



WIGMORE
HALL

The Score

2022 SUMMER ISSUE

COLERIDGE-TAYLOR & BUSONI: A WIGMORE HISTORY
A MUSICAL RESPONSE TO THE MIGRATION CRISIS
SPOTLIGHT: CONTEMPORARY COMPOSERS IN CONTEXT

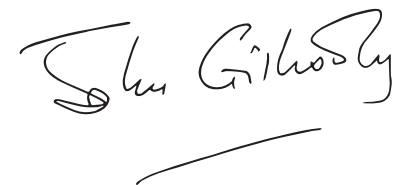
Welcome

I am very pleased to welcome you to the 2022 Summer Issue of *The Score* which delves into Wigmore Hall's new season, commencing in September. The new season proudly celebrates the 30th anniversary of the Friends of Wigmore Hall, which now numbers 5,000 members. Renewed gratitude to you all for your support, not least over the past two and a half difficult years.

The season ahead combines innovation and tradition. Two composers attracting serious attention right now, Cassandra Miller and Lera Auerbach, are portrayed in this issue and we celebrate the extraordinary contribution of two very different men who were central to our earliest history: Samuel Coleridge-Taylor and Ferruccio Busoni.

We continue to build financial resilience through our Wigmore Ensemble, but also through the Wigmore Society. Through legacies, Wigmore Society members leave us gifts which benefit audiences and artists for generations to come. Such gifts are essential as we rebuild and recover in these post-pandemic times. If the past two years have taught us anything it's been to always prepare, as best we can, for the unexpected.

I look forward to welcoming you to the Hall in the year ahead.

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

John Gilhooly, *Director*

P.S. For recent updates from the Hall, please be sure to check our news section on page 39, where there is also information about current congestion zone charges which changed again recently.

Composers in Context: Lera Auerbach & Cassandra Miller

There are two contemporary composers featured in the forthcoming Wigmore Hall 2022/23 Season who don't have so much in common beyond being women in their 40s with careers that launched in North America. But they are both attracting serious attention right now, on both sides of the Atlantic – and for reasons that aren't hard to understand. Their music is distinctive. It communicates. And it's been forged from circumstances with a story worth the telling.



Lera Auerbach © Norah Feller



Lera Auerbach © Andrada Pavel

Lera Auerbach's story is dramatic, in a way that couldn't help but feed into her work. She was a Soviet Russian keyboard prodigy who – aged just 17, in 1991 – was on a concert tour to the United States when she decided to defect. It set the tone for her career as a performer/composer whose music tends to come with big, bold gestures vividly imagined, a strong narrative element, and maverick idiosyncracies that, in her own words, make her 'an outsider figure: someone who doesn't quite fit anywhere'. Which may explain why she divides her life, now, between Austria and America.

If nothing else, her work is big in output, with a prodigious catalogue of four symphonies, four violin concertos, ten string quartets, five piano trios...leaning toward conventional forms but in unconventional ways. And an example is the violin sonata featured at Wigmore Hall on Tuesday 13 September 2022: the latest of four to date, each one connected musically with a pre-existing

concerto. As she describes it, the concerto/sonata couplings share material that's replicated 'as though in a parallel universe where some of the connections you recognise, some you don't. And re-using the material in a chamber context gives a sense of bringing the audience closer to it'.

In this case, the originating concerto was written in 2017 for Leonidas Kavakos and called *Fractured Dreams*: a reference to an inner narrative that, Auerbach says, 'explores the world of dreams and nightmares but especially that state between waking and sleeping where we only half remember what's been happening in our unconscious. Contrasting dreams mix into each other in a confused but interesting manner. And for me, this is how music tells stories. I believe all music is story-telling, but its abstract nature leaves the meanings open, with the capacity to bypass our wish for organisation into words'.

‘I believe all music is story-telling, but its abstract nature leaves the meanings open, with the capacity to bypass our wish for organisation into words’

The satellite sonata, also called *Fractured Dreams*, was written two years later for Hilary Hahn, who will play it at Wigmore Hall with Lera Auerbach herself at the piano. ‘This will only be the third performance’, Auerbach says, ‘and I remember the excitement of the première because I was still writing it on the day of the performance: ink still literally wet on the page. But Hilary was wonderful about that, open to the creative process, eager to explore. When we work together I say: try this, I’m not sure it can be done. And she does it. With her, you have no limitations’.

Lack of limitations also comes in useful with the other Auerbach score that Hahn plays in this Wigmore programme: a piece for unaccompanied violin called *Lonely Suite* in which story-telling takes centre-stage. With the traces of ironic Russian humour that occasionally surface in her music, Lera calls this piece a ‘ballet’ - suggesting some element of physical performance beyond playing of the notes, although she’s unspecific about what: it all apparently depends upon ‘the confidence of the performer’. But whatever ‘ballet’ implies, the piece explores the essential loneliness of a solo-status musician – sometimes through a comic lens, at others seriously. The degree to which Ms Hahn will multi-task and grace the Wigmore stage with dancing isn’t, as yet, settled. But stay hopeful.

Cassandra Miller’s music also has stories to tell, but they’re more about hidden processes than

platform theatre; and far from being ‘theatrical’, the result is contemplative, hypnotic, with an emphasis on warm, immersive texture that’s like floating in a bath of sound, oblivious to time or a compelling sense of forward movement.

You could call it feelgood, ambient, maybe New Age - she doesn’t totally reject those labels, though it bothers her that they suggest a kind of music that’s behind the times and over-earnest. A preferred word is ‘intuitive’. And far from being dated, what she does is absolutely of the moment in that it’s ‘sustainable’. At least, conceptually speaking.

Almost everything she writes involves recycling used materials – in a way that turns them into something new. Unlike the methodology of Lera Auerbach in her linked concertos and sonatas, Miller puts her borrowings through something like a sonic shredder that destroys and rebuilds what was there before. It bears comparison with the installations of Cornelia Parker whose 2022 retrospective at Tate Britain has drawn much attention in the visual arts world. Parker takes an object with some kind of resonance, like a gun used in a robbery, and grinds it down to powder which then forms a very different artwork. Miller takes a folksong from her native Canada and deconstructs it into elemental substances that get re-formed into a very different soundworld.



Cassandra Miller © Andrew Parker



Cassandra Miller © Benjamin Ealovega

‘For me’, she says, ‘it feels like the only natural way to work. The idea that something can come from nothing is an anomaly specific to modernism, and not what I believe. As a composer I’m the sum of all the things I’ve heard before: they’re part of my being as a whole person. If there’s a philosophy behind what I do, that’s it’.

Often, the deconstructive process involves Miller singing along, in a meditative way that she calls ‘automatic’, to a recording of some pre-existing sound – as is the case with *Perfect Offering*: a piece from 2020 which was performed at Wigmore Hall on Friday 8 July 2022. It began as a recording of bells from a French convent that she slowed down until ‘the partials in the bell sounds started to relate to each other and melodies arose between the pitches that I could sing along to’. Responding to her own recorded voice, she then

turned all this into notated, acoustical music for a chamber group.

However complex the transformational process, the result is something that beguiles the ear – like fragments of a whispered conversation barely heard through closed doors, and repeated gestures overlaid with a halo of sound. It’s at the same time simple and sophisticated, in a somehow recognisably North American way – although Miller has for some years lived in the UK, and currently does her composition in the decidedly un-American environment of suburban East London.

That July concert aside, the main Wigmore platform for Miller comes on Saturday 3 December 2022 when her favoured collaborators, the Canadian-based Quatuor Bozzini and soprano

‘As a composer I’m the sum of all the things I’ve heard before: they’re part of my being as a whole person. If there’s a philosophy behind what I do, that’s it.’

Juliet Fraser, present successive concerts featuring her music – all of it originally written for these artists.

Warblework – a slyly humorous title – started life in 2011 as birdsong recordings that were slowed down, scrutinised at close quarters as though through a magnifying glass, and transcribed for string quartet to leave, as Miller says, ‘traces of the birds that only an ornithologist would notice’.

Leaving is an offshoot of *Warblework* and originally part of it, but based on different source material (recordings of a Canadian folk-fiddler) that led Miller to re-think the music into a free-standing piece.

And *Thanksong* is a classic Miller piece in that it grows out of the cultivated seeds of Beethoven’s *Heiliger Dankgesang*: the song of thankfulness for recovery from illness in his Op. 132 quartet. A recording of Miller singing along to Beethoven’s music is digitally transformed and played through headphones into the ears of the performers (unheard by anyone else), who respond to it in a free, semi-improvised way that holds together through the pace and breathing of a live singer – herself slowly and quietly responding to the Beethoven.

A blunt description might sound technical and modernist, but in performance *Thanksong* is mesmeric, transcendental, leaning toward

minimalist writing in its loop-like repetitions. ‘I like repetition’, Miller says, ‘and non-developmental ideas. I certainly don’t do forward-moving narrative in a Hero’s Journey kind of way. *Thanksong* is more about what happens when you meditate – an emotionally immersive experience that’s like being in a certain place where you want to stay. If that makes me a minimalist, OK – though not with a capital M: I don’t feel a close relationship with leaders of that world’.

As for the slow, quiet pace, that’s also classic Miller. ‘It’s unusual for me to write fast music’, she accepts. ‘I guess I’m just a kind of a slow person’. But for many listeners it’s a productive slowness that creates a space where they most definitely want to stay. A space for deep, considered listening. And with a radiant beauty that too much contemporary music of the past half-century forgets to schedule.

—

Michael White is a Critic and Columnist for various publications including *New York Times*, *Opera Now* and *BBC Music Magazine*, as well as a Broadcaster for Wigmore Hall and BBC Radio 3.

A history of Samuel Coleridge-Taylor & Ferruccio Busoni at Wigmore Hall

These days it can be something of a rarity to attend a concert in which a composer performs their own works, but for much of the 20th Century, composer-performers made up a significant proportion of artists on the concert stage. Britten, Poulenc, Hahn, Ravel, Fauré, Cowell, Antheil and a host of other names both familiar and now-forgotten came to Wigmore Hall to perform, accompany, introduce and illustrate their own pieces.



Ferruccio Busoni

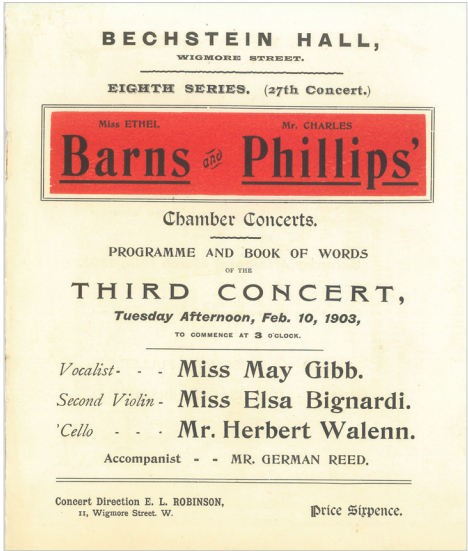
Samuel Coleridge-Taylor

Wigmore Hall's 2022/23 Season sees two of these names return to the stage as composers in focus, celebrating their repertoire and also the connection they had with the Hall during its earliest years. But while Samuel Coleridge-Taylor and Ferruccio Busoni – both composers, pianists and conductors – appeared here during the same time period, the reality of their experiences as composer-performers could not be more different from one another.

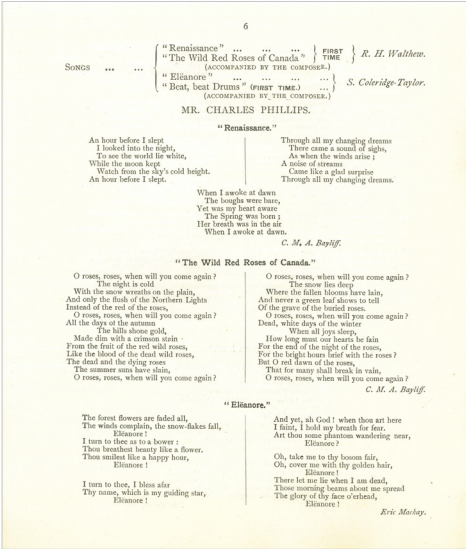
Busoni's appearances at the Hall number at least 33, almost without exception solo recitals in which he performed works by Liszt, Schubert, Beethoven, Chopin and other bastions of the piano repertoire as well as his own compositions and transcriptions. Records show Coleridge-Taylor taking part in only nine concerts at the then Bechstein Hall – and if you didn't know he was there, in looking at the programmes for those concerts you might never spot him.

Born in 1875 in Holborn to an English mother and a Sierra Leonean father, Coleridge-Taylor grew up in Croydon, living with his mother's musical family. His grandfather began teaching him the violin, going on to pay for professional lessons when it became obvious that young Coleridge – as they called him – had talent. Enrolling at the Royal College of Music when he was 15, he soon discovered a love for composing, studying under Stanford and with his first pieces published before he turned 18.

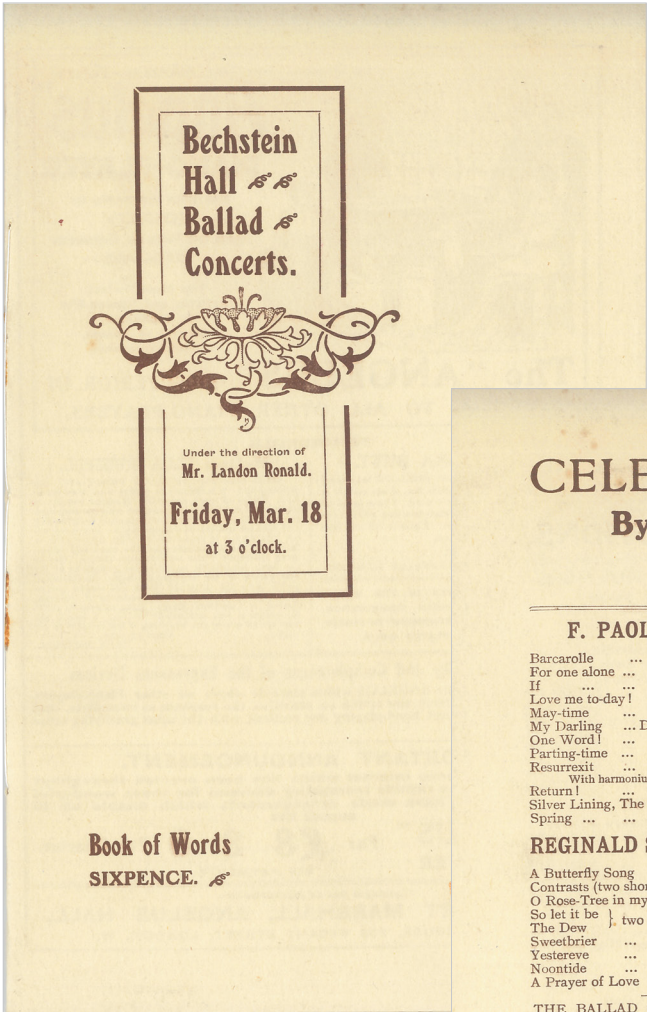
Although by the early 1900s he was rapidly building a reputation as a composer of larger-scale orchestral and choral music, with the enthusiastic support of Elgar and having had an overnight success with *Hiawatha's Wedding Feast*, since these works were too large for an intimate chamber venue like the Hall it was chiefly as a composer of song that Coleridge-Taylor was known here during his lifetime. Every one of those nine concerts saw him take to the stage to



Front cover of Barns-Phillips concert programme from 10 February 1903



Coleridge-Taylor's second Wigmore Hall appearance



Front and back of Bechstein Hall Ballad Concert programme from 18 March 1904; a publisher's advert on the back lists some of Coleridge-Taylor's works for sale

CELEBRATED SONGS

By the Best Composers.

Price each 2/- net.

F. PAOLO TOSTI.

Barcarolle ... D flat, E flat, F, G
For one alone ... B flat, C, E flat
If ... F, A flat, B flat
Love me to-day! ... C, E flat, F
May-time ... E flat, F, G, A flat
My Darling ... D flat, E flat, F, G flat
One Word! ... E flat, F, G
Parting-time ... B flat, C, E flat
Resurrexit ... D, E, F, G
With harmonium or organ *ad lib.*
Return! ... C, E flat, F
Silver Lining, The ... A flat, B flat, C
Spring ... F, A flat, B flat, C

REGINALD SOMERVILLE

A Butterfly Song ... G, B flat
Contrasts (two short songs) ... F, G
O Rose-Tree in my Garden! ... G, B flat
So let it be } two short songs, two keys
The Dew ... D, E, F
Sweetdrier ... C, E flat
Yestereve ... G, B flat, C
Noontide ... C, E flat
A Prayer of Love ... C, E flat

THE BALLAD OF THYRA LEE.

DRAMATIC SCENA.

The Poem by Harold Boulton.

The Music by Reginald Somerville.

Produced by Mr. Ffrangcon-Davies
at the London Philharmonic Concert
on May 28th, 1903.
Price 3s. net.

FRANCES ALLITSEN.

Be my Star ... D, F
Bygones ... D, F
Hymn of Trust ... E flat, F, G

C. CHAMINADE.

See another part of Programme.

HERBERT BUNNING.

A Pearl ... E flat, F, G
Roseen Dhu ... E flat, F, G
A Token ... B flat, C, D
So sweet a Rose } two short songs,
April Laughter } three keys
The Drummer ... F, G

A.L.

Celia (*Avis à la Bergère*)
F minor, G minor, A minor
Charming Marie (*Mädchenlust*)
B flat, C, D
Come, sweet morning (*Viens Aurore*)
D, E, G
Fair Maiden (*Ma Mie*) ... B flat, C
Forsake me not! (*Ah! non lasciarmi no*)
D flat, E flat
Fortunio (*Chanson de Fortunio*)
A flat, B flat, C
Griselidis (*Belle Grisélidis*)
A flat, B flat
In Cupid's Garden ... B flat, C
Love me little, love me long ... B flat, C
Midnight Wind, The ... D flat, E flat
Shepherdess ... B flat, C, D
Shepherd's Lament, The (*Plainte du Berger*)
E minor, G minor
Take, oh take those lips away ... D, E
Tell it not! (*Ne le dis pas!*) ... G, A
There's no spring but you (*Le Printemps c'est toi*) ... D, F
Valentine's Day ... C, D
Veneziana (*Serenata Veneziana*) ... F, G, A
When Myra sings ... E flat, F
Yea & Nay (*Ni jamais, ni toujours*) ... F, G, A
You ... F, A flat
Album of Six Songs (two keys), Net 3s.

S. COLERIDGE-TAYLOR.

The Easter Morn ... F, A flat, B flat
Sleep, sleep, O King (Minstrel's Song
from *Herod*) ... A flat, C

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THE SCORE, 2022 SUMMER ISSUE

accompany one or two of his own songs – and then leave again, the position of accompanist either taken up by another song composer doing the same thing, or by the concert's more general overall pianist.

For his first appearance, on 8 March 1903, he also accompanied a fellow pioneering composer-performer, violinist Ethel Barns, in the première of his *Negro Fantasias*. He remained on stage while Barns's husband Charles Phillips sang an extract from *Hiawatha*, but the rest of the concert's accompaniments were played by German Reed. The same held true for his second turn on the Hall's platform, also a concert by Barns and Phillips in which Barns gave the London première of his 2 *Noveletten* and Phillips sang 'Elëanore' and 'Beat, beat drums'. German Reed and RH Walthew (another song composer) did the rest.

From what we know of Coleridge-Taylor and the reports of his sometimes painful shyness at appearing in public, this perhaps was ideal. But it was also extremely common at the time – programmes for any concerts during this period featuring songs by contemporary British composers were likely to contain the words 'accompanied by the composer' or 'the composer at the piano' if said composer happened to be available. Even over the course of his few appearances, Coleridge-Taylor shared a stage with Landon Ronald, Reginald Somerville, Greville Cooke and Josef Holbrooke and, like them, was never featured on the main bill of, or as part of the advertising for, any of these concerts.

Busoni, on the other hand, though he was only a few years older than Coleridge-Taylor, came to the then Bechstein Hall under very different circumstances. A child prodigy, he had been performing as a concert pianist from the age of seven, and by the turn of the century had already met and impressed Liszt, Brahms and Sibelius,

taken up three teaching positions across Europe and America and embarked on international concert tours. His life as a composer had also begun at the same young age, with a concerto, folksong settings, early piano works, sketches for an opera and more under his belt by the time he made the first of his famous Bach transcriptions in 1889.

Evidently ambivalent about his early start as a performer, Busoni said 'I never had a childhood'; however, his rise to international fame over the final decades of the 19th Century did mean that when the newly-built Bechstein Hall held its inaugural concert on 31 May 1901, he was the artist invited to open the show – at least, after Helen Trust had sung *God Save the King*. So Busoni, playing Beethoven's Piano Sonata No. 30 in E Op. 109, became the first solo pianist to play a note on our stage, in the same concert also performing Brahms's *Paganini Variations* and the Bach Violin Sonata No. 5 in F minor BWV1018 with the great Eugène Ysaÿe.

This auspicious start was followed by solo recitals at the Hall every year from 1902-1909, in 1913 and for three years after the end of the First World War. When he played his own works, which he only sometimes did, it was most often his transcriptions of other composers – Bach, Liszt, Brahms, Mozart, Paganini and Beethoven among them – although in March 1908 he played his own Violin Sonata No. 2 with Italian violinist Arrigo Serato. In the 1920s, he gave performances of some of his own solo piano works: Sonatinas Nos. 3, 4 and 6 in 1920, the Toccata in 1921 and in 1922 the première of his 3 *Albumblätter*.

His final appearance at Wigmore Hall was on 18 February 1922, in a concert entirely of his own compositions, performed by the composer and his pupil Egon Petri and all marked as English premières. Earlier in his career, he had complained

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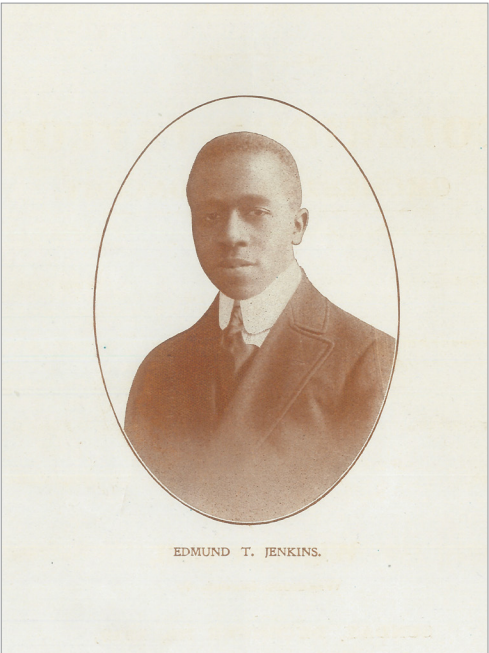
FROM THE ARCHIVE

that being so successful a concert pianist often left him less time than he'd like in which to focus on composing; by the end of his time here at the Hall, it seems that he had found a way to reconcile both sides of his work.

Busoni died in 1924; Coleridge-Taylor, aged only 37, in 1912. Over the course of Coleridge-Taylor's appearances at the Hall, he accompanied performances of his songs 'The Easter Morn', 'The Shoshone's adieu', 'A vision', 'Sweet Evenings come and go', 'Once only', 'She rested by the broken brook', 'Her love', 'A lovely little dream', 'An African love song' from *7 African romances* and a prospective untitled song cycle, most of the individual songs of which were eventually reworked and published separately after his death.

There's a poignancy to these traces, only visible if you know where to look, of a composer whose output was wide-ranging both artistically and thematically but who for a long time lay mostly neglected in the shadow of his one most famous piece. Though many of these songs were hugely popular among singers at the Hall in the early 20th Century, both before and after his death, it's taken until now for most of them to begin to be returned to the modern canon. His chamber music suffered even more obscurity here, though frequent recital partners Albert Sammons and William Murdoch did play his Violin Sonata in D minor more than once in the late 1910s.

In some ways, the most significant concerts at the Hall featuring his music took place after his death. In 1919, Black conductor and composer Edmund T Jenkins put on an orchestral concert of Coleridge-Taylor's music (and one piece of his own). This unprecedented evening included performances of *Symphonic Variations on an African Air* Op. 63, *Scenes from an Imaginary Ballet* from *Forest of Wild Thyme* Op. 74, the Violin Concerto in G minor Op. 80, *Ethiopia Saluting the Colours*



Edmund T Jenkins, who conducted the Coleridge-Taylor orchestral concert on 7 December 1919

WIGMORE HALL,
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May 31st, 1924
At 8.15 p.m.

J. FRANCIS
MORÉS
Song Recital

Assisted by
EVELYN DOVE
and
**THE EMBASSY
SALON ORCHESTRA**
under the direction of
Mr. L. RUBINSTEIN

At the Piano { **EDWIN WAREHAM**
BERNARD CROOKE
ONE SHILLING.

J Francis Morés, Evelyn Dove and the Embassy Salon Orchestra from 1924



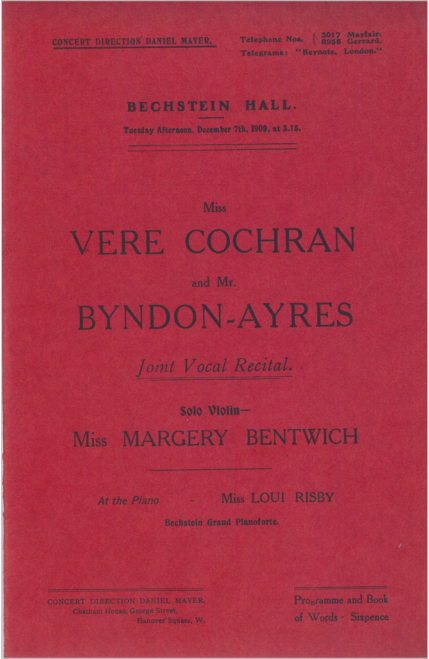
To dear Wigmore Hall
18 years later Ferruccio Busoni
1919.

'To dear Wigmore Hall, 18 years later': our signed portrait of Busoni from 1919

Op. 51 and *The Clown and Columbine*, a piece for violin, cello, piano and narrator performed by Coleridge-Taylor’s daughter Avril (listed as Gwendolen, her birth name). The programme also included explanatory notes, a real rarity at that time, another indication of how seriously Jenkins hoped audiences would take this music.

His orchestral works continued to make sporadic appearances through the early 20th Century, though it was still his songs that remained far more popular. On 31 May 1924, both formed part of a concert by African American singers J Francis Morés and Evelyn Dove with the Embassy Salon Orchestra, who followed 11 pieces by Coleridge-Taylor with arrangements of Spirituals by J Rosamond Johnson and Harry Burleigh. And in 1934, Avril Coleridge-Taylor brought the Coleridge-Taylor Orchestra to the Hall, where she conducted two pieces of her father’s music.

The composer focus concerts in the 2022/23 Season will not only reflect the growing global appreciation and rediscovery of the music of both Coleridge-Taylor and Busoni, but will show the diversity and breadth of their compositions – including some which never found a place on our stage during their lifetimes. But shining a spotlight on their respective connections to the Hall and their history here can also highlight the widely differing experiences of composer-performers in those first decades of the 20th Century – and illuminate anew the beginnings of Wigmore Hall.



Lives in the Balance

Charlotte Bray's first string quartet and Caroline Burraway's latest art installation, *Ungrievable Lives*, bring tough questions about the plight of refugee children to Wigmore Hall this autumn. They talk to Andrew Stewart about their collaboration and how art can open hearts to unimaginable human suffering.

Rolling television news, harrowing social media posts and relentless reports of lives uprooted by war can desensitise even the kindest of souls. Try as we might, compassion fatigue is hard to avoid. It takes something particular to penetrate the mind's natural defences against the everyday media menu of overwhelming horror. An image of a child refugee's lifeless body or an interview with the father of a baby killed by a Russian missile

in Ukraine hold the power to break through, to help us share the suffering and recognise the individuals directly affected by it as individuals, not statistics.

Composer Charlotte Bray and artist Caroline Burraway have channelled unconditional compassion into *Ungrievable Lives*. Their powerful new work, a collaborative response to the global

migration crisis, juxtaposes the emotive sounds of Charlotte's first string quartet with Caroline's haunting sequence of children's dresses, artefacts crafted from lifejackets used by refugees risking all to find safety in Europe. Charlotte's score, first performed in Hamburg by the Castalian String Quartet in April, was co-commissioned by Elbphilharmonie Hamburg, Wigmore Hall, the Kuhmo Chamber Music Festival and the Santa Fe Chamber Music Festival. The Castalians are set to give its UK premiere at Wigmore Hall on Friday 21 October 2022 in company with Britten's First String Quartet and Sibelius's elegiac 'Voces intimae'.

Ungrievable Lives lends its name to a set of 13 miniature movements for string quartet and an installation comprising the same number of children's dresses. The latter are made from material that Caroline Burraway retrieved from the mountainous 'Lifejacket Graveyard' on the Greek

island of Lesbos, colourful objects discarded by tens of thousands of refugees from Syria's civil war after crossing the Aegean. Each dress, suspended above sand from the hooks of old weighing scales, represents a million of the world's estimated 13 million child refugees. Caroline's work will be displayed at Wigmore Hall in the Bechstein Room on Friday 21 October 2022 from 6.00pm.

'The scales, an ancient symbol of justice, signify the weighing of the body and soul', she notes. Their presence poses a tough moral question: 'What's the differential value of a Western life compared to the value of the life of the refugee, arriving at the border of the Western world?' The installation's sand piles, meanwhile, stand for Europe's physical and political borders and for the borders of language, culture, money and class that so often obscure and obstruct the genuine interdependence shared by people from all nations. *Ungrievable Lives*, in its musical and



Ungrievable Lives

visual forms, confronts European attitudes to refugees and the fear that divide 'us' from 'them'.

Raising memorials to the unnamed dead has been a central theme of Caroline Burraway's art since the escalation of Europe's migrant crisis in the summer of 2015. A mutual friend, cellist Guy Johnston, introduced her to Charlotte Bray while he was working on the composer's cello concerto for the 2016 BBC Proms, *Falling in the Fire*, a visceral response to the destruction of Palmyra's ancient city by ISIS and the humanitarian crisis in Syria.

'I love working collaboratively,' says Charlotte. 'But often it's difficult to make everything come together. Caroline and I were both working on our own projects. We met online and talked about a possible collaboration but weren't sure how it might happen. I felt a strong connection to what she was doing around the migrant crisis. Her art stayed at the forefront of my mind and came to me when I was asked to write this string quartet. I think the piece might have been about something totally different without the imagery of her children's dresses. From my perspective, it's an abstract composition. But it's definitely based on the perilous journeys that migrants are making every day.'

Caroline, an alumna of Camberwell College of Arts and Central St Martins, has worked closely over the last two decades with the displaced and marginalised. Her art gives direct expression to their stories and invites the viewer to connect with the human feelings and emotions they contain. 'Music adds another layer of meaning and a way of making things more immersive', she observes. 'I'm always thinking of the job of creating dialogue around socio-political issues and of how people engage with my work. Today's audience really responds to immersive installations, which can help start that conversation.'

Each movement of Charlotte's string quartet reflects a state of mind conditioned by one of Caroline's dresses. The emotions they convey range from anger and anxiety to playfulness and nervous exhaustion. The compositional process, she recalls, involved intense focus on one movement for several days followed by a much-needed break. 'When I'm working on something that has this kind of weight behind it, of course it affects me. It was all-absorbing but being able to focus on one miniature at a time made it easier.'

Art, concludes Caroline, helps people to look at things they might otherwise turn away from. 'That's its power. *Ungrievable Lives* is about communicating some understanding, however tiny, of how these refugees lived and died. The work is done with the best of intentions. But it's for people who see and hear it to make up their own minds on what it means.'

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Ungrievable Lives, with support from the UNHCR, will migrate from Wigmore Hall over the coming season to reach Vienna's Konzerthaus, Kuhmo on Finland's eastern border and Santa Fe in New Mexico. It also travels to Oxford University's Faculty of Music next March.



Ungrievable Lives

‘That’s its power. *Ungrievable Lives* is about communicating some understanding, however tiny, of how these refugees lived and died. The work is done with the best of intentions. But it’s for people who see and hear it to make up their own minds on what it means.’

Odyssey, a creative song writing project at Weald Rise Primary School

This academic year, Wigmore Hall’s Learning department has been busy getting back to in-person work in our Partner Schools. We are delighted to share a particular highlight with you...

Workshop leader Aga Serugo-Lugo
© Miles Umney



© Miles Umney



As part of our Partner School Programme we collaborate with teachers at Weald Rise Primary School and Music Education Hub staff at Harrow Music Service to design and deliver a bespoke programme of work at Weald Rise, and opportunities for other Harrow schools who otherwise might not engage with cultural offers in central London.

Following an application and interview process after which we agreed shared aims and aspirations for this long-term partnership, we started working with Weald Rise in 2018 and have since worked to embed music across its curriculum, using creative music making to enhance and enrich children’s learning, and ensure quality music experiences and training are taking place throughout the school. The partnership has continued throughout the pandemic, and we’ve been working with the

school to support and deliver activity within COVID-19 restrictions.

Odyssey was a whole school project, designed with an aim for every pupil to have the opportunity to be involved in song writing, and to take part in something joyous and exciting, after two years of interrupted education. Across 21 workshops, each class from years 1 to 6 worked with music leader Aga Serugo-Lugo, percussionist Beth Higham-Edwards and Wigmore Hall Trainee Music Leader Inês Delgado to write songs inspired by their school topics, from places, colours and rivers to Queen Elizabeth and Ancient Egyptians. The children performed their songs to other classes and the performances were captured on camera to share with the school community more widely.



© Miles Umney

‘When I looked at them today, seeing them on stage, owning it, that was just brilliant, and that for me was the highlight of the whole project, seeing them maturing, enjoying it and loving it.’

8. Is there anything else you want to tell us about the project?

*It was magnificent and Fabulous
the best bit was meeting you! Thank You.*

The project originally started in January 2020 and abruptly stopped in March 2020 when we entered into the first lockdown. The start of the project left such an impression, that we knew when we were able to safely return to the school, this project would be a priority. We were finally able to restart the work, two years later. It was fantastic to return to the school where the staff and pupils who had been there two years prior clearly remembered the workshop team, and immediately took to the song writing process again.

Odyssey was an important celebration of the work we have been doing at Weald Rise and required collaboration and trust from teachers who were able to help with the song writing process outside of the workshops. It gave the children an opportunity to work together collaboratively, to explore musical creativity and to take part in something completely different.

Mrs El-Harras, Year 1 Teacher:

'The confidence in the kids – we have a lot of children in our year group who basically haven't been in school regularly because nursery and reception, they kind of missed that. So coming back to year 1, a full year was a lot for them to take on and a lot of them were struggling with speaking out and sharing ideas and all that stuff. For them to be part of a workshop that's fun and interactive and they know that whatever idea they give us they are going to go with it and that's great, they'll

know that there's no boundaries in terms of what you can do with it - that boosted their confidence big time. When I looked at them today, seeing them on stage, owning it, that was just brilliant, and that for me was the highlight of the whole project, seeing them maturing, enjoying it and loving it.

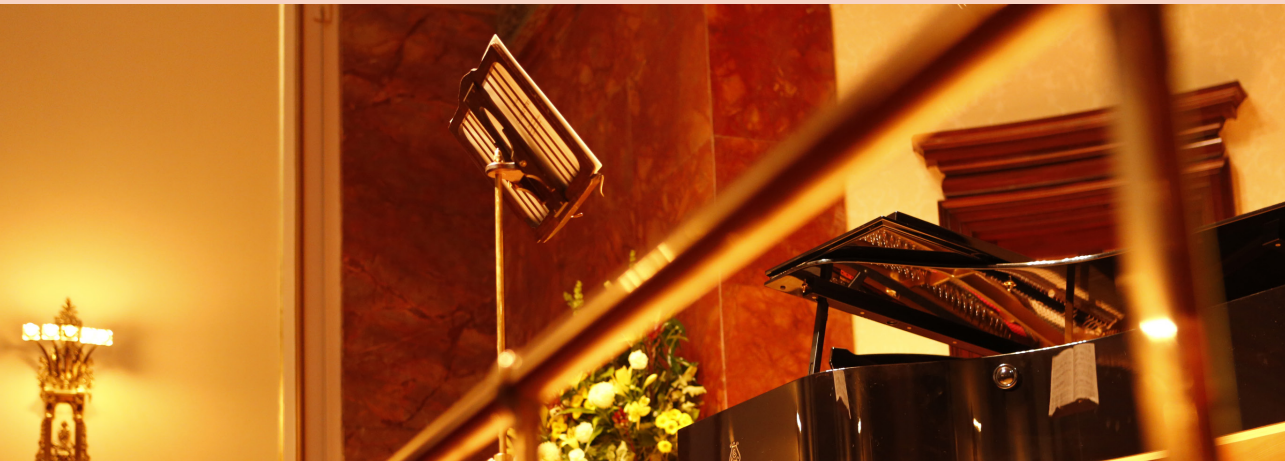
I didn't know Wigmore Hall before starting with you, and I have to say, I don't want Wigmore Hall out of my life now! I watched the live concerts through lockdown and that was really helpful.

I want to include music in my lessons, it doesn't matter if it's English, Science, to see the children share their learning so confidently musically, singing it, performing it and actually retaining information, I want to incorporate that.'

Mrs Agbaniyaka, Head Teacher:

'Our teaching staff are more creative and inspired to do things not attempted before so in assemblies it is now common practice for teachers to write their own songs and use them to support the curriculum. Staff and pupils have been exposed to a wide range of musical instruments and performances and are considerably more musically confident as a direct consequence of the training and collaborative work undertaken with Wigmore Hall.'

The Wigmore Ensemble



© Benjamin Ealovega

A community of supporters at the heart of our recovery.

It is fair to say that much has changed over the past two years. We have all faced unprecedented challenges and Wigmore Hall has navigated this difficult period in large part thanks to the steadfast support of our audience. This next season is a significant test in many ways: average capacity and Box Office sales are still considerably lower than pre-pandemic, although picking up slowly. We recognise that rebuilding our audiences will take time and effort over the next two to three years at the very least. Our priority is to uphold our commitment to artists and ensure the scope of the programme is not compromised.

Underpinning our efforts is the encouragement and generosity of the Wigmore Ensemble – a group of supporters founded specifically to help with our recovery in the years ahead.

Thanks to 148 generous Wigmore Ensemble donors we have raised an additional £210,000 so far this season to help meet our increased funding needs and ensure the health and vitality of the music making you see on our stage. The Ensemble represents the coming together of generous members of our audience who believe in and wish to invest in the work that we do here. We are hopeful that as this group grows, we will be able to raise up to £250,000 a year for artistic programming; a significant contribution which would underpin more than 40 concerts each season.

Your donations are vital, and we are grateful to all those who have joined so far :

Mrs Julia Alexander
A J Alston and Mary Foster
N J Amor
David and Valerie Barnes
Geoffrey Barnett
Ruth Bearne
Ann Beaton
Alan Bell-Berry
Nicholas Berwin
Mrs Arline Blass
Lorna and Christopher Bown
Michael Brind
Edwina Brown
Gwen and Stanley Burnton
Clive Butler
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Harvey Chalmers
Nicola Coldstream
Roger Coupe
Liz Cratchley OBE
Alan Cross
Peggy Czyzak-Dannenbaum
Rosalind Daukes
Timothy Daunt
Morny and Ian Hay Davison
Pauline Del Mar
Richard Dorment CBE
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Kate Dugdale
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John Middleton
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Daryl and Diane Miller
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Ivan and Mary Moseley
John Nickson and Simon Rew
In memory of Evelyn Osterweil
Geraldine Overill
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Marina Vaizey
Susan Ward
Emma Whitaker
David Evan Williams
Alistair and Barbara Wilson
Richard Wintour
Linde and John Wotton
Amalas Wolfsdorf
Elizabeth Wright
Grace Yu
and several anonymous donors

Listing correct as of June 2022

To be part of the Wigmore Ensemble we are asking for a suggested minimum annual donation of £1,200 (or £100 per month).

For more information, please visit:
wigmore-hall.org.uk/support-us/the-wigmore-ensemble
or call us in the Friends Office on 020 7258 8230.
We would be delighted to hear from you.





Christopher Jonas 2022

‘The stage lighting is a treat for someone used to making the best of typical British flat light. One excellent angle is into the lights, highlighting the artist in a halo effect.’

THE SCORE, 2022 SUMMER ISSUE

Q&A with Christopher Jonas

In September 2022, a 100-photograph exhibition showcasing the work of Christopher Jonas CBE will fill the walls of Wigmore Hall. These images capture the unseen moments of daily life at the Hall and give audience members a glimpse into rehearsals, livestreaming and disappearing pianos...

Each photograph is an individual work of art. How do you go about constructing each piece? Is the composition something you focus on whilst taking the photo, or is that work done at the editing stage once you see what you've captured?

I have a clearly defined framework within which I shoot. All images are square (to focus the eye on the principal point without diffusion), all taken with a fixed length, 50mm lens (low telephoto effect that represents life size) and, despite the informality of the shoot, emphasise focus and depth of field. The design of the image comes to me as I watch the subject in my viewfinder. I will stand for some minutes to get exactly the right expression or stance. This gives time to scan the background and position the subject accordingly. I do all the processing myself, and in taking the edges off to achieve a square image, can move the subject within my square if necessary.

Do you have ideas in mind ahead of each visit that you're trying to execute? How have you managed to achieve such variety in your work, given so many of the photographs are taken on the same stage?

My documentary work is really applied street photography. The trick there is that you never know what will happen next. You go out with a totally open mind, ready to react to events as they unfold.

Similarly at Wigmore Hall, I have no idea what I shall find; I construct each scene as I see it. The difference with this project, of course, is that the background is always the same. And the stage always 8m x 5m! So I move angles a lot, something that often demands photographing on the stage, among the artists. The stage lighting is a treat for someone used to making the best of typical British flat light. One excellent angle is into the lights, highlighting the artist in a halo effect. This has the added attraction of changing the background, often to something approaching black.

Many of the photos you've captured are very intimate. How did you manage to achieve this? Did you find artists behaved differently the minute you took out your camera?

I rarely stand closer than 3 metres. The benefit of the 50mm lens is that I don't need to be in their

way. I find the position I want and then stand very still for the length of the shoot. It's not long before the subject(s) forget I am there. My camera is quiet. They get on with their work and I get on with mine, as though in two separate bubbles.

About 70% of your work is in black and white. Do you have a particular reason for photographing in colour, and do you choose this at the time or in production?

My insistence on square images is to focus the viewer onto the key element of the picture. The same is true with monochrome over colour. My work is in black and white unless colour is part of the story. Unless you are very careful, a colour image will contain distracting colours somewhere, so part of the viewer's concentration is diluted. In black and white there is no distraction in getting the viewer's eye where I aim to have it.

‘It’s not long before the subject(s) forget I am there. My camera is quiet. They get on with their work and I get on with mine, as though in two separate bubbles.’



—
There will be an exclusive viewing for Friends of Wigmore Hall on Friday 2 September 2022.

Please see page 36 for full details.

Wigmore Competitions

After the disappointing postponement of both Competitions in 2021 due to the pandemic, it was wonderful to welcome quartets and audiences alike to the Wigmore Hall International String Quartet Competition at the beginning of April this year.

Leonkoro Quartet with John Gilhooly
© Benjamin Ealovega



Eight quartets from Australia, the USA, South Korea and Europe took part in this 15th edition of the Competition, performing Mozart, Bartók, Janáček, Ligeti, Haydn, Sally Beamish, Debussy, Mendelssohn, Dvořák, Schumann and Beethoven at the Guildhall School of Music & Drama and at Wigmore Hall. Two quartets had to pull out at the last minute, due to personnel issues and COVID-19 travel restrictions, but the eight remaining quartets were all delighted to be participating, and the standard was very high.

First Prize, The Harry M Weinrebe Prize, was won by the Leonkoro Quartet from Germany; the Quartet also won all the repertoire prizes and was awarded many prestigious professional development prizes which it will take up over the next 18 months to two years. The Quartet's next appearance at Wigmore Hall will be at a Sunday morning concert on Sunday 8 October 2023 at 11.30am, which marks the start of its Winner's Tour of the UK. The Jury awarded Second Prize to the Adelphi Quartet and Third Prize to the Affinity Quartet.

We are grateful to the Dorset Foundation for funding the First Prize in memory of Harry M Weinrebe and for their grant towards core costs for the last three Competitions. We would also like to acknowledge the immense contribution given by the late Alan Bradley to underpin this and future Competitions. And we remain enormously grateful to our Competition Ambassadors for their ongoing and unstinting support.

We are delighted that the headline sponsors of the 2022 and 2024 Wigmore Hall International Song Competitions will be William and Judith Bollinger, with whom Wigmore Hall has a long and collaborative relationship. The Competition's previous sponsor, Independent Opera at Sadlers Wells, was founded by the Bollingers and opera director Alessandro Talevi in 2005 to support

outstanding young artists in every discipline of opera. Independent Opera's relationship with Wigmore Hall dates from 2009 when its first Wigmore Hall/Independent Opera Voice Fellowship was awarded to bass Matthew Rose, selected from participants in that year's Song Competition.

Subsequent Wigmore Hall/Independent Opera Voice Fellowships were awarded to Gaëlle Arquez, Clara Mouriz, Dominik Köninger, Anna Huntley, James Newby and Peter Kellner. After 15 years of generously supporting the arts - for which they were recognized as 2016 Philanthropists of the Year by the International Opera Awards - William and Judith Bollinger made the decision to close Independent Opera at the end of 2020 - so we are very pleased that this new sponsorship will enable them to continue their support for new and rising talent.

162 young singers and pianists applied for this year's Competition - 64 sopranos, 33 mezzo-sopranos, 1 contralto, 1 countertenor, 22 tenors, 29 baritones, 9 bass-baritones and 3 basses. Almost 50 nationalities were represented within the applications. Each applicant was required to submit an audio recording of a Schubert Lied, a song in English by a British composer and a song in French. Our distinguished selection panel, Richard Jackson, Simon Lepper and Joy Mammen, listened 'blind' to the submitted recordings over three days in May and selected just 25 duos to progress to the Preliminary Round in September 2022.

For the full list of competitors visit:
wigmore-hall.org.uk/2022-Song-Comp.



Claron McFadden © Erik de Jong

Between 3–7 September this year, the shortlisted singers will compete in front of Wigmore Hall audiences and receive coaching and feedback from Jury members. The Competition culminates in the Final on Wednesday 7 September 2022, followed by a prize-giving ceremony at which the overall winner receives £10,000. A Pianist's Prize of £5,000 is also awarded, as well as the Jean Meikle Prize for a Duo, the Richard Tauber Prize for the best interpretation of Schubert Lieder, the Vaughan Williams Song Prize for the best interpretation of songs in English by a British composer, and the Britten Pears Young Artist Programme Prize.

The Competition will be adjudicated by a panel of distinguished jurors chaired by John Gilhooly CBE, including baritone Olaf Bär, pianist Graham Johnson OBE, sopranos Roberta Alexander, Dame Felicity Lott and Claron McFadden, and mezzo-soprano Bernarda Fink. They will be joined by Hugh Canning (Classical and Opera Critic of *The Sunday Times*), David Jackson (Artistic Director of BBC Cardiff Singer of the World) and Asadour Santourian (Vice-President of Tanglewood



Roberta Alexander © Swinkels van Hees

Music Center and Learning, Boston Symphony Orchestra).

Mikhail Timoshenko (winner in 2019) is a 2021/22 season artist at the Opéra National de Paris and Harriet Burns (Second Prize winner in the same year) has a flourishing operatic and recital career. Beth Taylor, Third Prize winner in 2019, made her role debuts this season as Erda in *Das Rheingold* and as Erste Norn in *Götterdämmerung* at the Deutsche Oper Berlin. Of our other recent winners, Julien van Mellaerts (2017) went on to win the Maureen Forrester Prize and the German Lied Award at the 2018 Concours Musical International de Montréal and Milan Siljanov (2015) is currently an ensemble member of the Bavarian State Opera in Munich.

Our Pianist's Prize winners are also making headway: Michael Pandya, winner in 2019, is currently a pianist at the Bayerische Staatsoper, and Ian Tindale (2017) has been engaged as one of this year's official pianists for the International Vocal Competition 's-Hertogenbosch in Eindhoven.



John Gilhooly with Mikhail Timoshenko prizegiving 2019 © Benjamin Ealovega

Events for Friends

FRI 2 SEP 2022, 10.30AM

Wigmore Hall: Portraying Our People

Ahead of opening our doors to the public for the 2022/23 Season, we are delighted to invite the Friends of Wigmore Hall to an exclusive private viewing of a new exhibition, *Wigmore Hall: Portraying Our People*.

The 100-photograph exhibition, showcasing the work of photographer Christopher Jonas CBE, captures the unseen moments of daily life at Wigmore Hall. Split across the foyer and our two reception rooms downstairs, we hope you can join us to experience the exhibition before the new season begins.

Free to Friends of Wigmore Hall

Bookable drop-in time slots as follows:

10.30AM – 12.30PM
12.30PM – 2.30PM



© Christopher Jonas

WED 28 SEP 2022, 1.00PM

An exploration of Wigmore Hall's Britten Plus Series

In anticipation of Wigmore Hall's 2022/23 Britten Plus Series, which sets the works of this leading British composer with his contemporary descendants, violist, composer, editor and Royal College of Music professor Simon Rowland-Jones delves into the inner workings of Britten's Quartets. This insightful talk will feature live extracts performed by the young Medea String Quartet, formed of recent and current Royal College of Music students.

£15



Benjamin Britten © Clive Strutt

WED 30 NOV 2022, 11.00AM

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 next season's composer focusses, 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



Composer-performer Rebecca Clarke in a concert of her own compositions, 1925

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.

Wigmore Society: A lasting gift to the Wigmore Hall Trust



Miloš Karadaglić © Benjamin Ealovega

Join a vital community of supporters with a legacy gift to Wigmore Hall – every contribution when it is eventually realised will benefit artists and audiences for generations to come.

The Wigmore Society allows us to recognise individuals in our audience who have thoughtfully let us know that they have included a gift to Wigmore Hall in their Will.

For further information or a conversation in confidence, please contact
John Gilhooly, Director on 020 7258 8266
or Marie-Hélène Osterweil, Director of Development on
020 7258 8220 | mhosterweil@wigmore-hall.org.uk

The Wigmore Hall Trust | Registered Charity Number 1024838
wigmore-hall.org.uk/legacy

Wigmore Hall News

Canopy Refurbishment

Many regular visitors to the Hall will have already noticed that our beloved entrance canopy was removed in June for essential maintenance. This beautiful and historic part of the building is being given a much-needed full refurbishment ahead of Wigmore Hall's 2022/23 Season. It will return during the summer so that on-site works can be completed, including new external lighting and repairs to the doorway mosaic tilework.



August 2022 Broadcasts

The Hall will be closed for maintenance as usual during August, but we will be rebroadcasting a selection of live streamed concerts on our website throughout the month. We are conscious that not everyone has had the time to see everything that was broadcast during the past two years, and there are some wonderful concerts to catch up on or watch again. The August streams will include performances from Ian Bostridge, Imogen Cooper, Vox Luminis, Miklós Perényi, the Nash Ensemble and many others.



Recent changes to the Congestion Charge

We are pleased that the operating times of the Congestion Charge have been reduced following the pandemic, but we remain conscious that the weekend hours are still very difficult for some of our audience members. We are talking to our contacts in Westminster City Council about this in the hope that the timings can be adjusted again in due course. The current operating hours for the Congestion Charge are: 07:00-18:00 Monday-Friday and 12:00-18:00 Sat-Sun and Bank Holidays (no charge between Christmas Day and New Years Day Bank Holiday, inclusive).

DIRECTOR

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

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