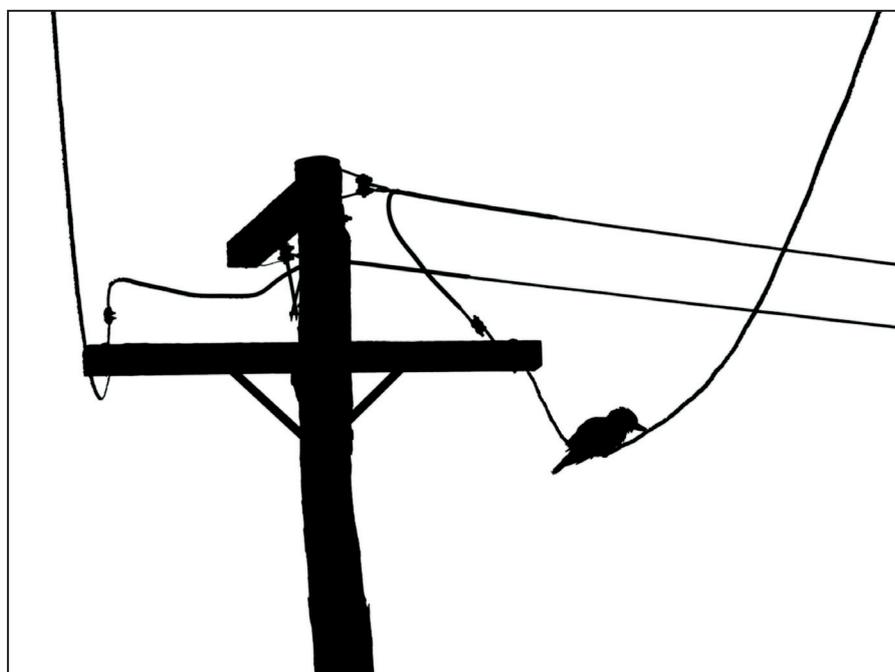
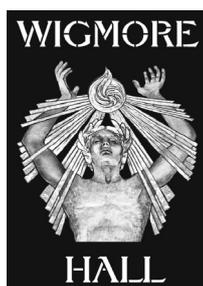


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**THURSDAY 18TH JUNE 2009**  
**WIGMORE HALL, LONDON**

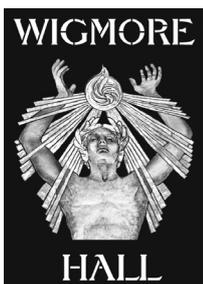


New music: new listening.

Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words.

Just attention to the activity of sounds.

*John Cage*



Wigmore Hall, 36 Wigmore Street, London, W1U 2BP  
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# PROGRAMME

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Boulez: *Domaines* (1968)

Paul Newland: *Monotonous Forest* (2009) \* †

Cage: *Telephones And Birds (Not Birds But Messiaen)* (1977)  
... immediately followed by ...

Messiaen: *L'Alouette Lulu* from *Catalogue d'Oiseaux* (1958)

– Interval, 20 minutes –

Cage: *Radio Music* (1956)

Tim Benjamin: *A Dream Of England* (2009) \*

\* – world premiere  
† – Radius commission

## PLEASE NOTE

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**Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.**

# BOULEZ

## DOMAINES (pour clarinette seule, 1968)

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*Domaines* exists in two versions, for solo clarinet (1968) and for clarinet and ensemble (revised and completed in 1969). *Domaines* is a typical example, in the works of Boulez, of a semi-open form or “language-game” applied to instruments (as in also, for example, “...*explosante-fixe*...”).

In the soloist-plus-ensemble version, there are six instrumental groups, each with their own score, in the form of six sheets (or “cahiers”) for “the journey” or “original” (l’aller, l’original) and six more for “the return” or “mirror” (le retour, le miroir). Likewise in the version for soloist alone, there are six “cahiers” in the “original” and six in the “miroir”. *Domaines* is therefore made up of two parts (of six “cahiers” each) of equal duration.

Whereas in the ensemble version there would be six groups on stage surrounding the soloist (and conductor), in the solo version, there are six locations on stage at which the soloist performs.

The soloist first performs the six cahiers of the “original” (l’aller), in any order (decided immediately prior to performance), and then performs the six “return” (miroir) cahiers.

Each cahier contains six fragments of music, laid out on the page. During the “original”, these can be played either top to bottom or left to right, but during the “return” they can be read bottom to top, or right to left (but it must be the opposite way to that used in the “original”).

I am very grateful to Alan Hacker (who gave the British premiere of *Domaines*, and who was a founder member of the Fires of London, upon whom Radius was based) for the priceless help and advice that he has given to me on *Domaines*. Seeing a copy of Boulez’s hand-written score together with various notes about certain fragments within the piece has influenced my interpretation and thoughts about the piece.

*Sarah Watts*

## SARAH WATTS (clarinet)

Sarah Watts studied at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). Sarah then decided to specialise in the bass clarinet and studied at the Rotterdam Conservatorium on the postgraduate solo bass clarinet course with Henri Bok, funded by the Countess of Munster Musical Trust and in 2002 a Leverhulme Trust Studentship. At the end of her course in Rotterdam Sarah was awarded the Exxon prize for the best classical music student.

Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section and Faber Prize, UK Performing Australian Music Competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio); Finalist, Wind section, Royal Overseas League Competition 2000.

Sarah has performed clarinet concertos with the Royal Academy of Music Sinfonia and the European Union Youth Wind Orchestra, but she specialises on the bass clarinet. With the intention of increasing its popularity as a solo instrument, she has performed solo repertoire in England, Ireland, Scotland and the Netherlands and has attracted composers such as Marc Yeats, Ian Wilson, Kevin O Connell, Alicia Grant and Sungji Hong to write works for her. In January 2003, Sarah performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah is an artist on the Live Music Now Scheme and a member of Rarescale and the Curt Collective. She also performed a series of concerts with Henri Bok in the UK in 2004 and 2005. Sarah regularly works with Nottingham pianist Antony Clare with their duo SCAW.

## PIERRE BOULEZ (b. 1925)

Boulez was born in Montbrison, France, and after initially studying mathematics he pursued music at the Paris Conservatoire under Olivier Messiaen and Andrée Vaurabourg. Boulez quickly became one of the philosophical leaders of the post-war movement in the arts towards greater abstraction and experimentation. Many composers of Boulez's generation – the so-called Darmstadt School – were instrumental in creating a style that, for a time, existed as an antidote to music of nationalist fervor; an international, even cosmopolitan style, a style that could not be 'co-opted' as propaganda in the way that the Nazis used, for example, the music of Beethoven. Boulez was in contact with many young composers who would become influential, including John Cage.

One of Boulez's first masterpieces was *Le marteau sans maître* for ensemble and voice, a "keystone of 20th-century music", and one of the few works of advanced music from the 1950s to remain in the repertoire. *Le marteau* was a surprising and revolutionary synthesis of many different streams in modern music, as well as seeming to encompass the sound worlds of modern jazz, the Balinese Gamelan, and traditional African and Japanese musics. After *Le marteau sans maître*, Boulez began to strengthen the position of modern composers through conducting and advocacy. He also began to consider new avenues in his own work. With *Pli selon pli* for orchestra and solo soprano, he began to work with an idea of improvisation and open-endedness. In addition, he worked with the idea of leaving the specific ordering of movements or sections of music open to be chosen for a particular night of a performance, an idea related to the polyvalent form of Karlheinz Stockhausen, and taken up later in *Domaines*.

Boulez's experimentation with chance is very different from that in the works of, for example, John Cage. While in Cage's music the performers are often given the freedom to improvise and create completely unforeseen sounds, with the object of removing the composer's intention from the music, in works by Boulez they only get to choose between possibilities that have been written out in detail by the composer – a method that, when applied to the successional order of sections, is often described as "mobile form".

Boulez is also a pioneer in the electronic medium. During the 1960s, French president Georges Pompidou began to discuss with Boulez the possibility of creating an institute for the exploration and development of modern music where there would be a chance to explore the medium seriously. This was to become IRCAM, at which Boulez composed (among many other works) *Répons*, for six instrumental groups, chamber orchestra and electronics.

Boulez's output since the late 1970s has been of a different kind since the early works that brought him to initial prominence; his compositions have tended to be contemplated and expanded over long periods of time, during which they were performed in various stages of development. Today, Boulez continues to be one of the leaders of the post-World War II musical modernism. His compositions have enriched musical culture, and his advocacy of modern and postmodern music has been decisive for many. Boulez continues to compose, and also to conduct, having directed most of the world's leading symphony orchestras and ensembles since the late fifties.

# PAUL NEWLAND MONOTONOUS FOREST (wp, 2009)

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**forest**, *n.*

a large uncultivated tract of land covered with trees.

**monotonous**, *adj.*

uttered in one unvaried tone: continued or extended sameness: marked by uniformity.

*Chambers Twentieth Century Dictionary*

**holzwege** (ger.)

forest paths that lead nowhere but that are not inconsequential.

**DOMINIQUE M. RICHARD**

*monotonous forest* was commissioned by Radius with the support of  
The Britten-Pears Foundation



Supported by the  
Britten-Pears  
Foundation

## PAUL NEWLAND (b. 1972)

Paul Newland is a founding member of [rout] and improvising electric guitar duo **exquisite corpse**.

He studied composition at the Royal Northern College of Music (Anthony Gilbert and Harrison Birtwistle), Royal Academy of Music (Michael Finnissy) and Royal Holloway (Simon Holt). In 1999 he was awarded a Japanese government Monbusho scholarship and studied in Japan with the composer Jo Kondo from 1999 to 2002. He was the first UK composer to receive this award. Since that time he has continued to spend a good deal of time in Japan, returning to live there again from 2005–2006.

Recent commissions include *situation 1*, *situation 2* and *environment* performed by [rout] at HCMF 2007, *pattern* for three music boxes premiered at HCMF 2008 and *momiji gari* for Japanese guitarists Norio Sato and Toshimitsu Kamigaichi. His work *1–4* for harpsichord with preparations commissioned by Jane Chapman featured on her recent release “Wired” on NMC to critical acclaim.

A new work for the London Symphony Orchestra *surface* will receive its premiere at the Barbican in October. He is currently writing a new work for Jane Chapman “5” for harpsichord and dancer which will feature as part of the Cutting Edge Tour 09–10.

In 1993 he received the Paul Hamlyn Foundation Award for Composition. He is currently Professor of Composition at the Guildhall School of Music and Drama and at Trinity Laban, London.

For further information see <http://www.bmic.co.uk/alias/paulnewland>

# CAGE

## TELEPHONES AND BIRDS (NOT BIRDS BUT MESSIAEN) (1977)

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Telephones and Birds was premiered on January 18, 1977 at the Minskoff Theatre in New York City as music to accompany dance by Merce Cunningham and company. To perform the piece, the musicians are required to consult the I Ching to determine which of up to 64 recordings of telephone calls, and which of up to 64 recordings of birdsong to play, and other questions, such as “Shall I perpare my first action in advance of the performance?”, “What am I to do first? Telephone or play a record?”, “For how long?”.

For our performance, rather than use straightforward recordings of birdsongs, we have used Messiaen’s notated birdsongs, which are a form of recording. In accordance with Cage’s instructions on the matter of substituting other recordings for birds, we have retitled the piece.

Cage originally intended that the performers actually call – live on stage – telephone hotlines intended for reports of sightings of rare birds, such that the reports would be audible in the performance. These hotlines have largely now been replaced by email lists, but we have found one which remains as Cage described, and our performance will therefore feature the Monterey Bay Area’s “Birdbox”.

Immediately prior to this evening’s performance, we have consulted the I Ching for instructions on the execution of the work and to generate “parts”. A final question – which performer will perform which part – will be settled by a three-coin toss (one method of I Ching divination) before the audience.

*Telephones And Birds will be immediately followed by ...*

# MESSIAEN

## L'ALOUETTE LULU (FROM CATALOGUE D'OISEAUX) (1958)

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*... please reserve applause until the end of this piece.*

Messiaen’s *Catalogue d’Oiseaux*, a collection of thirteen pieces for piano solo, which far from being simply transcriptions of birdsong, are sophisticated tone poems evoking place and atmosphere. Messiaen diligently notated the songs of many birds, and then worked these transcriptions into works such as the *Catalogue*, and *La fauvette des jardins* (1971).

*L’Alouette Lulu* (the Woodlark, or *Lullula arborea*) is among the most compact of the vast *Catalogue*, and with the heady interaction between contrasting birdcalls similarly among its most affecting.

This work – the final piece in the third book of the *Catalogue* – evokes the night, and is set in the Great Pine Forest in the region of Forez at midnight. The piece paints a contrast between the chromatic and flowing descending runs of the Woodlark heard high above the forest, opposed by the pungent tremolos of the Nightingale hidden in a bush.

## JOHN CAGE (1912 – 1992)

After travelling in Europe in his late teens, John Cage studied with Cowell in New York and Schoenberg in Los Angeles: his first published compositions, in a rigorous atonal system of his own, date from this period. In 1937 he moved to Seattle to work as a dance accompanist, and there in 1938 he founded a percussion orchestra; his music now concerned with filling units of time with ostinatos (*First Construction (in Metal)*, 1939). He also began to use electronic devices (variable-speed turntables in *Imaginary Landscape no.1*, 1939) and invented the 'prepared piano', placing diverse objects between the strings of a grand piano in order to create an effective percussion orchestra under the control of two hands. He moved to San Francisco in 1939, and settled in New York in 1942, all the time writing music for dance companies (notably for Merce Cunningham), nearly always for prepared piano or percussion ensemble. There were also major concert works for the new instrument: *A Book of Music* (1944) and *Three Dances* (1945) for two prepared pianos, and the *Sonatas and Interludes* (1948) for one.

During this period Cage became interested in Eastern philosophies, especially in Zen, from which he gained a treasuring of non-intention. Working to remove creative choice from composition, he used coin tosses to determine events (*Music of Changes* for piano, 1951), wrote for 12 radios (*Imaginary Landscape no.4*, also 1951) and introduced other indeterminate techniques. His infamous *4'33"* (1952) has no sound added to that of the environment in which it is performed; the *Concert for Piano and Orchestra* (1958) is an encyclopedia of indeterminate notations. Yet other works show his growing interest in the theatre of musical performance (*Water Music*, 1952, for pianist with a variety of non-standard equipment) and in electronics (*Imaginary Landscape no.5* for randomly mixed recordings, 1952; *Cartridge Music* for small sounds amplified in live performance, 1960), culminating in various large-scale events staged as jamborees of haphazardness (*HPSCHD* for harpsichords, tapes etc, 1969). The later output is various, including indeterminate works, others fully notated within a very limited range of material, and pieces for natural resources (plants, shells). Cage also appeared widely in Europe and the USA as a lecturer and performer, having an enormous influence on younger musicians and artists; he wrote several books.

## OLIVIER MESSIAEN (1908 – 1992)

A composer, organist, and ornithologist, Messiaen entered the Paris Conservatoire at the age of 11 and numbered Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré among his teachers. He was appointed organist at the church of La Trinité in Paris in 1931, a post he held until his death. On the fall of France in 1940 Messiaen was made a prisoner of war, and while incarcerated he composed his *Quatuor pour la fin du temps* ("Quartet for the end of time") for the four available instruments, piano, violin, cello, and clarinet. The piece was first performed by Messiaen and fellow prisoners to an audience of inmates and prison guards. Messiaen was appointed professor of harmony soon after his release in 1941, and professor of composition in 1966 at the Paris Conservatoire, positions he held until his retirement in 1978. His many distinguished pupils included Pierre Boulez, Yvonne Loriod (who later became Messiaen's second wife), Karlheinz Stockhausen, and Iannis Xenakis.

Messiaen's music is rhythmically complex (he was interested in rhythms from ancient Greek and from Hindu sources), and is harmonically and melodically based on modes of limited transposition, which were Messiaen's own innovation. Many of his compositions depict what he termed "the marvellous aspects of the faith", drawing on his unshakeable Roman Catholicism. He travelled widely, and he wrote works inspired by such diverse influences as Japanese music, the landscape of Bryce Canyon in Utah, and the life of St. Francis of Assisi. Messiaen experienced a mild form of synaesthesia manifested as a perception of colours when he heard certain harmonies, particularly harmonies built from his modes, and he used combinations of these colours in his compositions. For a short period Messiaen experimented with the parametrization associated with "total serialism", in which field he is often cited as an innovator. His style absorbed many exotic musical influences such as Indonesian gamelan (tuned percussion often features prominently in his orchestral works), and he also championed the *ondes Martenot*.

Messiaen found birdsong fascinating; he believed birds to be the greatest musicians and considered himself as much an ornithologist as a composer. He notated birdsongs worldwide, and he incorporated birdsong transcriptions into a majority of his music. His innovative use of colour, his personal conception of the relationship between time and music, his use of birdsong, and his intent to express religious ideas, all combine to make Messiaen's musical style notably distinctive.

# JOHN CAGE

## MUSIC LOVER'S FIELD COMPANION

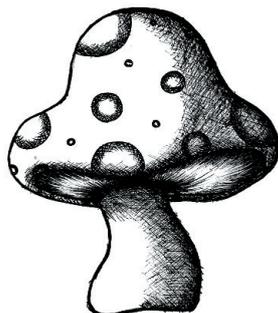
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I have come to the conclusion that much can be learned about music by devoting oneself to the mushroom. For this purpose I have recently moved to the country. Much of my time is spent poring over “field companions” on fungi. These I obtain at half price in second-hand bookshops, which latter are in some rare cases next door to shops selling dog-eared sheets of music, such an occurrence being greeted by me as irrefutable evidence that I am on the right track.

The winter for mushrooms, as for music is a most sorry season. Only in caves and houses where matters of temperature and humidity, and in concert halls where matters of trusteeship and box office are under constant surveillance, do the vulgar and accepted forms thrive. American commercialism has brought about a grand deterioration of the *Psalliota campestris*, affecting through exports even the European market. As a demanding gourmet sees but does not purchase the marketed mushroom, so a lively musician reads from time to time the announcements of concerts and stays quietly at home. If energetically, *Collybia velutipes* should fruit in January, it is a rare event, and happening on it while stalking in a forest is almost beyond one's dearest expectations, just as it is exciting in New York to note that the number of people attending a winter concert requiring the use of one's faculties is on the upswing (1954: 129 out of 12,000,000; 1955: 136 out of 12,000,000).

In the summer, matters are different. Some three thousand different mushrooms are thriving in abundance, and right and left there are Festivals of Contemporary Music. It is to be regretted, however, that the consolidation of the acquisitions of Schoenberg and Stravinsky, currently in vogue, has not produced a single new mushroom. Mycologists are aware that in the present fungous abundance, such as it is, the dangerous *Amanitas* play an extraordinarily large part. Should not program chairmen, and music-lovers in general, come the warm months, display some prudence?

I was delighted last fall (for the effects of summer linger on, viz. Donaueschingen, C.D.M.I., etc.) not only to revisit in Paris my friend the composer Pierre Boulez, rue Beautreillis, but also to attend the Exposition du Champignon, rue de Buffon. A week later in Cologne, from my vantage point in a glass-encased control booth, I noticed an audience dozing off, throwing, as it were, caution to the winds, though present at a loud-speaker-emitted program of *Elektronische Musik*. I could not help recalling the riveted attention accorded another loud-speaker, rue de Buffon, which delivered on the hour a lecture describing mortally poisonous mushrooms and means for their identification.



But enough of the contemporary musical scene; it is well known. More important is to determine what are the problems confronting the contemporary mushroom. To begin with, I propose that it should be determined which sounds further the growth of which mushrooms; whether these latter, indeed, make sounds of their own; whether the gills of certain mushrooms are employed by appropriately small-winged insects for the production of *pizzicati* and the tubes of the *Boleti* by minute burrowing ones as wind instruments; whether the spores, which in size and shape are extraordinarily various, and in number countless, do not on dropping to the earth produce gamelan-like sonorities; and finally, whether all this enterprising activity which I suspect delicately exists, could not, through technological means, be brought, amplified and magnified, into our theatres with the net result of making our entertainments more interesting.

What a boon it would be for the recording industry (now part of America's sixth largest) if it could be shown that the performance, while at table, of an LP of Beethoven's *Quartet Opus Such-and-Such* so alters the chemical nature of *Amanita muscaria* as to render it both digestible and delicious!

Lest I be found frivolous and light-headed and worse, an "impurist" for having brought about the marriage of the agaric with Euterpe, observe that composers are continually mixing up music with something else. Karlheinz Stockhausen is clearly interested in music and juggling, constructing as he does "global structures", which can be of service only when tossed in the air; while my friend Pierre Boulez, as he revealed in a recent article (*Nouvelle Revue Française*, November 1954), is interested in music and parentheses and *italics*! This combination of interests seems to me excessive in number. I prefer my own choice of the mushroom. Furthermore it is avant-garde.

I have spent many pleasant hours in the woods conducting performances of my silent piece, transcriptions, that is, for an audience of myself, since they were much longer than the popular length which I have had published. At one performance, I passed the first movement by attempting the identification of a mushroom which remained successfully unidentified. The second movement was extremely dramatic, beginning with the sounds of a buck and a doe leaping up to within ten feet of my rocky podium. The expressivity of this movement was not only dramatic but unusually sad from my point of view, for the animals were frightened simply because I was a human being. However, they left hesitatingly and fittingly within the structure of the work. The third movement was a return to the theme of the first, but with all those profound, so-well-known alterations of world feeling associated by German tradition with the A-B-A.

In the space that remains, I would like to emphasize that I am not interested in the relationships between sounds and mushrooms any more than I am in those between sounds and other sounds. These would involve an introduction of logic that is not only out of place in the world, but time-consuming. We exist in a situation demanding greater earnestness, as I can testify, since recently I was hospitalized after having cooked and eaten experimentally some *Spathyema foetida*, commonly known as skunk cabbage. My blood pressure went down to fifty, stomach was pumped, etc. It behooves us therefore to see each thing directly as it is, be it the sound of a tin whistle or the elegant *Lepiota procera*.

## INTERVAL – TWENTY MINUTES

*Please check that your mobile phone is switched off, especially if you have used it during the interval.*

# THE I CHING

## A SHORT INTRODUCTION

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The **I Ching** (“Yi Jing”), Classic of Changes or Book of Changes; also called *Zhouyi*, is one of the oldest of the Chinese classic texts. The book is a symbol system used to identify order in random events.

The text describes an ancient system of cosmology and philosophy that is intrinsic to ancient Chinese cultural beliefs. The cosmology centres on the ideas of the dynamic balance of opposites, the evolution of events as a process, and acceptance of the inevitability of change.

In Western cultures and modern East Asia, the I Ching is sometimes regarded as a system of divination. The classic consists of a series of symbols, rules for manipulating these symbols, poems, and commentary.

**I / yi**, while as a verb it implies “to change” or “to exchange/substitute one thing for another”.

**Ching / jing** here means “classic (text)”, derived from its original meaning of “regularity” or “persistency”, implying that the text describes the Ultimate Way which will not change throughout the flow of time. This same character was later appropriated to translate the Sanskrit word “sutra” into Chinese in reference to Buddhist scripture. In this sense the two concepts, in as much as they mean “treatise”, “great teaching”, or “canonical scripture”, are equivalent.

The I Ching is a “reflection of the universe in miniature”. The word “I” has three meanings: ease and simplicity, change and transformation, and invariability. Thus the three principles underlying the I Ching are the following:

***Simplicity***: the root of the substance. The fundamental law underlying everything in the universe is utterly plain and simple, no matter how abstruse or complex some things may appear to be.

***Variability***: the use of the substance. Everything in the universe is continually changing. By comprehending this one may realize the importance of flexibility in life and may thus cultivate the proper attitude for dealing with a multiplicity of diverse situations.

***Persistency***: the essence of the substance. While everything in the universe seems to be changing, among the changing tides there is a persistent principle, a central rule, which does not vary with space and time.

# CAGE

## RADIO MUSIC (1961)

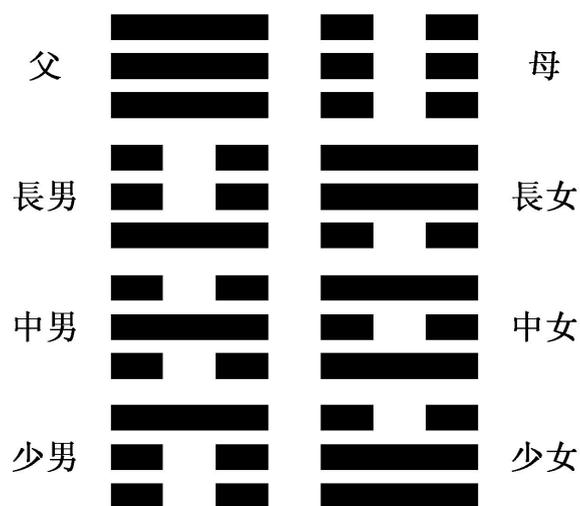
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*Radio Music* is a work composed using chance operations. There are up to eight parts, which indicate between 26 (part E) and 64 (parts C and G) different frequencies, between 55 and 156 (corresponding to 550 and 1560 kHz on the medium wave or AM band), notated using numbers (and not using conventional staves), to be “expressed by maximum amplitude”. There are also silences – expressed by minimum amplitude – indicated by lines. The number of silences varies between parts: from 9 in part D to 27 in part G.

Cage furthermore indicates that every part is in four sections, with or without silences between them, to be programmed by the performers. The published score consists of a title page and 10 typed leaves containing 8 parts (parts C and G 2 pages each).

Tonight’s performance of *Radio Music* will use four of the eight parts. We have consulted the I Ching to determine which parts will be used.

*Please be warned that due to the nature of this work, the radios may tune into potentially offensive or profane material.*



*The eight trigrams of the I Ching*

Having written radio music has enabled me to accept, not only the sounds I there encounter, but the television, radio, and Muzak ones, which nearly constantly and everywhere offer themselves. Formerly, for me, they were a source of irritation. Now, they are just as lively as ever, but I have changed. I am more and more realizing, that is to say, that I have ears and can hear... Machines are here to stay, or for the time being. They can tend toward our stupefaction or enlivenment. To me, the choice seems obvious and, once taken, cries out for action.

*John Cage*

# TIM BENJAMIN

## A DREAM OF ENGLAND (wp, 2009)

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Approaching the 200<sup>th</sup> anniversary of Charles Darwin's birth – and also the 150<sup>th</sup> anniversary of his foundational *On The Origin Of Species* – I read the journals and collected letters dating from the five-year voyage of H.M.S. Beagle (1831–1836). I wanted to create a new narrative music/theatre piece, along similar lines to my previous works *The Corley Conspiracy* and *The Rosenhan Experiment*, and simultaneously to celebrate Darwin's anniversary. After reading these texts, then, I was struck by Darwin's prose style, and by his mention of places now familiar but then rather exotic or unknown (for example, his account of the Falkland Islands recounts a very similar episode to the Argentinian invasion of the 1980s). It is easy to imagine, reading the journal, the popularity of this book with early Victorians (it is one of the earliest examples of the now common "travel writing").

The main themes from these texts, however, which I have taken up in *A Dream Of England*, are his nostalgia for England; his attitude toward slaves and colonial slavery; and his attitude toward the animals he comes across.

It is convenient today – especially given the (mis)appropriation of Darwin for all kinds of religion-vs.-science debates – to imagine Darwin as a figure who might fit well in today's society. The journals and letters, however, paint him quite differently. He is very much a Victorian gentleman, scion of a well-off family. His belief in the virtues of England seldom waver, and over the course of his voyage, his nostalgia for home clearly grows, both in reminiscences but also in admiration for the Empire and its colonies in the southern hemisphere, and the very idea of a noble "British civilization".

Darwin's treatment of animals would raise eyebrows if he were a naturalist working today. His enthusiasm for living creatures is coupled with an easy willingness to kill them, and to observe their mistreatment by others with a certain coldness which was shocking to this reader, at least.

The ideal of "England" and the view of animals as little more than objects form a fascinating counterpoint to Darwin's views on slavery. Early in the voyage, he is not particularly alarmed by the slaves he comes across, and his view on "negroes" is much as might be expected from a well-off but untravelled Englishman of the time. As he travels, and sees more of the condition of the slaves, his feelings become increasingly strong. Several letters discuss the political situation in England: the British slave trade had been abolished in 1807 in Africa, the West Indies and America, but not until 1833 was a further Act passed which covered Canada and southern Africa, banning slave ownership as well as the trade in slaves. It is the 1833 Act which Darwin discusses in his letters (and which forms part of the narrative in my work).

There is, despite his changing views on slavery, a disturbing undercurrent to Darwin's outlook, which is summed up in his "conclusions" to the voyage. He appears to imagine a kind of hierarchy or tree of beings, with wild animals and "barbarians" (what today we might call an "indigenous people") at the lowest level, domesticated animals and slaves at the next, with the (white) European at the top. This is certainly a proto-racist view which would obviously be unacceptable in mainstream society today – the idea that black slaves are merely tamed versions of wild blacks, worthy of treatment as faithful domestic animals but not as equal to civilized whites – and it may be an over-reading of the text on my part. It does however form an interesting comparison with the idea of evolution and the descent of man, which of course Darwin brilliantly formulated later (drawing largely on his experiences with the Beagle) as the Theory of Evolution.

The text of *A Dream Of England* are presented chronologically, and are drawn from Charles Darwin's *Journal of researches into the natural history and geology of the countries visited during the voyage of H.M.S. Beagle round the world, under the Command of Capt. Fitz Roy, R.N.* and also *The Life and Letters of Charles Darwin*, Vol. 1, edited by (his son) Francis Darwin. I do not intend any change to the meaning or sense of the original context by my selections.

*Tim Benjamin*

## SYNOPSIS

- I: Preface; St. Jago, Cape de Verd Islands  
*... in which the author introduces his Journal, describes the population at St. Jago and recounts an encounter at a river-crossing with a slave at Rio de Janeiro.*
- II: Rio de Janeiro 1832, Buenos Ayres 1833  
*... in which are described wasps, their larvae, and their feeding habits at Rio; the beef slaughter at Buenos Ayres.*
- III: Letters, 1833: to Miss C. Darwin – to J. M. Herbert  
*... in which a request is made for funds to pay for a personal servant; reaction to political developments at home; rain at Rio Plata; further thoughts on Abolition.*
- IV: 1834, Patagonia; letter to Miss C. Darwin  
*... in which a condor is shot; the behaviour of condors in the wild; the treatment of captive condors at Valparaiso.*
- V: Galapagos Archipelago, 1835  
*... in which the extreme tameness of birds is described; also the ease with which they may be killed, for sport or food (or study).*
- VI: Pernambuco, Brazil, 1836 – Letter to J. S. Henslow  
*... in which powerful memories of colonial slavery on leaving Brazil are recollected; an application to the Geological Society; Napoleon's tomb; Herschel at the Cape; a dream of England.*
- VII: October 1836. Cambridge, England  
*... in which the author offers his conclusions; man's lowest state; the thrill of the chase and foreign lands; Australia; pride in British civilization.*

## RAYMOND BLANKENHORN (Charles Darwin)

Raymond Blankenhorn is a classicist at The Queen's College, Oxford. Prior to the role of Charles Darwin in *A Dream Of England*, he has played Yvan in Yasmina Reza's *Art*, Finn in Miles Mantle's *Now and Only*, Saul Kimmer in Sam Shephard's *True West*, and Don John in *Much Ado About Nothing*. He played the part of The Herald in Aeschylus' *Agamemnon*, in last year's Oxford Greek Play production, performed entirely in classical Greek. He has produced and directed Arthur Schnitzler's *Liebelei*, and will appear in a forthcoming production of *Othello*.

## TIM BENJAMIN (b. 1975)

Tim Benjamin has studied with Anthony Gilbert at the Royal Northern College of Music, privately with Steve Martland, and with Robert Saxton at Oxford University. He is the founder and Director of the critically acclaimed contemporary music group *Radius*.

Tim Benjamin was winner of the BBC Young Musician of the Year Composer's Award in 1993, at the age of 17, with his work *Antagony*. He also won the Stephen Oliver Trust's Prize for Contemporary Opera, for his first opera *The Bridge*. Benjamin's music has been widely performed, by groups including the London Sinfonietta, the BBC Philharmonic Orchestra, and at the BOC Covent Garden Festival, and broadcast on BBC 2 and BBC Radio 3.

Past commissioners include the European Community Chamber Orchestra (*Möbius*), the Segovia Trio (*Hypocrisy*), the BBC Philharmonic Orchestra (*Un Jeu de Tarot*), and the London Design Festival (his second opera, *The Corley Conspiracy*). Tim Benjamin lives and works in London, and also plays the trombone.

[www.timbenjamin.com](http://www.timbenjamin.com)

## ADAM WALKER (flute)

Born in Retford, Nottinghamshire in 1987, Adam Walker taught himself to play the flute at the age of 9. A year later he entered Chetham's School of Music, where he studied with Gitte Sorensen. In September 2005 he won a scholarship to the Royal Academy of Music where he is currently studying with Michael Cox and in 2007 he was selected for representation by Young Concert Artists Trust (YCAT).

In 2002, at the age of 14, Adam became the youngest ever winner of the British Flute Society Competition and in 2003 won the Royal Over-Seas League prize for the woodwind player with the most promise. The following year he was a Concerto Finalist in the 2004 BBC Young Musicians Competition performing Nielsen's Flute Concerto with the BBC Scottish Symphony Orchestra conducted by Ilan Volkov at the Usher Hall in Edinburgh. He went on to give debut recitals at Wigmore Hall, St. George's Bristol and to tour the Middle East and take part in the 2005 Edinburgh International Festival production of Britten's Curlew River, along with Toby Spence, Catrin Finch and Lawrence Power. He has given numerous radio broadcasts, including appearances on BBC Radio 3.

As a soloist Adam has appeared with the Hallé Orchestra at Bridgewater Hall and with the City of Birmingham Symphony Orchestra. His recital work has included appearances with Iain Burnside at Cadogan Hall, with London Conchord at Conway Hall and with harpist Sally Pryce throughout the UK including concerts at Wigmore Hall, Bridgewater Hall and in Paris and Madrid. He has given numerous radio broadcasts, including appearances on BBC Radio 3. As an orchestral player Adam has appeared as principal flute with the London Philharmonic Orchestra, Royal Philharmonic Orchestra and London Sinfonietta.

## OWEN GUNNELL (percussion)

Owen gained a scholarship at the Royal College of Music in 1999 and graduated in 2003 with first class honours. He was then a Junior Fellow from 2004–2006. Ever since attending College he has taken a keen interest in chamber music and particularly contemporary music. He has performed concertos and solo appearances with among others, the BBC Philharmonic, London Sinfonietta, The Philharmonia, the BBC Concert Orchestra, the Britten Sinfonia, The Orchestra of the Scottish Opera, The LPO ensemble, the Nash Band of Wales and The Locrian Ensemble. He has broadcast on BBC1, BBC2, Channel 4, Bulgarian National TV, BBC Radio 2, BBC Radio 3, Classic FM and national radio stations in France, Spain, Italy, Portugal, Greece, Holland, Belgium and Australia.

In 2001 Owen formed a percussion duo with a fellow colleague Oliver Cox. The duo, known as *O duo*, has since released a debut album on Sony BMG and performed extensively across the UK and abroad, at venues and festivals including the the Royal Albert Hall (Proms '08), Wigmore Hall, the QEH, the Royal Concert Hall (Glasgow), the Philharmonic Hall (Liverpool), The Grange, St. Johns Smiths Square, the Cheltenham Festival, the Edinburgh Fringe (where they were Pick Of The Fringe 2002, 2003, 2004), Lucerne Festival (Switzerland), Mexico City Festival, Harare International festival (Zimbabwe), Aberdeen International Festival, Ruse International Festival (Bulgaria), Albustan Festival (Lebanon), and more.

Owen has also led and been involved in many education projects. *O duo* are currently Artistic Directors of Childrens Classic Concerts. He has also led workshops for the Philharmonia, Britten Sinfonia, Viva, City of London Sinfonia, Southern Sinfonia, among others.

Owen also performs regularly with several other groups and orchestras, as well as being principal percussion with the Crash Ensemble (Dublin).

## ROSIE BANKS (cello)

Originally from Scotland, Rosie Banks studied at the Royal College of Music with Alexander Boyarsky and continued at postgraduate level with Colin Carr at the Royal Academy of Music. The Virtuosi Society of Scotland and the Winifred Disney Bursary supported her studies.

A versatile cellist, Rosie now combines orchestral work with solo and chamber music recitals. She has worked extensively in the UK and internationally with orchestras such as the London Philharmonic Orchestra, Academy of St Martin in the Fields, Britten Sinfonia and the Royal Philharmonic Orchestra. Rosie was a founding member of the pioneering young chamber orchestra Southbank Sinfonia, with whom she performed Haydn's D major Concerto and gave performances of many major chamber music works.

She devotes much of her time to contemporary music and has worked with composers such as Arvo Pärt, Kagel, Colin and David Mathews. Recently she collaborated with Oxford chamber choir *Commotio* to give the world premiere of Richard Allain's *Night* for cello and choir and recorded a disc of music on the Herald label for the same forces (Night HAVPCD 340). The disc was greeted with critical acclaim and tracks from the album have since been played on BBC Radio 3 and Classic FM.

Rosie was also invited to perform chamber works by Thomas Adès for the BBC Proms Composer Portrait and she recorded solo cello music for the BBC1 Remembrance Day programme.

Rosie plays an English cello c.1810.

## JOHN REID (piano)

John Reid read music at Clare College, Cambridge, before taking up a scholarship to study at the Royal Academy of Music with Michael Dussek. He has also taken lessons in song interpretation with Malcolm Martineau and, privately in Amsterdam, with Rudolf Jansen. His many awards include the 2003 Kathleen Ferrier and Maggie Teyte accompaniment prizes, the 2003 Birmingham Accompanist of the Year (joint first prize), the 2004 Gerald Moore Award and the Queen's Commendation for excellence, presented by the Academy.

John has made a number of significant recital debuts during the course of recent seasons: at Wigmore Hall in May 2004 (with soprano Lucy Crowe); at the Purcell Room (as a 2004 Park Lane Group Young Artist); in Berlin and at the Mecklenburg Festival (with flautist Adam Walker) and in Switzerland, Italy and the Concertgebouw, Amsterdam (with trumpeter Alison Balsom). He has partnered distinguished singers Joan Rodgers and Anthony Rolfe-Johnson, flautist William Bennett, cellist Alexander Baillie and violinist Jennifer Pike and, together with his regular duo partner, violinist Thomas Gould, he has performed at the Queen Elizabeth Hall, Wigmore Hall, Bridgewater Hall, St. George's Brandon Hill, Purcell Room and at festivals across the UK. He is a regular member of the Aurora Orchestra, with whom he has appeared at the Aldeburgh Festival, and he joined the contemporary music ensemble Radius for debuts at Wigmore Hall and the Southbank Centre during 2007.

John is an alumnus of the Britten-Pears Young Artist Programme and was a founder member of the Royal Academy of Music Song Circle, whose debut disc (*Songs of Spring*) was released to critical acclaim. Other projects include first recordings of music by Charles Camilleri (Divine Art), Rhian Samuel (Deux-Elles), Clifford Benson (Landor Records) and, most recently, York Bowen (music for two pianos, with Michael Dussek, on Dutton Epoch).

John was recently elected Associate of the Royal Academy of Music.

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**Tim Benjamin**

Founder and Director, Radius

## COMING SOON

**Purcell Room, Southbank Centre, Wednesday 21<sup>st</sup> October 2009**

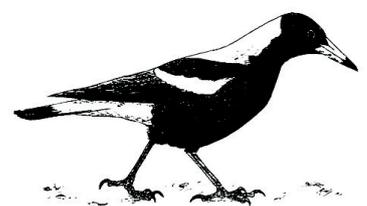
We will be celebrating the (approximate) centenary of the “Second Viennese School”, performing pieces that evoke the era and the responses of several of today's composers. Our featured work will be Schoenberg's *Erwartung* of 1909, staged, in a new arrangement for the Radius line-up by Tim Benjamin.

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