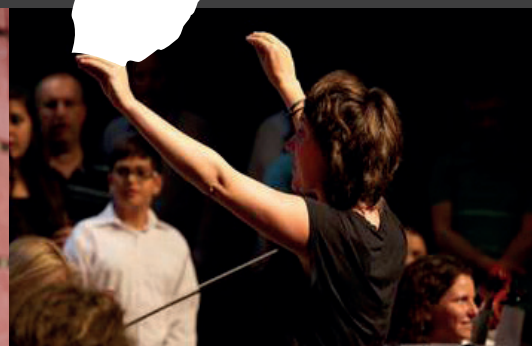


**Key Stage 2 Schools Concert  
Wigmore Hall  
10 February 2016 11.00am**

# Song Explorers



**With Marcus Farnsworth, baritone  
James Baillieu, piano  
and presenter, Jessie Maryon Davies**



Supported using public funding by  
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**Wigmore Hall's Schools Programme is  
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# About the concert

**Song Explorers is a one-hour interactive concert for Key Stage 2 students and their teachers. The concert will be performed by Marcus Farnsworth and James Baillieu and presented by Jessie Maryon Davies who will introduce each piece of music and lead the audience in some musical activities.**

**This pack contains some background information about the songs we'll be exploring in the concert alongside some suggested activities. You might like to use the pack to prepare your class for their visit to Wigmore Hall or you might like to use it as a follow-up activity afterwards. Feel free to use it as you choose.**

The programme will include a range of songs including:

- *Erlkönig* by Schubert
- *La Paon (Peacock)* from *Histoires Naturelles* by Ravel
- *The Vagabond* from *Songs of Travel* by Vaughan Williams

# About the piano

**The piano is used in many styles of music from pop to classical to jazz. When the piano keys are pressed they cause a hammer to strike a string inside the piano that vibrates and makes a sound.**

The piano is generally called a keyboard instrument and the first keyboard instrument created was the organ in the 3rd century. Around the year 1700 an Italian harpsichord maker invented the piano. The name piano comes from the Italian word pianoforte which means 'loud and soft'. This is because you could now control the volume of notes when playing the keys which you could not do on older keyboard instruments.

In a grand piano (like the one James is playing) the strings and the main frame of the piano sit horizontally. It has 88 keys, 230 strings and 3 pedals, and as you will see it takes up a lot of space!

**Puzzle: Where does this piano go when it's not onstage? And how does it get there? (You cannot take the piano apart to fit it through the doors.)**

The piano is often used by composers when writing music and its shape has been around since the piano was first invented. It is long on one side for the lower sounding bass strings and gets shorter on the other side for the higher sounding treble strings.

A piano at a concert hall needs to be tuned before every concert (!) and some of the greatest pianos are considered to be ones made by Steinway, like the one James is playing.

# About the voice

**Professional classical singers train for many, many years to develop their singing technique. Singers use their whole body when they sing, not just their voice. They need to think about their posture, their breathing as well as their facial expression and eyes.**

Vocal cords (the larynx) rely on many muscles in the throat and neck area and so they need to be trained accordingly - much like an athlete would train. Similarly, Singers need to warm up before they sing and practise every day. Singers continue to have singing lessons all the way through their career for this reason.

There are six main types of solo classical voice. Ranging from high to low (pitch wise), these are: soprano, mezzo soprano, countertenor, tenor, baritone and bass baritone. Marcus is a baritone which means he has a low voice.

Singers like Marcus sing in various different environments but they are usually performing in a solo role rather than in a chorus or choir. Sometimes they perform song recitals, like the one you will hear at the Wigmore Hall, usually with a pianist accompanying them. More on that below. At other times they will sing with an entire orchestra. This might be in an opera, for example. They are therefore often required to carry their voice above 100 or so instrumentalists which is why they need to train for so long to create such a powerful sound.

They learn how to use their lower abdominal muscles and diaphragm to support their breathing. They learn to relax the muscles in their face and neck and throat so they can make as much space for the sound to resonate in.

## **VOCAL EXERCISE:**

**For example:** try singing the word MA on any note and hold it for four beats. Now try yawning. What happens to the back of your throat or soft palate? Can you feel it lifting up to create more space in your mouth? Now, keep that yawn feel in your mouth but close your lips. Imagine you are still yawning. Make a humming sound and then open your mouth on an AH sound. (It will sound like you are saying MA!). Can you hear the difference in your voice? It should feel more powerful if there is more space in your mouth for the sound to resonate in.

# The song tradition

**The Wigmore Hall is famous for its classical song recitals. It has a very special acoustic which allows the sound to carry to the very back of the hall whilst still being clear and crisp and artists travel from across the world to perform there.**

Singers learn to perform in many different languages. In classical music terms, there are three main types of song. As well as English songs, there are lots of German songs (known as lieder) and French songs (known as mélodies).

Many of these songs exist within song cycles - a collection of complete songs that are usually performed in order as one cycle.

The piano plays a very important musical role in these songs and is not merely an accompaniment. Characters and moods and feelings are portrayed in the piano part and it is often responsible for driving the story and the drama.

# About the music

## INITIAL LISTENING ACTIVITY: the power of music in scene-setting

Listen to the three different piano introductions to these three songs, up until the voice comes in. You might want to repeat the music several times before you move on to the next one.

On three separate pieces of paper, draw what you see when you hear the music. Where does it take you? What is the landscape like? Is anything happening? Is there a particular character involved or is there no one around?

Compare the different responses and return to these as you explore each piece in more detail.

Paon - Listen to the piano introduction (first 37 seconds)  
<https://www.youtube.com/watch?v=1k0x-hSzdCQ>

erlking:  
<https://www.youtube.com/watch?v=JS91p-vmSf0>

Listen to the piano introduction (first 33 seconds)

The vagabond:  
<https://www.youtube.com/watch?v=KckAsNT2pLE>

Listen to the piano introduction and the first verse (up until 50 seconds in)

# About the music

## The Vagabond from Songs of Travel by Vaughan Williams

Songs of Travel is a song cycle composed by the British composer Ralph Vaughan Williams between 1901 and 1904. The words come from the collection of poetry Songs of Travel by the writer Robert Louis Stevenson. There are nine songs in the cycle and The Vagabond is the opening song.

What is a vagabond? This is an old world and is another name for a traveller - someone who roams the countryside and lives off the land.

What do we learn about this vagabond when we read the lyrics?

*Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above,  
And the byway nigh me.  
Bed in the bush with stars to see,  
Bread I dip in the river –  
There's the life for a man like me,  
There's the life for ever.*

*Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I seek not, hope nor love,  
Nor a friend to know me;  
All I seek, the heaven above,  
And the road below me.*

*Or let autumn fall on me  
Where afield I linger,  
Silencing the bird on tree,  
Biting the blue finger.  
White as meal the frosty field –  
Warm the fireside haven –  
Not to autumn will I yield,  
Not to winter even!*



# About the music

What kind of landscape is he in? How do you think he is feeling? What can we learn about him? He is weary yet determined. This is his way of life. Do you think he misses anything?

It's hard to tell from the words alone – which is why song is so powerful in terms of telling a story. The vocal melody and piano part can tell the listener things which the words alone cannot. Vaughan Williams' music helps to bring the words to life and indicate how the vagabond is feeling beyond just his words.

## **How does the piano part evoke movement?**

In the piano part we hear trudging chords throughout which represent him marching through the countryside. They are regular and heavy. In the "Or let autumn fall on me" verse, the accompaniment changes indicating a yearning or sadness that the vagabond might have – perhaps he wants to be by the fireside haven – before the chords kick in again and his strength and resolution return.

## **ACTIVITY: Footsteps music**

### **Movement warm up:**

As a class, walk around the room in any direction. When the teacher claps once you freeze. Another clap means move. Try this without talking and without touching anyone else until you get used to stopping really quickly. Fill the whole space, don't clump together.

Now imagine you are really late for a very important meeting. How do you move now? (Don't bash into anyone!). Continue to freeze with the claps. Now imagine it's a nice, sunny day and you don't have a care in the world. How do you move now? Think of different ways to move. Can you find heavy, trudging steps like the vagabond? Small, tiny, pattering feet like mice? Walk like a queen. Walk on the moon. Perhaps everyone could choose their favourite foot step (once you've tried a few) and then, in two groups, have the chance to observe different steps. What changes about the different steps? Mainly: the tempo (or speed).

# About the music

## **Creating travelling music using classroom percussion:**

Everyone has an instrument, preferably untuned percussion such as wood blocks and drums. If you are using tuned percussion, make sure all the notes are in the same mode so you don't have to be too prescriptive about which notes to play. One simple option would be to choose two notes a fifth apart, for example C and G – which would also help give a marching feel when alternated.

As one group together (*tutti*), find a way of playing regular, Vagabond-esque footsteps on your instrument. The teacher should keep time on their own instrument. Chanting Left, Right, Left, Right would help. Come up with a hand signal for this Vagabond *tutti* section so you can direct the class to return to it during the piece. A clenched fist raised high is effective.

Get into groups of about 4 – 6. Each group is assigned a different footstep. Make them as varied as possible. Each group must come up with their own footstep piece. Think about speed and texture. For example, the strength of the vagabonds trudging feet is made strong by everyone performing it together but, if you are trying to recreate pattering feet, it might make sense to have short bursts of lot of different footsteps happening all at the same time. This will need a clear start or stop signal to keep it focused.

Listen to each group and share comments on how the different footsteps are being conveyed musically. Decide on a structure for the piece – which footstep starts? Do you all start together on the Vagabond theme? Does it return between each group? Do you layer up more than one footstep? How do you transition between sections? How does it end?

# About the music

## La Paon from Les Histoires Naturelles by Ravel

### Who was Ravel?

Maurice Ravel was a French composer living around the same time as Vaughan Williams. He was born in 1875 and died in 1937. He set out to study the piano but he soon found his way into writing music instead. He liked to mix up lots of musical styles which is why he has such a distinctive sound as a composer.

### Les Histoires Naturelles

This is a song cycle made up of five songs and written in 1905, around the time that Songs of Travel was written. Like Vaughan Williams, Ravel used existing poetry for his words (in this case the poetry of Jules Renard).

Renard wrote this in his diary:

*"I told him [Ravel] I knew nothing about music, and asked him what he had been able to add to Histoires naturelles. He replied, "I did not intend to add anything, only to interpret them." "But in what way?" "I have tried to say in music what you say with words, when you are in front of a tree, for example. I think and feel in music, and should like to think I feel the same things as you."*

Each song is about an animal: the peacock, the cricket, the swan, the king-fisher and the guinea-fowl.

The vain peacock (La Paon) is described as waiting in his finery for the peahen he is going to marry. She doesn't turn up but his vanity makes him confident that she will come the next day.

*He surely will be getting married today.*

*It should have been yesterday.  
Dressed for a gala, he was ready.*

*He was only waiting for his fiancée.  
She didn't come.  
She tarried.*

*Magnificent, he strolled  
with the allure of an Indian prince  
and brought the customary rich presents.*

# About the music

*Love kindled a burst of colors  
and his aigret quivered like a lyre.*

*His fiancée does not arrive.*

*He climbs to the top of the roof  
and from its edge beholds the sun.*

*He sounds his diabolical cry:*

*“Leon! Leon!”*

*Thus does he call his fiancée.  
He sees nothing come, and no one answers.  
The birds, accustomed to this,  
do not even raise their head.  
They are bored of admiring him.  
He comes down and enters the courtyard,  
so sure of his own beauty  
that he is incapable of rancor.*

*His wedding will be tomorrow.*

*And, not knowing what to do  
for the rest of the day,  
he heads toward the porch.  
He climbs its stairs,  
like the stairs of the temple,  
with an officious tread.*

*He picks up his tailed robe  
so heavy from eyes  
that cannot detach themselves.*

*He repeats the ceremony one more time.*

# About the music

## Erlkönig by Schubert

### Who is Schubert?

Schubert was an Austrian composer born in 1797 and is considered one of the greatest classical composers. He is famous for writing over six hundred songs though he also wrote several symphonies, operas and a lot of chamber music. He died at the young age of 31. This was the first song he wrote in 1815.

The Erlkönig is a poem by the German poet Goethe, whose words have been set to music in hundreds of German songs. It is the terrifying tale of a child who is killed by a supernatural being; the Erlking. A father and son are riding home through the night on horseback. The child starts to see and hear things that his father cannot. The father comforts the son with various natural explanations: the rustling leaves, the sighing wind. The child cries out that he is being attacked and the father rides faster. By the time they reach home, the boy is dead. Here is an English translation of the German original words.

*Who rides, so late, through night and wind?  
It is the father with his child.  
He has the boy well in his arm  
He holds him safely, he keeps him warm.*

*"My son, why do you hide your face in fear?"  
"Father, do you not see the Elf-king?  
The Elf-king with crown and cape?"  
"My son, it's a streak of fog."*

*"You dear child, come, go with me!  
(Very) beautiful games I play with you;  
many a colorful flower is on the beach,  
My mother has many a golden robe."*

*"My father, my father, and hearest you not,  
What the Elf-king quietly promises me?"  
"Be calm, stay calm, my child;  
Through scrawny leaves the wind is sighing."*

*"Do you, fine boy, want to go with me?  
My daughters shall wait on you finely;  
My daughters lead the nightly dance,  
And rock and dance and sing to bring you in."*

# About the music

*“My father, my father, and don’t you see there  
The Elf-king’s daughters in the gloomy place?”  
“My son, my son, I see it clearly:  
There shimmer the old willows so grey.”*

*“I love you, your beautiful form entices me;  
And if you’re not willing, then I will use force.”  
“My father, my father, he’s touching me now!  
The Elf-king has done me harm!”*

*It horrifies the father; he swiftly rides on,  
He holds the moaning child in his arms,  
Reaches the farm with great difficulty;  
In his arms, the child was dead.*

Here is a link to an animation:

<https://www.youtube.com/watch?v=JS91p-vmSf0>

## **LISTENING ACTIVITY: spotting the characters**

There are four characters in the song: the narrator, the boy, the father and the Erlking. Listen to the song and think about how Schubert brings out the different characters in the music.

Each character sings in different places in the voice – high, middle or low: The narrator sings in the middle range. The father sings in the lower range. The son sings in the higher range. The Erlking sings in a quieter, eerie voice and the piano accompaniment changes with the right hand adding in arpeggios.

Listen to the introduction of the song. What scene does this set? How does it make you feel?

There is a distinctive triplet melody in the left hand of the piano that keeps returning throughout the piece. It is dark and ominous. This is known, in musical terms, as a leitmotif and, in this case, it represents the Erlking.

Which other character is represented in the piano part? Throughout the piece, the piano plays very fast triplets to represent the galloping horse.

*thirteen*

# About the music

## **Activity:**

You will need three different hats or masks to represent the son, the father and the Erlking. Listen to the song as a class and see if you switch between the masks to match the characters as they appear in the song. This is the order:

**Narrator**

**Father**

**Son**

**Father**

**Erlking**

**Son**

**Father**

**Erlking**

**Son**

**Father**

**Erlking**

**Son**

**Narrator**

What happens to the son's cries throughout the piece? They grow louder and higher. Towards the end, the father speeds up his horse to hurry home. The piano stops and the silence powerfully represents the father's shock. How does the piece end in the piano?

# About the music

## **GLOSSARY OF MUSICAL TERMS:**

**SONG CYCLE** – a cycle of songs that exist in their own right but are intended to be performed as a unit

**TEMPO** – speed

**TUTTI** – altogether

**LEITMOTIF** – this is a riff that keeps coming back

**LIED** – a German song (plural: lieder)

**MÉLODIE** – a French song

**RECITAL** - concert



# Meet the team

**Marcus Farnsworth** was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition.

In the forthcoming seasons Marcus will appear at Wigmore Hall with Graham Johnson and James Bailleau and at Musée d'Orsay, Paris with 'Songsmiths'. Recent recital highlights include debuts at the Concertgebouw, Amsterdam and La Monnaie, Brussels with Mark Padmore and Julius Drake; a UK tour of Schubert Winterreise with James Baillieu; Salute to Venice with Graham Johnson for Leeds Lieder and a recital for Opéra de Lille with Simon Lepper while appearances at Wigmore Hall include the Britten Festival with Malcolm Martineau and Julius Drake and concerts with the Myrthen Ensemble and Joseph Middleton and with the Carducci Quartet.



Concert plans this season and beyond include Orff Carmina Burana with the BBC Symphony Orchestra; Beethoven Missa Solemnis with the RTÉ National Symphony Orchestra, Dublin; Brahms Ein Deutsches Requiem in Hereford Cathedral; Berlioz L'enfance du Christ with the Gulbenkian Foundation in Lisbon; Bach St John Passion (bass arias) with the Ulster Orchestra; Bach St Matthew and St John Passions (bass arias) on a European tour with the Gabrieli Consort and Paul McCreech.

In the 2015/16 season he will make his debut with Welsh National Opera in the world premiere of In Parenthesis by Ian Bell, sing Demetrius A Midsummer Night's Dream with Bergen National Opera; in concert, Kilian Der Freischütz with Sir Mark Elder and Orchestra of the Age of Enlightenment and Guglielmo Così fan tutte on tour in Belgium with Baart Van Reyn and Octopus Chamber Choir. Recent highlights include Kelvin in Fujikura Solaris in Paris, Lille and Lausanne; Guglielmo, English Clerk in Britten Death in Venice and Novice's Friend in Billy Budd for ENO; Eddy in Turnage Greek for Music Theatre Wales on a UK tour including at ROH 2 and, again in concert, Kilian Der Freischütz with the LSO and Sir Colin Davis; Sid in Britten Albert Herring with the BBC SO and Aeneas in Purcell Dido and Aeneas with the Early Opera Company and Christian Curnyn at Wigmore Hall.

Recent concerts also include Britten War Requiem with the Adelaide Symphony Orchestra; Jesus, in Elgar The Apostles for the Three Choirs Festival; Berlioz L'enfance du Christ and Son in the world premiere of David Sawer Flesh and Blood with the BBC SO; Brahms Ein Deutsches Requiem for Aldeburgh Music; Taverner Flood of Beauty with the Britten Sinfonia; Equal Voices (a new commission by Sally Beamish) with the LSO and Gianandrea Noseda; Fauré Requiem with the BBC Philharmonic Orchestra; Hades in John Barber Seven Seeds (another new commission) with Nicholas Collon and the Aurora Orchestra; Thomas Larcher Die Nacht der Verlorenen on a European tour and recording; Dvorak Te Deum with the RLPO; Monteverdi Vespers, also on a European tour, with Emmanuelle Haïm; Haydn Paukenmesse with the BBC SSO and Bernard Labadie and Peter Maxwell Davies Eight Songs for a Mad King with Wermlands Opera Orchestra, Karlstad and also on a UK tour with the Hebrides Ensemble.

Marcus graduated with a first class honours degree from Manchester University. He studied singing at and is an Associate of The Royal Academy of Music, London and is the founder and artistic director of the Southwell Music Festival.

sixteen

# Meet the team

## James Baillieu

Described by The Daily Telegraph as 'in a class of his own' James Baillieu has been the prize-winner of the Wigmore Hall Song Competition, Das Lied International Song Competition, Kathleen Ferrier and Richard Tauber Competitions. He was selected for representation by Young Classical Artists Trust (YCAT) in 2010 and in 2012 received a Borletti-Buitoni Trust Fellowship and a Geoffrey Parsons Memorial Trust Award.



James has given solo and chamber recitals throughout Europe and further afield. He collaborates with a wide range of singers and instrumentalists from Lawrence Power, Jack Liebeck, the Elias and Heath Quartets to Sir Thomas Allen, Kiri te Kanawa, Annette Dasch, Pumeza Matshikiza, Allan Clayton, Gerard Collett, Jared Holt, Eri Nakamura, Catherine Wyn Rogers, Jacques Imbrailo, Sarah-Jane Brandon, Kishani Jayasinghe, Ailish Tynan and Mark Padmore. Festivals and venues have included Wigmore Hall, Berlin Konzerthaus, Musikverein, Bridgewater Hall, National Concert Hall Dublin, Festspillene i Bergen, Spitalfields, Aldeburgh, Cheltenham, Bath, City of London, Aix-en-Provence, Verbier, St Magnus, Derry, Norfolk & Norwich and Brighton Festivals. As a soloist he has appeared in the Nottingham and Leeds International Series as well as at the Royal Festival Hall with the English Chamber Orchestra.

An experienced coach, James has worked regularly at the George Solti Accademia di Bel Canto in Italy (with Mirella Freni and Leo Nucci), was a repertory professor for the Encuentro de musica y Academia de Santander in Spain, has worked with Gerhard Schulz at the International Musicians Seminar in Prussia Cove and continues to coach for the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. He is an alumnus of the Britten-Pears Young Artist Programme, a scholar for the Samling Foundation, participated in the European Liedforum in Berlin and worked with Thomas Quastoff at the Verbier Festival Academy.

Future engagements include an 11-concert series at the Wigmore Hall Introducing James Baillieu with Adam Walker, Jonathan McGovern, Ailish Tynan, Julian Pregardien, Henk Neven, Iestyn Davies, and Allan Clayton amongst others. He will also appear with John Mark Ainsley at the Oxford Lieder Festival and in a European tour with Benjamin Appl as part of the ECHO Rising Starts series.

Born in South Africa, James studied at the University of Cape Town and the Royal Academy of Music in London with Michael Dussek, Malcolm Martineau and Kathryn Stott. In 2007 he graduated with a Dip.RAM and received the Christian Carpenter Award in recognition of his outstanding achievements. He was appointed a Hodgson Junior Fellow in 2007, a Professor of Piano Accompaniment in 2011, and awarded an ARAM in 2012.

# Meet the team

**Jessie Maryon Davies** is an animateur, concert-presenter and vocal leader. She regularly leads creative projects for Spitalfields Music, Southbank Centre, LSO and Wigmore Hall and has led workshops for Royal Opera House, Britten Sinfonia, Royal Academy of Music, OAE, Aldeburgh Music and Garsington Opera. She is Workshop Leader-in-Residence with Aurora Orchestra and has been involved in developing their interactive *Far Far Away* series for children since it started in 2013, touring the show to Melbourne, Australia as part of the orchestra's 2014 tour. She co-leads and arranges for all-female pop choir Lips who she has conducted at the Union Chapel, Royal Festival Hall and in electronic duo Goldfrapp's sell-out show at the Royal Albert Hall in 2014. Last year, Jessie conducted a 200-strong chorus at the Royal Festival Hall as part of Jude Kelly's acclaimed Women of the World Festival. In 2013 Jessie travelled to Palestine with the Choir of London facilitating local communities into singing and is looking forward to returning in 2015. She is currently launching a new project called Girls Rock London which will empower girls and women through music-making. Jessie trained as a pianist at the Royal Academy of Music and is a founder-member of classical chamber ensemble TROUPE.



# Does your school have Artsmark status or run Arts Award?

## Did you know that taking part in projects, concerts and workshops can contribute towards both?

Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision.

For more information including how to apply for Artsmark status visit [www.artsmark.org.uk](http://www.artsmark.org.uk).

Arts Award supports young people to deepen their engagement with the arts, to build creative and leadership skills, and to achieve a national qualification.

For more information on how your students might take part and how to become an Arts Award centre visit [www.artsaward.org.uk](http://www.artsaward.org.uk).

Wigmore Hall Learning is a proud supporter of Artsmark and Arts Award. If taking part in a project, workshop or concert with us has contributed to your Artsmark status or your students' Arts Award please tell us! You can contact us on 020 7258 8240 or by emailing us at [learning@wigmore-hall.org.uk](mailto:learning@wigmore-hall.org.uk).

Wigmore Hall Learning provides access to chamber music and song through innovative creative programmes, online resources and events. We invite a broad audience to get involved in music-making of the highest standard, particularly focusing on those who may be excluded from regular arts provision. We make connections through projects and partnerships, using music to inspire people, to explore opportunities and to enhance learning and development.

For further details about Wigmore Hall Learning contact us:

020 7258 8247

[learning@wigmore-hall.org.uk](mailto:learning@wigmore-hall.org.uk)

[www.wigmore-hall.org.uk/learning](http://www.wigmore-hall.org.uk/learning)



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# About Wigmore Hall

Europe's leading venue for chamber music and song, Wigmore Hall currently presents over 400 concerts a year in addition to 250 education events. Many of the Hall's concerts are recorded for broadcast on BBC Radio 3, including a live broadcast every Monday lunchtime.

Wigmore Hall is renowned for its excellent acoustics and intimate atmosphere. It has just 550 seats compared with nearly 6,000 at the Royal Albert Hall. The size of the Hall makes it ideal for singers and small groups of players. These are ensembles that would have originally been heard in people's living rooms!

Wigmore Hall was built in 1901 and is a beautiful example of Renaissance-style architecture and many original characteristics remain - gas lights are still lit for every concert. Wigmore Hall's auditorium features a cupola above the stage with a beautiful mural depicting the 'Soul of Music'.

**Wigmore Hall Learning** provides access to chamber music and song through innovative creative programmes, online resources and events. We invite a broad audience to get involved in music-making of the highest standard, particularly focusing on those who may be excluded from regular arts provision. We make connections through projects and partnerships, using music to inspire people, to open opportunities and to enhance learning and development.

For further details about Wigmore Hall Learning contact us:  
[learning@wigmore-hall.org.uk](mailto:learning@wigmore-hall.org.uk) 020 7258 8240 [www.wigmore-hall.org.uk/learning](http://www.wigmore-hall.org.uk/learning)

Wigmore Hall, 36 Wigmore Street, London W1U 2BP  
Director: John Gilhooly  
The Wigmore Hall Trust. Registered Charity No 1024838  
Facilities for Disabled people



For full details ring 020 7935 2141

Pack written by Jessie Maryon Davies and edited by Stacey Campkin, Wigmore Hall Learning  
Designed by Susannah Swift Ltd

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