion	34	Season's greetings from Siglo de Oro
38	Quiz: how much do you know about the Hall?	41	The Restaurant's new menus
42	Events for Friends of Wigmore Hall	43	Wigmore Hall News

Welcome

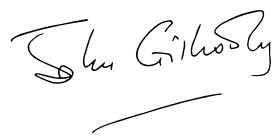
For quite some time behind the scenes, Wigmore Hall has been working on a new programming initiative, the Director's Fund. Because of the astonishing generosity of lead donors, we can now announce that over £6 million has been pledged.

The ambition is to get to £10 million in the next three years, and to reach well over £20 million through legacies and other gifts in the years that follow. The private phase of fundraising for major gifts continues, and we will come back to the Friends about a general appeal down the line. For now, we just wanted to introduce the new Fund, and to renew our gratitude to all who have contributed so far.

But what is the Director's Fund? There was a huge amount of goodwill towards the Hall in the wake of COVID-19, because of our livestreaming to millions worldwide. Very many people encouraged us at the time to launch a major appeal immediately, but we decided not to, as it was difficult back then to define exactly what a capital appeal should be.

As we now have the largest classical music series in the UK, with an astonishing 550 concerts and a pioneering Learning programme, the decision was taken to focus the Fund on fundraising for programming alone: investing in artistic talent for the next 50 years, free from external constraints and often difficult criteria. Alexandra Coghlan interviewed me about the Fund on page 18. You will find more details there.

I hope you enjoy this edition of *The Score*.



John Gilhooly, Director



John Gilhooly © James Berry

In a class of their own

BY HUGH CANNING

Public masterclasses for singers of art song at the genre's natural home are nothing new. When the great Finnish soprano Karita Mattila comes to Wigmore Hall to impart all she has learned about singing in the 41 years since she burst like a comet into the firmament of international stars as the first BBC Cardiff Singer of the World, she will follow in illustrious footsteps.



Karita Mattila © Marica Rosengård



American soprano Grace Bumbry, right, in a masterclass given by Lotte Lehmann, left, at Wigmore Hall.
Photograph: Erich Auerbach/Getty Images

As long ago as 1957, the German soprano Lotte Lehmann, a Richard Strauss protégée who won all hearts in 1930s London as his Marschallin in *Der Rosenkavalier*, gave a set of 14 masterclasses at the Hall. Among the young singers who participated was the mezzo-soprano Janet Baker, whom she tutored in *Frauenliebe und -leben*. At a later series of classes in 1959, she worked with the late American mezzo Grace Bumbry on Puccini and Wagner roles. Bumbry always acknowledged her debt to Lehmann, especially in her performances of Lieder.

As one of the world's leading curators of song, the Hall's Director John Gilhooly has frequently invited leading international artists to pass on

their collective knowledge and experience to rising youngsters. 'When inviting singers to give masterclasses, I usually, but not always, invite those with a long association with London or the Hall to impart their wisdom to the next generation. Recently we had outstanding classes from Christoph Prégardien and Roberta Alexander, to name just two.'

Both Prégardien and Alexander are still active in illustrious careers and are well known to the Hall and its audiences. They follow two legendary names of Lieder singing, the German mezzos Christa Ludwig and Brigitte Fassbaender, both of whom made the Hall their London 'home' towards the end of their careers.

I particularly remember one of Ludwig's classes after her retirement from public singing in 1996. Arguably one of the most versatile of singers – equally at home in opera, concert works and recitals – with one of the most immediately recognisable voices, the warmth of her vocal personality radiated from her approach to teaching, in contrast to the notoriously pernickety, some might say brutal teaching style of her erstwhile colleague, Elisabeth Schwarzkopf. Not that she was a pushover. I vividly remember her making a young Austrian mezzo repeatedly voice a vowel in a Schubert song without getting it right. 'I give up!' she declared with a shrug and a twinkly smile, after four or five attempts.

Schwarzkopf herself came to give an annual series of masterclasses in the 1980s, when her students included Yvonne Howard, Ann Mackay and Alison Hagley. In 1982, Gérard Souzay was in charge, tutoring Susan Bullock, among others; and in 1983, at his second series for Wigmore Hall, the great baritone Tito Gobbi had Jane Eaglen as a pupil.

Gilhooly explains: 'I tend to invite singers who have had unique careers with song at the centre, and who have outstanding techniques, or those who have overcome vocal issues or helped others to do so and have great reputations as mentors of young artists. We want leading artists to challenge and inspire the next generation. There's a limited amount you can achieve with a student in a short public session, but usually there are some gems of knowledge and advice for everybody to take away.'

A number of prominent young singers have clearly benefitted from the mentorship of

the song greats: mezzo Jess Dandy and baritones James Newby and Johannes Kammler attended masterclasses by the Austrian specialist Wolfgang Holzmaier in 2014; Rowan Pierce, now a leading young Baroque and Mozart singer, took part in the classes of the great Dutch soprano Elly Ameling (still active as a teacher at 90); while Newby also benefitted from the unique insights of Fassbaender, one of the 20th Century's legendary names in both opera and song. The year before, Newby won first prize in the Hall's Schubert Song Competition. All four young singers now make regular appearances as recitalists (and soloists in Baroque works) in Gilhooly's programming.

Since winning the Schubert competition, Newby's career has flourished both at the Hall and in Europe, where he is a young member of the Hannover Opera ensemble. He says his encounter with Fassbaender was a key moment in his career.

'I was really lucky to meet and work with Brigitte at Wigmore Hall back in 2016. She immediately honed in on a few technical issues and worked in a very straightforward manner to address them. Luckily, the weaknesses she pinpointed weren't new, but she gave me a new way to look at them. The confirmation I was working on the right things was so valuable.'

Although he thinks masterclasses can be more enjoyable for the audience than for the participating pupils, they are invaluable in enabling young singers to experience the personality and energy of their great predecessors. 'Even if you don't leave with perfect technique after a 30-minute session, it's fascinating to be around personalities like Brigitte and to try to



Brigitte Fassbaender

analyse what it is that made them such fantastic singers. A masterclass is a great forum for that as you see instantly in their feedback what they prioritise in performance.

'My strongest memory of the class, however, was hearing Brigitte singing the low notes I was struggling with, at pitch, into a microphone, into the booming acoustic of Wigmore Hall – I was both unbelievably impressed and hugely jealous!'

Thanks to Gilhooly's visionary, pioneering spirit – which made Wigmore Hall a cultural oasis in the desert of the pandemic lockdown

'My strongest memory of the class was hearing Brigitte singing the low notes I was struggling with, at pitch, into a microphone, into the booming acoustic of Wigmore Hall – I was both unbelievably impressed and hugely jealous!' - James Newby

– all future masterclasses, including Karita Mattila's, will be streamed and available for posterity.

'As we are now in the digital age, filming these events and leaving them online indefinitely is a very important resource for audiences and young singers learning their craft,' Gilhooly says. Both the public and the artists will surely agree with that.

—

Karita Mattila's masterclass takes place at 1.00pm on 24 January 2024

A uniquely powerful force

BY JANE SHILLING

Next year, Wigmore Hall's Learning programme will celebrate three decades of sharing the joy of music making.

Music is a language like no other: a global lingua franca whose story is the story of humanity itself. The scientific debate over whether speech developed from music, or vice versa, remains fascinatingly unresolved, but we know that the power of rhythm and melody to forge and strengthen social bonds, to move, console, delight and inspire, extends from the very beginning of life, long before the formation of spoken language, to its end, when the ability to articulate or comprehend speech may have dwindled or been entirely lost.

A resource so joyful and powerful should be available to all, and to achieve that aim, Wigmore Hall's Learning & Participation programme, which celebrates its 30th anniversary next year, has been devising innovative ways to break down barriers and make chamber music more widely accessible. It is work whose urgency increases as the challenges facing classical music become ever more formidable.

The programme is dedicated to bringing music and music making to places where they might change lives. From its origins in a concert-based study programme of talks

and workshops it grew to include daytime concerts for schools and families, jazz and youth music projects, and early-years workshops for young children.

At the turn of the millennium, when support and funding for arts education were on the political agenda, this rapidly growing Learning programme was at the heart of Wigmore Hall's mission to expand the concept of chamber music. The intention, says Ursula Crickmay, former director of the programme, was to 'see what chamber music looks like if you try to make it something that people can be part of'. As new and diverse audiences were welcomed to Wigmore Hall's concerts, the Learning programme began to explore the transformative power of music beyond the Hall.

High-quality, collaborative music making – singing, songwriting, improvisation and composition – informed new outreach projects. Crickmay was invited to visit a Music for Life workshop, now part of the Hall's Learning programme, but then an independent music-making project for people living with dementia and their carers. She was deeply moved by the work she

witnessed. 'I thought, Wow! This is what chamber music is about: a small group of people making connections with each other.'

'The social impact of music making is at the centre of the work,' says Daisy Swift, current Director of Learning & Participation. Programmes designed in collaboration with participants allow unheard voices to speak. Creative partnerships with groups such as Solace Women's Aid, an organisation for women and children who have experienced

domestic abuse, nurture confidence, strengthen family and social bonds and offer agency to people deprived of it. 'Wellbeing is a central aspect of pretty much every project we have ever done,' says Swift.

Working with Wigmore Hall's artistic planning team, the Learning department found inspiration in the Hall's concert programmes. Peter Maxwell Davies's cycle of string quartets, premièred between 2001 and 2007, inspired a schools composition strand, while

Chamber Tots © James Berry



a residency by the Belcea Quartet developed into the Chamber Challenge, during which the Belceas would incorporate visits to schools into their touring schedule. The Challenge – to write a new piece of chamber music for the quartet to perform – proved so successful that it has continued with subsequent resident and visiting quartets.

The schools programme identified areas – initially in outer London, but more recently in schools local to Wigmore Hall – where, despite the capital’s cultural richness, many children still have little opportunity to engage with music. The Learning department works with partner schools to design programmes that respond to specific needs through music making. Activities might be music-based, such as singing or exploring the cross-fertilisation between music and other curriculum subjects; they might involve parents and the wider community; or they might work with student behaviour, on one occasion by getting a group of them to compose a song for their entire school to perform.

Daisy Swift stresses the importance of the department’s work in supporting teachers: ‘A lot of primary school teachers have little or no [music] training and don’t feel equipped or confident to teach it.’ Morale-boosting activities might involve a training day at Wigmore Hall: ‘We’ll get them singing different parts, showing them ways of approaching music teaching that don’t require knowing music notation or having a qualification in music, and it will be transformational.’

As the schools partnerships have grown, so has the need for them. Ambitious government initiatives – the 2012 national

‘If we don’t fix music
in classrooms then we
can’t do anything else’
— John Gilhooly

plan for music education, updated in 2023, celebrated music as ‘a vital part of a rich and rounded education’ – noted the value of music to the economy as a ‘world-leading industry’ and pledged access for all to musical opportunities in the classroom and beyond.

But a 2019 report by the All-Party Parliamentary Group for Music Education found a significant gap between aspiration and reality. Describing ‘an overall picture ... of serious decline’, the report cited patchy provision, particularly in areas of social deprivation, falling numbers of specialist teachers, reduced opportunities for students to sing and learn an instrument, and the marginalisation of music in the curriculum. The consequences are starkly demonstrated by the 2023 entries for music A-level: a total of 5,493 entries represented a fall of 45 per cent since 2010.

The school pupils of today are the composers, performers, conductors, audiences and teachers of tomorrow, and the effects of the crisis in music education are starkly evident. As Wigmore Hall’s Director John Gilhooly has said, ‘If we don’t fix music in classrooms then we can’t do anything else.’ Without fundamental reforms, the prediction with which the 2019 report concluded – that if the government does not act, music will become ‘the preserve of a privileged few’



‘If the government
does not act, music will
become the preserve
of a privileged few’

Holiday Music Workshop © James Berry

– seems certain to be realised. It is a crisis that Learning programmes alone, however enriching and transformative, cannot solve. But if music is a language, chamber music is a conversation. Through music making within Wigmore Hall and beyond – in care homes and classrooms, refuges and youth offending services – that conversation continues, exploring and expanding the power of music to change lives in ways that are ever richer and more adventurous.



THE SCORE, 2023 AUTUMN ISSUE

Christian McBride, father of invention

BY JON CARVELL

What links Renée Fleming, the late, great Chick Corea and the Pulitzer Prize-winning singer and instrumentalist Rhiannon Giddens? The answer, at Wigmore Hall at least, is the jazz bassist extraordinaire Christian McBride.

Born and raised in Philadelphia, McBride moved to New York in 1989 to train classically at the Juilliard School, but an invitation to tour with bebop master saxophonist Bobby Watson changed his plans. Years on the road and countless sessions in the studio launched a career performing alongside jazz superstars including Freddie Hubbard, Sonny Rollins, Herbie Hancock and Pat Metheny. McBride is renowned for his top-tier straight-ahead swing, but he also has impeccable soul credentials (having worked with Chaka Khan and Lalah Hathaway) as well as pop credits with Paul McCartney, Carly Simon and Sting.

The year 2023 marks a decade since McBride first set foot on Wigmore Hall's stage, as one half of a duo with the saxophonist Joshua Redman. The pair had worked together since the early 1990s, when Redman had deferred a place at Yale Law School to ascend to jazz stardom, and their performance in 2013 heralded the start of something special. McBride's ability to project the sound of his bass to the back of the auditorium with no amplification gave the concert an immediacy and intimacy unique to Wigmore Hall.

McBride returned two years later with his own trio, and a series of concerts followed that served to underline the breadth and depth of his talents.

Highlights included a collaboration with Chick Corea in 2016, in which their rendition of *Spain* developed extraordinary levels of groove. Christmas was celebrated alongside the American soprano Renée Fleming, and McBride also showcased the prodigiously gifted jazz pianist Christian Sands. Whatever the project, whatever the challenge, McBride would acquit himself with audacious invention, and a smile would never be far from his face.

Fast forward to July 2023 and McBride's appetite for pushing the envelope was still not sated. For this latest concert he brought the folk stars Rhiannon Giddens and Francesco Turrisi to the Hall, known for their recent album *They're Calling Me Home*. McBride's previous concert in March found him operating at the apex of contemporary swing, but a matter of months later with Giddens and Turrisi, things began

firmly in the 1930s. Giddens's setlist was intelligently chosen, and she teased out contemporary resonance in 90-year-old songs. For instance, 'You Put the Sugar in My Bowl' and 'Mal Hombre' alluded to female empowerment, and 'Underneath the Harlem Moon' referenced Ethel Waters's resistance against racism. 'St James' Infirmary' was given a particularly haunting treatment. No sign here of the stomp and romp of Cab Calloway; instead, when Giddens delivered lines about death it was as if she faced a horror that was acutely personal.

As the evening progressed, the range of music stretched through different eras and locations. Turrisi's previous visits to the Hall, as part of the Early Music and crossover ensemble L'Arpeggiata, stood him in good stead for 'Dido's Lament'. Giddens then delivered the beautiful Cuban bolero 'Dos Gardenias', made globally famous in the 1990s by Buena Vista Social Club.

Throughout, McBride showed his talent for discreetly providing the engine room of a tune, creating the foundation for everything around him, while also being ready to take centre stage with virtuosic improvisations. His fully solo item after the interval was a masterclass in how to enthrall an audience from a standing start.

'At the Purchaser's Option', an original composition by Giddens, was perhaps the emotional crux of the night. The title refers to the brutality of slavery and an 1830s newspaper advert for the sale of a 22-year old woman, whose nine-month old child was described as available 'at the purchaser's option'. It was a piece of raw emotion and a study of humanity in the face of despair.

At the end of the concert, all three artists returned to the stage for McBride to be awarded the Wigmore Medal, which honours exceptional musicians who have developed a close relationship with the Hall. Artistic and Executive Director John Gilhooly was joined on stage by Matthew Palmer, the Deputy Chief of Mission at the US Embassy in London.

Gilhooly detailed McBride's musical achievements over the past decade, as well as acknowledging the bassist's work in jazz education and fighting racism in the arts. Palmer referenced McBride's role as a global ambassador for jazz and how his concerts at Wigmore Hall showed that this most American of art forms can take on local flavours and strengthen international cultural bonds.

Upon receiving the award, McBride said, 'Walking into the hallowed space that is Wigmore Hall for the first time in 2013 was a wonder to behold. I was not expecting to eventually develop and maintain a relationship with Wigmore over the next decade.' With applause resounding in the auditorium, McBride finished by saying how humbled he felt to be recognised alongside the many celebrated artists associated with the Hall. A typically self-effacing reaction from the eight-time Grammy award-winner.

—
Christian McBride returns to Wigmore Hall on 17 July 2024, 7.30pm.



Christian McBride © Ebru Yildiz

'Walking into the hallowed space that is Wigmore Hall for the first time in 2013 was a wonder to behold. I was not expecting to eventually develop and maintain a relationship with Wigmore over the next decade'
— Christian McBride

John Gilhooly on future-proofing the Hall

BY ALEXANDRA COGHLAN

‘Gilhooly doesn’t have a five-year plan for the Hall, he has a 50-year plan – and that’s where the Director’s Fund comes in...’

20 years ago, Wigmore Hall came close to the brink. ‘It was in a very bad state,’ director John Gilhooly explains. ‘It had no reserves, was running a deficit and had to work very hard to break even. We could have lost the Hall. As many will remember, there was a very bad public reaction in terms of Box Office and fundraising to some changes here.’

Thankfully, the last two decades have been a sustained period of renewal and success for the Hall, and now Gilhooly is launching a new fund that will secure the future of Wigmore Hall and of chamber music in the UK itself.

The Director’s Fund has been ‘quietly brewing’ over a number of years and currently stands at over £6 million. The aim is to double that within the next three years, with ambitions to reach £20 million within a decade. It’s no arbitrary target.

‘It sounds like an awful lot of money,’ says Gilhooly, ‘but the interest on £10 million alone would cover our current Arts Council funding, if that were withdrawn.’

Is that a real possibility? ‘The direction of travel isn’t great,’ he says. ‘Criteria for public funding are becoming increasingly prohibitive and restrictive. We believe the Hall has a very particular function, and if we were forced to shift too far from that we’d have to look carefully at our relationship with public funders. Arts Council England seems to be moving further and further away from excellence, becoming a vehicle for social justice. Those two things can and should co-exist, but not at the expense of quality.’

‘Taking £25 million out of London was bad news. We’ve already seen the damage it has done over the past 12 months; the commitment just doesn’t seem to be there. Earlier this month the Scottish and Welsh governments made cuts of up to 10% in their arts budgets. We’ve got to be prepared.’

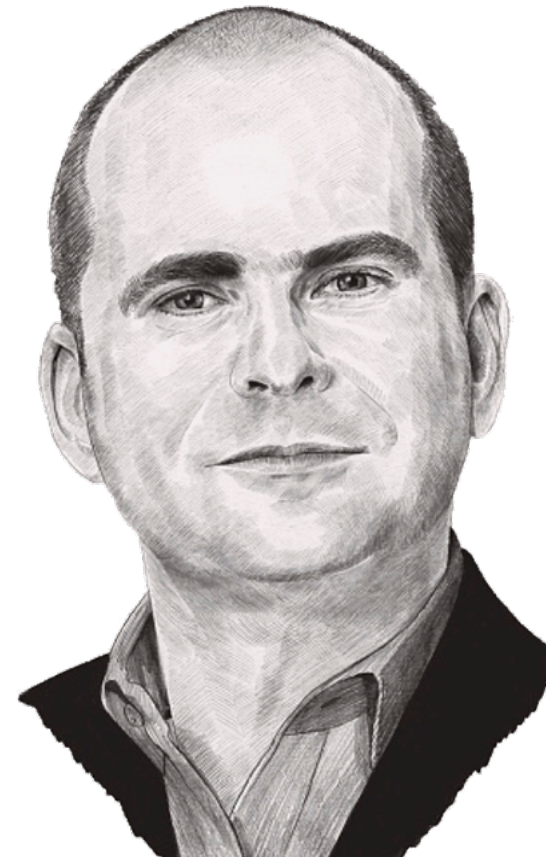
That preparation takes several forms, and independence is at the root of each. The Hall has been working steadily towards this goal over the past two decades. 20 years ago Wigmore Hall was only 60% self-sufficient;

today that’s 97% – something that’s crucial, Gilhooly argues, for audiences as much as for artists.

‘If we want the best from our artists, we’ve got to give them their voice. We shouldn’t be telling them what they should be saying, or how. That’s the danger of public funding: it forces artists to meet national criteria made by policy-makers who come and go. When you’re only 3% funded, it gives the funding bodies a huge amount of control and influence that doesn’t necessarily match what they’re putting in.’

‘A public body such as the Arts Council should never be seen as a headmaster. Nothing stunts creativity more than the imposition of criteria. And that’s one of the core reasons for the Fund: so that this can be a place artists know they can come to to do what they really love, to show off their decades of learning, skill and dedication to a particular genre or composer.’

The Director’s Fund will be dedicated to programming: to preserving the breadth, quality and boldness of Wigmore Hall’s offering. ‘We really believe,’ says Gilhooly,



‘We tend to do long tenures. William Lyne put in a remarkable 46 years, and his predecessor Mr Brickell did about 40...’
— John Gilhooly

Illustration by Lauren Crow, Financial Times

‘that we have a central role to play in chamber music internationally – a hub at its forefront. We put on 550 concerts a year. That’s now the largest classical music programme in the UK, probably one of the largest in Europe. This new fund will allow us to keep the place exciting and vibrant, whether that’s with Sir András Schiff and Angela Hewitt or Elaine Mitchener, Apartment House and the Riot Ensemble.’

There’s risk attached, Gilhooly says, both to traditional programming (‘Some of the more established artists are expensive – that’s a risk in itself.’) and to emerging performers. ‘There are all these young ensembles – 12 Ensemble, Kaleidoscope Chamber Collective, Manchester Collective – that are so exciting, so diverse in their repertoire, but the margins are very tight. You have to sell seats. Every 2% we’re down in

Box Office across the year is £100,000 we have to find. We’re doing more “traditional” concerts than ever, but we’re not just about Schubert and a certain Viennese School. What the Hall does now is far more dynamic and all-embracing. We’ve already got two or more nights a week dedicated to 20th and 21st-century repertoire, and those are selling well, as are day-long contemporary music and composer focuses. It’s by doing it that we grow audiences – we’ve seen that again and again. It’s an investment, and hopefully we end up with capacity or near-capacity houses within a few years, but that’s very hard to achieve overnight.’

Gilhooly doesn’t have a five-year plan for the Hall, he has a 50-year plan – and that’s where the Director’s Fund comes in: to allow the Hall to move on from a history of ‘hand-to-

‘We really believe that we have a central role to play in chamber music internationally – a hub at its forefront’



Masabane Cecilia Rangwanasha and Simon Lepper © Richard Canon

mouth’ decision making, to making long-term investments in the performers and composers who are co-creators and partners in its programming. ‘I think the Hall has already been on the side of artists. We showed that through the pandemic and you can see it right through our history. If you think back to the early years, to Busoni, Fauré, Britten, so many artists had associations with the place; it’s where they came to play their own music.’ It’s a tradition Gilhooly only aims to strengthen.

‘We want to be able to offer residencies for artists, to give them the chance to visit with larger ensembles, to explore repertoire that’s risky at the Box Office. We want to bring emerging artists back each and every season, because it takes time: they might initially only play to a 10% or 20% house. 25 years ago, major record labels would build up and promote a string quartet or other young artists. Those major contracts have largely vanished, and now that we’re missing that part of the classical ecology we need to step in and help.’

The proof is already in the programming. Gilhooly points to Igor Levit, Iestyn Davies, Isabelle Faust and Amjad Ali Khan, and more recently to the piano sensation Yunchan Lim, the Leonkoro String Quartet and rising soprano Masabane Cecilia Rangwanasha, as artists who have built a significant relationship with the Hall, many measuring out career milestones in performances over decades. ‘There are people still coming to the Hall who remember when Sir András Schiff first played here in 1978, as well as people hearing him for the first time.’

Commissioning is another key area of focus. Previous success stories include Luke Bedford, Josephine Stephenson, Thomas Larcher, Laurence Osborn and Helen Grime, composers who have gone on to international success after

early collaborations with Wigmore Hall. It’s something Gilhooly hopes the Director’s Fund will allow the Hall to expand. ‘We have about 20 commissions or co-commissions each year, and that could easily be 30. We want to be open to those conversations where artists take the reins and really advocate for a new composer that maybe nobody knows but whose music they feel a real affinity for.’

‘We don’t want to be imposing the same old composers on artists. For too long in this country – certainly until a decade ago – new composition was dominated by three or four white men, who absorbed most of the fees. That’s not exciting. There’s a new landscape out there, and we are constantly finding composers from every background and demographic. It’s freshening everything up.’

Ultimately, the Director’s Fund asks audiences to entrust the future of chamber music to Wigmore Hall. It’s a project that will continue beyond Gilhooly’s tenure. ‘We tend to do long tenures,’ says Gilhooly. ‘William Lyne put in a remarkable 46 years, and his predecessor Mr Brickell did about 40, so technically I’m not even halfway through! But of course I won’t be here forever,’ he says with a smile.

What’s Gilhooly’s vision for the future? ‘We want to ensure that chamber music isn’t seen as something elitist or irrelevant, not dismissed as something that’s only for a certain part of the population. And we hope that by taking risks we can reach those new audiences, while also preserving our great tradition. We want artists to be able to realise their creativity and summon great human emotions on our platform.’

‘Ours is not the largest physical stage, but it is for big and bright ideas. And such ideas cost money.’

An extraordinary evening of rising stars

Out of the darkness, points of light appeared, the Siglo de Oro singers processed into the Hall singing Palestrina and the Director's Fund concert had begun. A packed audience, which included HRH the Duke of Kent and His Excellency Yeocheol Yoon, the South Korean Ambassador, was treated to wonderful performances by the rising stars of music: the magisterial mezzo of South Africa's Masabane

Cecilia Rangwanasha; the extraordinary pianism of the 19-year-old South Korean Yunchan Lim; the French baritone Stéphane Degout delivering a wrenching 'Kaddisch' by Ravel; the exciting Leonkoro Quartet in Webern; and finally a Bernstein song from Ailish Tynan that summed up the evening: 'Take Care of This House'. The full line-up is pictured below.



Punctuating the music were speeches from Rabbi Baroness Neuberger, who paid tribute to the Hall's role in creating a home from home for refugees; Radio 3's Ian Skelly and Hannah French, recalling their first visits to Wigmore Hall; and Stuart Mason, who revealed the generosity of his cellist son Sheku in donating his first prize money, £3,000, to his school's music fund.

The evening was capped by Director John Gilhooly's stirring call to arms, and bank accounts, for music lovers to help build up a new fund that will ensure the independence of the Hall in the decades to come.

The Leonkoro Quartet, above, at the Fund's launch, which also featured Siglo de Oro, Masabane Cecilia Rangwanasha, Yunchan Lim, Stéphane Degout, Ailish Tynan © James Berry

‘Wigmore Hall has played a significant role in launching and supporting the careers of many outstanding young artists. So it is a real honour for me to be invited to perform in this unique venue’
— Yunchan Lim

The Director's Fund For the Next 50 Years

OUR PLEDGE

The Director's Fund will invest in future generations of artists at every stage of their career, innovative independent programming, and an uncompromising quality of experience.

Support for emerging artists

This most intimate concert hall presents an exceptional range of talent from around the world, which continuously inspires audiences. It can take five years or more for a debut artist to build a profile; we have a duty of care to promote such artists and establish audiences for them here, as part of an international career.

Inspirational programming

The Director champions great new artists and composers. We are a hall for everybody, reflecting the vibrant society in which we live. Our commitment to commissioning new music and our international roster of artists celebrate the very best from around the world.

Independence

We must secure an independent future for Wigmore Hall, free from unnecessary external constraints. We are currently 97% self-sufficient - only 3% of our funding comes from the public purse. The Director's Fund will ensure we continue to offer a dynamic platform on which musicians thrive and from which audiences experience life-affirming artistry. The Fund will supplement regular annual fundraising.

YOUR PLEDGE

Your gift is the foundation of a transformative fund that will support artists, programmes and our independence, allowing us to reach millions globally.

The Fund currently stands at over £5 million. We plan initially to more than double it within five years, and to continue to build on it significantly thereafter, especially through legacy gifts. Your commitment today entrusts us with the future of chamber music and song.

Thank you.

‘The best singers, string quartets, pianists, chamber ensembles, vocal groups and jazz musicians in the world - that’s what Wigmore Hall is about. For many, performing here is a rite of passage - let’s not have the future of this place endangered in any way’ — John Gilhooly



wigmore-hall.org.uk/directorsfund

For further information on the Director's Fund please contact Marie-Hélène Osterweil, Director of Development at df@wigmore-hall.org.uk or 020 7258 8220

The Wigmore Hall Trust, Registered Charity No. 1024838

The ensemble that doesn't follow a leader

BY DAN CAIRNS

In describing the foundational ethos of the 12 Ensemble, it may be more instructive to start with what that ethos isn't. In the 11 years since the string orchestra was cofounded by its artist-directors, the violinist Eloisa-Fleur Thom and the cellist Max Ruisi, this committed group of conductor-less players and friends has won plaudits and altered perceptions with music making – and concert programming – that has not so much defied expectations as tilted them decisively away from the narrowly traditional. No conductor; no steady, wisdom-attaining progress through the repertoire; no attempt to stay within the customary parameters: doesn't all that make the

'The players project an extraordinary degree of synchronicity and telepathy'

members of the 12 Ensemble rebels and evangelists, rattling the bars of the cage of the classical canon? After all, they may be at home in Schubert, Ravel and Britten, but haven't they also worked with pop musicians such as Nick Cave, Chrissie Hynde, Laura Marling and Radiohead's Jonny Greenwood, as well as collaborating on an opera inspired by Kurt Cobain?

The explanation for the ensemble's trajectory, and of its ethos, is altogether more simple. It is all, fundamentally, about the musical ear.

As anyone who has heard them perform will attest, the players project an extraordinary degree of synchronicity and telepathy; they *listen* as much as they play. In this, they are more like a choir than an orchestra (which

isn't to downplay the crucial role of listening in any ensemble work). It's perhaps best expressed this way: lacking a conductor, each player has learnt to be alive to every note their colleagues play; has, most significantly, committed to memory the parts of others. In a concert hall, that process is thrillingly evident, as it is on the ensemble's two acclaimed albums, *Resurrection* and *Death and the Maiden*.

'It's key,' says Ruisi of the listening discipline, 'that each of us knows everyone else's part intimately and doesn't rely on someone telling us what to do; that we're completely responsible. And that flows into how we've always run the ensemble, which at its heart is an extremely close-knit group of friends who have grown up playing together.'





12 Ensemble © Mattias Björklund

The 12 Ensemble tends to seek out work that both challenges it and stays true to its mission. Thom describes the group's approach as 'finding anything that involves us constantly scaring ourselves. Which makes it more exciting and dangerous'. At the most recent concert in its Wigmore residency, Schoenberg's early tone poem *Verklärte Nacht* Op. 4 was preceded by Anna Clyne's lamenting *Within Her Arms; Zipangu*, by the pioneering Québécois composer Claude Vivier (1948-83), whom Ligeti described as 'the most important and original composer of his generation'; and the former Royal Opera House composer-in-residence Oliver Leith's new arrangement of the aria 'Non Voglio Mai Vedere Il Sole Tramontare', from his Cobain-inspired opera *Last Days*, which premièred last year at the Linbury Theatre – another milestone in a continuing relationship between composer and ensemble.

The ensemble's next Wigmore concert, on 21 January, will feature Edmund Finnis's *Hymn (after Byrd)*, *Gran Turismo* by Andrew Norman and Shostakovich's Piano Concerto No. 1, together with Orlande de Lassus's *Stabat mater dolorosa* and Alfred Schnittke's String Quartet No. 3. This is programming of daring and wild variety – something of a calling card for the 12 Ensemble.

'What I hope we're doing with our programming at Wigmore,' says Ruisi, 'is putting on music that moves us, wherever and whenever it might hail from, whatever genre it might be; and presenting it, performing it as best we can, in this incredible acoustic. We're so lucky to have this relationship. John Gilhooly really does give us freedom to programme how we want to.'

Oliver Leith is a key example of the fruitfulness of their collaborative approach. 'He has been a close friend of ours for a while,' Ruisi continues.

THE SCORE, 2023 AUTUMN ISSUE

'The collaboration started with his piece *Honey Siren*, and it's gone on from there. It's been such an easy and beneficial relationship. He knows he can trust his music with us. The *Last Days* aria haunted me for so long after those performances at the Linbury. We've recorded this new arrangement for our next record. And again, the chance to play it, or the Finnis, or the Schnittke, in Wigmore's acoustic is very, very special.'

Thom and Ruisi first met while completing their studies in London 12 years ago. There was an instant connection. 'I think we were both a bit bored with what we were seeing in the classical world,' says Thom, 'and wanted to do something that felt a bit more current. All those skills you learn from a life in classical music – why not bring them to different genres? I've learnt so much from collaborating with different artists. It definitely makes you a better musician.'

Their shared vision encompassed both tradition and innovation – a duality that is often missed in assessments of the ensemble. 'To play a piece like the Vivier,' Thom continues, 'in a hall that has such an amazing acoustic – why wouldn't you want to do that?' 'Rather than playing it in, I don't know, a car park,' adds Ruisi drily, 'where no one's going to be able to hear it. We're consciously trying not to feed that fire. There's a lot of lazily thought-out stuff going on at the moment. I just hope the industry sees that it doesn't need to just keep reducing and diluting.'

'We're not diluting anything. There are a few projects we do that perhaps wouldn't be put in the same category as the programmes we present at Wigmore, but there is always a reason for them, and the same level of quality.'

Music college armed Thom and Ruisi with skills, knowledge and confidence. But the experience also informed subsequent choices, equipping them with a determination about what they wanted to achieve – and what to doggedly avoid. 'You can meet a lot of people at the conservatoires and colleges who are just on a treadmill,' says Ruisi.

'People think that going into music is you bucking the system... you know: "Oh, you're not going to be a lawyer, then?" But it's often an incredibly narrow path. I found I could talk to Ellie about everything. I mean, she'd been in a Japanese metal band when she was younger. Nothing narrow about that!'

Nothing indeed. A new 12 Ensemble album arrives in March. For now, we can sit in Wigmore's unrivalled acoustic and listen to one of this country's most compelling groups of players tackle works of fiendish complexity and shattering beauty.

SUN 21 JAN 2024, 7.30PM

12 Ensemble
Samson Tsoy PIANO
Tine Thing Helseth TRUMPET

Edmund Finnis *Hymn (after Byrd)* **Andrew Norman**
Gran Turismo **Shostakovich** Piano Concerto No. 1
in C minor Op. 35 **Lassus** *Stabat mater dolorosa*
Schnittke String Quartet No. 3 (arranged for string
orchestra)

£40 £36 £32 £26 £18

Forthcoming Concert in this Residency:
SAT 01 JUN 2024, 7.30PM



Samuele Telari on his love of the accordion

The mercurial fingers of the Italian accordionist are a marvel: here he answers some key questions

Samuele Telari © Kaupo Kikkas

THE SCORE, 2023 AUTUMN ISSUE

How did you come to start playing the accordion? Did you learn other instruments too?

It happened totally by chance! I was six and learning the electric keyboard at that moment but wasn't very good. So I wanted to quit, but my mum suggested I try another instrument instead. That's the way I discovered the accordion.

I learned piano during my studies at the conservatory, and I want to learn some more. I also love trumpet and violin and hope that one day I can find the time to give them a go too! I'm very curious to discover a different approach to sound and music.

How easy an instrument is it to master at your level? Do you think it requires a special kind of hand/brain co-ordination?

Over these years I saw many people of different ages learning the accordion or other instruments. And now that I teach, I'm quite sure that playing an instrument requires nothing special. Of course dealing with the music, trying to understand the score or improvising/composing is something that requires a particular sensibility and knowledge, but the physical act of playing is only about learning to feel your body and co-ordinate it. So the way you approach the instrument becomes very important, and the teacher has a fundamental role as well.

The accordion has been taken up around the world since its emergence 200 years ago, but it still tends to be seen as an instrument for folk musicians and entertainers rather than for classical musicians. Clearly, you don't agree?

'It's a very young instrument, and it takes time before people start to know it for all its aspects'

I don't agree that this is the only possible way to accept it! Many instruments from the 'academic' world are used outside classical music. Piano is also very popular in jazz music, and violin plays an important role in the traditional music of Eastern Europe (and not only there, of course), the clarinet as well. Yet they still are very important instruments in the history of classical music. And for most people, including musicians, hearing a piano in a Beethoven concerto is as normal as it is in a jazz trio. Probably it would be better thinking about accordion like a family of different instruments, with a lot of similarities. But the one you see on the street is not the same as the one I play, for example.

It's also a very young instrument, and it takes time before people start to know it for all its aspects, so the way we present it to audiences becomes very important.

Is there a classical repertoire specifically written for the accordion?

Of course! From the second half of the 20th Century, almost every one of the most important composers has written for accordion, or adapted pieces for it. Grisey, Berio, Sciarrino, Hosokawa, Lindeberg, Gubaidulina, Aperghis, just to mention some of them, have explored this instrument from totally different perspectives. And more and more accordion is included also in ensembles and orchestras.

You do your own transcriptions – but are there composers who have adapted their own pieces for the accordion?

Most of the time accordionists make their own transcriptions. It's something very personal, and it really depends on the kind of instrument you have, the system, the reeds, so generally no transcription works 100% for everyone. Sometimes it happens that composers decide to adapt their piece for accordion – and often this happens together with the accordionist. That's a very special thing about working with composers, because it leads to discovering the essence of the piece and trying to adapt it somehow to your instrument. Very often they say that 'it's even better than the original version'!

Which is your favourite transcription?

Honestly, it's hard to say. Sometimes you love a piece so much that you try to adapt it, and for you it's wonderful – but probably not for the audience. I played a lot of them, but I never felt I was adapting something from another instrument... just reimagining the music. Anyway, probably the piece that bewitched me the most was *Pictures from an Exhibition*.

SUN 07 JAN 2024, 11.30AM

Samuele Telari ACCORDION

Shostakovich Prelude and Fugue in A Op. 87 No. 7 *arranged by Samuele Telari*
Schubert *arranged by Samuele Telari* Impromptu in A flat D935 No. 2; Impromptu in E flat D899 No. 2; Impromptu in F minor D935 No. 4
Shostakovich Prelude and Fugue in D flat Op. 87 No. 15 *arranged by Samuele Telari*
Musorgsky Pictures from an Exhibition *arranged by Samuele Telari*

£18 (CONCESSIONS £16) INCLUDING COFFEE/SHERRY/JUICE



Samuele Telari © Kaupo Kikkas



THE SCORE, 2023 AUTUMN ISSUE

Season's greetings from Siglo de Oro

BY MARK PULLINGER

'The Christmas tradition as we know it today separates the party music from the church music,' says Patrick Allies, 'but we can't help hearing *Away in a Manger* alongside Wham's *Last Christmas* every year – they're both in our heads!' The director of Siglo de Oro is talking about the vocal ensemble's Christmas bash at Wigmore Hall, which will mix music from different traditions together to give a picture of what Yuletide in mid-17th-century London might have sounded like.

Hey for Christmas sprang out of a previous festive gig at Wigmore Hall. 'We were lucky to perform our *Christmas in Puebla* recital on New Year's Eve 2021, and in many ways this new programme grew out of that one. Because in that concert, we did an encore of an English song – John Playford's *Drive the Cold Winter Away* – but with the instruments we had for the Puebla concert, so we imagined: what if that song had been shipped over to Mexico in the mid-17th Century, what would those musicians have made of it? That was quite fun, and it made me think about what an English programme that had a lot of sort of party music would essentially sound like.'

'My starting point was this slightly mad 17th-Century broadside called 'Hey for Christmas' or sometimes 'The Shropshire Wakes', which

is the story of a group of young people getting together at Christmastime and all the trouble and naughtiness they get into, including violence towards the bagpiper and I think to the violinist as well. It's a song that takes a few surprising turns along the way!'

There's plenty of carousing and wassailing, card-playing and brawling too, with a chorus that runs:

*Then hey for Christmas once a year
Where we have Cakes, both ale and beer
And to our Christmas feast there comes
Young men and Maids to shake their bums.*

'I used these vivid Christmas celebrations as a starting point,' Allies explains, 'and then I picked out some of the Playford dances – because dance music is mentioned a lot in this broadside – and some of the traditional carols and composed pieces by people like Byrd and Peerson to give a wide mix of the kind of music you'd have heard if you were wandering around London at some point in the mid-17th Century.'

Named after the Spanish Golden Age, literally 'Golden Century', Siglo de Oro was officially formed nearly a decade ago. 'It really started when I was an undergraduate student at King's College London, and there, with the late David Trendell, we sang a lot

of Early Music. It started off as something that happened in the holidays, something to keep us all singing and meeting up socially. And then, over the years it became less of a student group and more of a professional one, until about 2014, when we sang at the Spitalfields Festival. That was the turning point – there was no looking back!

Why the name? ‘With David at King’s we sang Iberian Renaissance music, and so that became something the group sang quite a lot of, so taking the Spanish Century of Gold theme felt like a good name. The moment the group started did feel like a pretty special time for Renaissance music. We were lucky enough to benefit from groups like The Tallis Scholars and The Cardinal’s Musick having really taken Renaissance music into places like Wigmore Hall and made it part of the mainstream repertoire. And then, just before us were groups like Stile Antico, which had a massive impact without having to compromise; they were delivering the real stuff.’

The ensemble has enjoyed stability in its personnel. ‘I was just looking at our Wigmore page,’ notes Allies, ‘and the photo there is a few years old, but the really nice thing is that all the singers in that photo have now done about a decade with the group, so we’ve had this line-up that hasn’t changed very much. Over the next few years it’s likely we’ll be at the point for a few where their careers beyond Siglo de Oro are taking off, and we may have a bit of a transitional phase. But I’ve been lucky to keep more or less the same group of singers for about ten years.’

Allies relishes the individual character of each voice in the ensemble. ‘Obviously when we’re working together we try to

combine as well as we can and to express in a co-ordinated way whatever we’re trying to express, but what I really like about the group – and I think it really works well in polyphony – is that you hear these slightly different timbres on each part and that really helps you hear the counterpoint in that kind of music.’

FRI 22 DEC 2023, 7.30PM

Siglo de Oro

Patrick Allies DIRECTOR

Spinacino Consort

Eric Thomas LUTE

Aaron McGregor VIOLIN

Annemarie Klein RECORDERS

Claire Horaček VIOL

Tom Hollister PERCUSSION

Callum Armstrong BAGPIPES

Hey for Christmas

Playford St Paul’s Wharf Trad/English As I Rode Out This Enderes Night Trad/Irish The Darkest Night in December Playford Drive the Cold Winter Away Trad/English The Boar’s Head Carol Ballet Sweet was the song the Virgin sung Playford A Wassail Tune Byrd In winter cold Trad/English Sir Christemas Dowland The Earl of Essex Galliard Trad/English The truth sent from above Byrd O Magnum Mysterium Playford The Beggar Boy Peerson Upon my lap my soveraigne sits Playford Granny’s Delight Traditional Now to Conclude Our Christmas Mirth Trad/English Hey for Christmas

£40 £36 £32 £26 £18

More Christmas Specials

FRI 08 DEC 2023, 7.30PM

Stile Antico: This joyful birth

Plainchant Creator alme siderum Taverner Audivi vocem de caelo Schütz O lieber Herre Gott from Geistliche Chormusic Op. 11 Byrd Laetentur coeli Vivanco Ave Maria Anon There is no rose Eccard Übers Gebirg Maria geht Victoria O magnum mysterium Flecha El jubilate Praetorius Ein Kind geboren zu Bethlehem Clemens non Papa Pastores quidnam vidistis Monteverdi Rutilante in nocte SV86 Dering Quem vidistis Marenzio Tribus miraculis Guerrero A un niño llorando Sheppard Reges Tharsis Palestrina Senex puerum portabat Eccard Maria wallt zum Heiligtum Byrd Nunc dimittis from The Great Service Lassus Resonet in Laudibus

£40 £36 £32 £26 £18



The Sixteen’s Harry Christophers © Ami creates/Genesis Foundation

MON 18 DEC 2023, 1.00PM

The Sixteen: Resonet in Laudibus

Anon Resonemus laudibus Palestrina Kyrie from Missa Hodie Christus natus est Byrd Lulla, lullaby, my sweet little baby Trad/Basque Gabriel’s Message Byrd This day Christ was born Handel Resonet in laudibus Trad/Irish Wexford Carol Mouton Nesciens mater Virgo virum Palestrina Hodie Christus natus est Lambe Nesciens mater Trad/English Sans Day Carol Lassus Resonet in laudibus Palestrina Gloria from Missa Hodie Christus natus est Anon Herrick’s Carol Sheppard Reges Tharsis

£20

MON 18 DEC 2023, 7.30PM

London Handel Players: Bach Christmas Cantatas and Magnificat

Adrian Butterfield DIRECTOR, Hilary Cronin, Anna Dennis SOPRANO, Daniel Taylor ALTO, Charles Daniels TENOR, Jerome Knox BASS

Bach Bereitet die Wege, bereitet die Bahn! BWV132; Süsser Trost, mein Jesus kommt BWV151; Gloria in excelsis Deo BWV191; Magnificat in D BWV243 with Christmas interpolations

£50 £42 £32 £26 £18

TRY THE WIGMORE QUIZ

Test your knowledge of the history of the Hall, compiled by our Archivist Emily Woolf. The answers are overleaf (but try not to cheat!)



1.



Which opera by Benjamin Britten received an introduction at Wigmore Hall a few days in advance of its UK première, with Britten at the piano and the Earl of Harewood presiding?



2.

Which early electronic instrument appeared on our stage in 1936, where you might have heard it play Bach, Mendelssohn and Delius's 'Twilight Fancies'?



3.

Which future Starman came to our stage in 1969 to help out his fellow musicians with an interpretative dance?



4.

In 2001, which pop star, who once sang that she'd rather have a piece of toast than see a ghost, appeared at Wigmore Hall as part of Julian Joseph's jazz recital series?



8.



Which author, politician and historian better known for his book *The Thirty-Nine Steps* came to the Hall to give lectures on the First World War in 1915?

9.

Which composer, who twice appeared at the Hall himself, was the subject of Wigmore's first ever artistic series in 1979-80?



7.

Sybil Thorndike appeared at Wigmore Hall in more than one guise – as an actress, and as what else?



10.

Which avant-garde composer who inspired John Cage gave a concert of his own works here in 1926, playing the piano 'with his forearms and fists', according to reviews?

6.

Which celebrated trombone player once gave Wigmore Hall audiences the London première of a piece for amplified didgeridoo and pre-recorded water heating system?



5.

Speaking of ghosts, which gothic actor recited works by Edgar Allan Poe during *Poetry Week at the Wigmore* in 1975?



Quiz answers



1. The Turn of the Screw
2. The theremin
3. David Bowie
4. Des'ree
5. Vincent Price
6. James Fulkerson
7. A pianist, in 1901 when she was 19 years old
8. John Buchan
9. Gabriel Fauré
10. Henry Cowell

Page 36 Gabriel Fauré in the uniform of a student at the Ecole Niedermeyer, photographed by Charles Reutlinger (1816–1880) in 1864
Page 36 Benjamin Britten after a concert in the Big Hall of the Moscow Conservatory
Page 37 Henry Cowell, 1924
Page 37 Sybil Thorndike photographed in 1943 while visiting Brisbane, Australia
Page 39 Left picture: David Bowie from the Wigmore Hall Archive
Page 39 Right picture: Lucie Rosen from the Wigmore Hall Archive

Savour the new menu in the Restaurant

A feast of fine ingredients awaits, from H Forman cured salmon and Herdwick lamb to artisan cheeses and tempting desserts. There are vegetarian options for first and main courses, such as baby artichokes with a Burford Brown poached egg to start, and pumpkin and ricotta ravioli as a main course. Choose two courses for £30, three courses for £40.

The bar offers small plates and sharing platters, sandwiches and things to nibble on, as well as hot food such as tomato and basil soup and truffle and parmesan fries.

The wine list has also been refreshed, with selected wines by the glass in two sizes, our excellent house wines in three.



© Ben Reason

Events for Friends

FRI 02 FEB 2024, 2.00PM

Treasures of the Archive

In the boxes, files and drawers of Wigmore Hall's Archive lie the programmes, photographs and much more besides that represent the history of this unique and beloved venue. Join our Archivist for a look at some of the collection's treasures and discover the tales behind them – and how they fit into Wigmore Hall's own story.

£12



Programme cover from 1933

FRI 01 MAR 2024, 11.00AM

Backstage Tour of Wigmore Hall

Back by popular demand, 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 programme, 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.

£15

How to book

By phone:

Call the Friends Office on 020 7258 8230 (Monday-Friday 10.00AM-5.30PM)

Online:

Visit wigmore-hall.org.uk/friends. You will need to sign in to your online account or set up an account to book.



Friends of
Wigmore Hall

Wigmore Hall News

Levit wows at Friends 30th Anniversary Concert

We were thrilled to welcome Igor Levit to the stage for our special anniversary concert celebrating 30 years of Friends of Wigmore Hall in July. The Hall was packed with an audience made up of Friends new and longstanding, and we cannot thank you all enough for making this celebration so special. Ahead of his performance, Levit said a few words expressing his gratitude for Friends coming to hear his performance. He said he felt so fortunate to be invited to play at the Hall and what an honour it was to share in the celebrations.

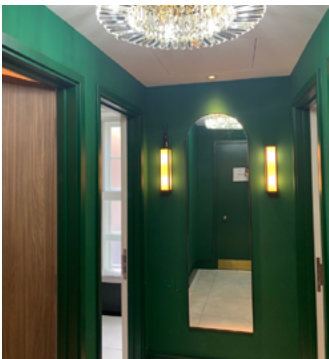
Igor Levit returns to the Hall on Friday 19 January 2024 at 7.30pm with a programme of Brahms.



Igor Levit © Felix Broede

Artist facilities receive a makeover

As the Hall closed its doors to mark the end of another season, a team of builders and interior designers arrived to completely refurbish the artists' facilities backstage, working nonstop to finish the project in time for the start of the 2023/24 Season. The entire area has been completely remodelled to make the most of the limited space backstage, and the much-needed update now provides artists with facilities of the highest quality. Do book for our Backstage Tour in March and see the transformation for yourselves!



Backstage at the Hall © Susanna Hepper

Wigmore Hall's Voices of Today

A work for solo piano by the Canadian pianist and composer Stewart Goodyear received its world première at the Hall on 23 September. Performed by Goodyear in his Wigmore Hall debut, it was the first of 16 Voices of Today works commissioned to support composers during COVID-19. Concerts to come: Hilda Paredes, 24 Feb 2024 1.00 pm, Francesco Antonioni, 1 Jun 2024 1.00pm, Jocelyn Campbell, 29 Jun 2024 1.00pm



Stewart Goodyear © Anita Zvonar

DIRECTOR

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

36 WIGMORE STREET
LONDON W1U 2BP

The Wigmore Hall Trust
Registered Charity No. 1024838

FRIENDS OFFICE

020 7258 8230
FRIENDS@WIGMORE-HALL.ORG.UK

WIGMORE-HALL.ORG.UK

Designed by Bureau for Visual Affairs
and Elizaveta Melkumov
Edited by Helen Hawkins