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WEDNESDAY 21ST OCTOBER 2009

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7.30PM



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I, personally do not like the term “Modern” very much. It has too much the meaning of fashion, something which does not survive its time. I, personally, would rather say that Richard Wagner was right when he called his music “the art of the future”.

I mean, an artist should write so that the future will still appreciate what he did. Not only the present.

This means for me – writing for the present – to write modern. Thus the word “contemporary” is in many cases more adequate. Many works of art are really only the work of people who lived at the same time and who will die at the same time.

Arnold Schoenberg (1949)

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PROGRAMME

Berg

Piano Sonata op. 1 (1907–1908)

Tim Benjamin / Carol Ann Duffy

*Mrs Lazarus (2009) **

Schoenberg (arr. Webern, 1923)

Chamber Symphony No. 1 op. 9 (1906)

Please note that there will be no interval.

* – world premiere

PLEASE NOTE

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.

BERG

PIANO SONATA (op. 1, 1907–1908)

Alban Berg was born in Vienna, the third of four children of Johanna and Conrad Berg. His family lived quite comfortably until the death of his father in 1900.

He was more interested in literature than music as a child and did not begin to compose until he was fifteen, when he started to teach himself music. He had very little formal music education until he began a six-year period of study with Arnold Schoenberg in October 1904 to 1911, studying counterpoint, music theory, and harmony; by 1906, he concentrated on his music studies full-time and by 1907, he began composition lessons. Among his compositions under Schoenberg were five piano sonata drafts and various songs, including his *Seven Early Songs* (*Sieben frühe Lieder*), three of which were Berg's first publicly performed work in a concert featuring the music of Schoenberg's pupils in Vienna that same year.

These early compositions would reveal Berg's progress as a composer under Schoenberg's tutelage. The early sonata sketches eventually culminated in Berg's *Piano Sonata* (Op.1) (1907–8); while considered to be his "graduating composition", it is one of the most formidable initial works ever written by any composer. Schoenberg was a major influence on him throughout his lifetime; Berg not only greatly admired him as a composer and mentor, but they remained close friends for the remainder of his life. Many people believe that Berg also saw him as a surrogate father, considering Berg's young age during his father's death.

An important idea Schoenberg used in his teaching was what would later be known as developing variation, which stated that the unity of a piece is dependent on all aspects of the composition being derived from a single basic idea. Berg would then pass this idea down to one of his students, Theodor Adorno, who stated: "The main principle he conveyed was that of variation: everything was supposed to develop out of something else and yet be intrinsically different". The *Sonata* is a striking example of the execution of this idea – the whole composition can be derived from the opening quartal gesture and from the opening phrase.

The single movement of the *Sonata* is in simple sonata form: Exposition, Development, and Recapitulation.

Schoenberg's first *Chamber Symphony* is the source for several of Berg's ideas in his *Sonata*. There is a similarity between some of the themes of the two works, and Berg borrows the use of whole-tone and quartal formations, harmonically determinant in this piece. The *Piano Sonata* is, however, thoroughly "Bergian." In Schoenberg's music a musical event, such as the 5-note quartal chord in bar 28 of the *Sonata*, might appear abruptly, almost causing the listener a discomfort. In Berg's work, however, every musical event flows from previous events, not only logically but sonically. The above-mentioned chord is gradually unveiled before bar 28 and then, after being heard, is dissolved back into the "tonal flow". This is a characteristic procedure in Berg's music.

Berg was a part of Vienna's cultural elite during the heady period of fin de siècle. Among his circle included the musicians Alexander von Zemlinsky and Franz Schreker, painter Gustav Klimt, writer and satirist Karl Kraus, architect Adolf Loos, and poet Peter Altenberg. In 1906, Berg met Helene Nahowski, singer and daughter of a wealthy family; despite the outward hostility of her family, the two married on May 3, 1911.

In 1913, two of Berg's *Five Songs on Picture Postcard Texts* by Peter Altenberg (1912) were premiered in Vienna under Schoenberg's baton. The pieces – settings of unpoetic, aphoristic utterances accompanied by a very large orchestra – caused a riot, and the performance had to be halted; the work was not performed in full until 1952 (and its full score remained unpublished until 1966).

From 1915 to 1918, he served in the Austrian Army and it was during a period of leave in 1917 that he began work on his first opera, *Wozzeck*. Following World War I, he settled again in Vienna where he taught private pupils. He also helped Schoenberg run the Society for Private Musical Performances, which sought to create an ideal environment for the exploration of unappreciated and unfamiliar new music by means of open rehearsals, repeated performances and the exclusion of all newspaper critics.

The performance in 1924 of three excerpts from *Wozzeck* brought Berg his first public success. The opera, which Berg completed in 1922, was not performed in its entirety until December 14, 1925, when Erich Kleiber directed a performance in Berlin. The opera is today seen as one of his most important works; a later opera, the critically acclaimed *Lulu*, was left with its third act incomplete at his death.

Berg's best-known piece is probably his elegiac *Violin Concerto*. Like so much of his mature work, it employs a highly personal adaptation of Schoenberg's twelve tone technique that enables it to combine frank atonality with more traditionally tonal passages and harmonies; additionally, it uses actual quotations of pre-existing tonal music, including a Bach chorale and a Carinthian folk song. The *Violin Concerto* was dedicated to Manon, the deceased daughter of architect Walter Gropius and Alma Schindler.

Other well known Berg compositions include the *Lyric Suite* (seemingly a big influence on the *String Quartet No. 3* of Béla Bartók), *Three Pieces for Orchestra* and the *Chamber Concerto* for violin, piano and 13 wind instruments.

Berg died on Christmas Eve, 1935, in Vienna, apparently from blood poisoning caused by an insect bite. He was 50 years old.



Portrait of Alban Berg by Arnold Schoenberg
(undated)

TIM BENJAMIN / CAROL ANN DUFFY

MRS LAZARUS (wp, 2009)

Both Schoenberg and Berg – alongside whom my *Mrs Lazarus* is presented tonight – are considered “Expressionists”, and in many ways my new work owes a debt to these composers. But what is “Expressionism”?

Music has, of course, long been associated with the concept of “expression”, but it was in the 19th-century that expressive music came to represent – or express – feelings and emotions. Modulations in key became a metaphor for shifts in feeling, out-of-place harmonies might represent strong emotions, and extreme chromaticism might correspond to a troubled psyche. Indeed, later in that century, these techniques (for example in Wagner) often completely overshadowed any substructure and became an end in themselves.

Expressionism is fascinated with the shifting, ambiguous world of the subconscious, not the relatively objective reality of the conscious world. After Wagner, the masters of Expressionism in music were undoubtedly Schoenberg and Berg, exploring the dark motives of the mind in works such as *Erwartung* and *Wozzeck*. This music has had a great influence on me, and finds particular voice in my new work *Mrs Lazarus*.

The literal narrative of Carol Ann Duffy’s poem is obvious: a woman’s husband dies, she gradually forgets him, and then he comes back to life, like a zombie from Michael Jackson’s *Thriller*. The title refers to the Biblical Lazarus of Bethany, miraculously restored to life after four days by Jesus.

Duffy’s poem, however, is (in my reading at least) nothing to do with the Biblical story, and is not intended as a literal narrative of an implausible event. For me, it takes place purely in the mind of a bereaved woman. She recounts the grieving process, how her husband gradually fades from her memory; first a visceral reaction (howling, shrieking), then the practical matter of dealing with his possessions, and finally the physical evidence fades (his hair, his scent), until all that is left is the cold, hard “zero” of her wedding ring. This is retold in the past tense, and is therefore not a narrative of events but a sequence of memories.

From the 6th stanza, the tense shifts; the woman has until now been faithful “for as long as it took” – implying that she is now ready to move on to another lover – the images are of fresh air, night, and a hare “thumping” from a hedge, all suggestive, delicately, of a new coupling. As soon as this happens, and we can all too easily imagine it, the memory of her husband (not only, but also the mother-in-law and her “crazy song”!) comes roaring back to catch her *in flagrante delicto*, to fill her with guilt and shame. The Biblical connection is a reflection that the story is undoubtedly universal: rather than Jesus performing miracles, our own psyches will bring back the dead at the least expected times.

All of these feelings and emotions are powerfully expressed in the narrative aspect of the poem, and offered me a perfect source with which to combine musical “Expressionism”. My music, therefore, is bound up in the succession of memories, thoughts and feelings of the grieving protagonist. The soprano does not merely sit above an accompaniment, but her music is one and the same with the music of the instruments.

Beyond Expressionism, there is also a passing acquaintance in my *Mrs Lazarus* with the music of Schoenberg and Berg: the harmony is strongly “quartal” (based on the interval of the fourth) and the motif (heard first at the very beginning) of open fifths in the violin is strongly reminiscent of Berg’s *Violin Concerto*. My music uses somewhat later techniques than the other music in tonight’s programme, drawing on Schoenberg’s twelve-note technique but also (as found in both the *Chamber Symphony* and Berg’s *Piano Sonata*) the principle of “continuous development”.

I am grateful to Lewis Reynolds for directing this production of *Mrs Lazarus*, and especially to Danae Eleni for taking on the difficult role of our troubled protagonist.

Tim Benjamin

Mrs Lazarus

I had grieved. I had wept for a night and a day
over my loss, ripped the cloth I was married in
from my breasts, howled, shrieked, clawed
at the burial stones until my hands bled, retched
his name over and over again, dead, dead.

Gone home. Guttled the place. Slept in a single cot,
widow, one empty glove, white femur
in the dust, half. Stuffed dark suits
into black bags, shuffled in a dead man's shoes,
noosed the double knot of a tie around my bare neck,

gaunt nun in the mirror, touching herself. I learnt
the Stations of Bereavement, the icon of my face
in each bleak frame; but all those months
he was going away from me, dwindling
to the shrunk size of a snapshot, going,

going. Till his name was no longer a certain spell
for his face. The last hair on his head
floated out from a book. His scent went from the house.
The will was read. See, he was vanishing
to the small zero held by the gold of my ring.

Then he was gone. Then he was legend, language;
my arm on the arm of the schoolteacher – the shock
of a man's strength under the sleeve of his coat –
along the hedgerows. But I was faithful
for as long as it took. Until he was memory.

So I could stand that evening in the field
in a shawl of fine air, healed, able
to watch the edge of the moon occur to the sky
and a hare thump from a hedge; then notice
the village men running towards me, shouting,

behind them the women and children, barking dogs,
and I knew. I knew by the sly light
on the blacksmith's face, the shrill eyes
of the barmaid, the sudden hands bearing me
into the hot tang of the crowd parting before me.

He lived. I saw the horror on his face.
I heard his mother's crazy song. I breathed
his stench; my bridegroom in his rotting shroud,
moist and dishevelled from the grave's slack chew,
croaking his cuckold name, disinherited, out of his time.

Carol Ann Duffy

with the kind permission of Carol Ann Duffy and Pan Macmillan

SCHOENBERG

CHAMBER SYMPHONY No. I (op. 9, 1906)

arr. Webern, 1923

In his “Analysis of the Chamber Symphony” Arnold Schönberg singled out his op. 9 as a “true turning point” in his compositional style. Completed on 25 July 1906 in Rottach-Egern on Tegernsee, the symphony was “the last work of my first period that existed as a single through-composed movement. It has a certain similarity to my first string quartet op. 7, which also combined the four movement types of sonata form [...]”

Schönberg studied examples of single-movement forms with internal, latent multi-movement structures, that superimpose elements of sonata form and sonata cycle, in Beethoven’s “Great Fugue” (“Große Fuge”), Schubert’s “Wanderer Fantasy” (“Wanderer Fantasie”) and Liszt’s Sonata in B-minor (Schönberg had the scores of these works in his library). The multi-dimensional concept of a form in movements that dissolve seamlessly into another (Exposition – Scherzo – Development – Adagio – Reprise), a wealth of motivic-thematic material (Alban Berg extols 19 themes in his analysis of the “Kammersymphonie”) and a complex harmony (tonal major and minor, whole-tone and quartal harmony) reveal in op. 9 that multi-perspective which represents that “turning point” in the composer’s artistic development: the aversion to late-romantic orchestral sound and the ensuing ‘emancipation of the dissonance’.

“After having finished the composition of the ‘Kammersymphonie’ it was not only the expectation of success which filled me with joy. It was another and a more important matter. I believed I had now found my own personal style of composing and that all problems [...] had been solved and that a way had been shown out of the perplexities in which we young composers had been involved through the harmonic, formal, orchestral and emotional innovations of Richard Wagner”.

“How One Becomes Lonely”, 1937

The first documentary evidence of the “Kammersymphonie“ is found in Schönberg’s sketchbook in chronological proximity to an orchestral work sketched at the end of 1905. His preoccupation with larger sound resources in this period is clear, although it cannot be shown how far the draft of the work with this exact scoring was bound to the plan for a symphony. One could, however, speculate – in contradiction of Anton Webern’s opinion that op. 9 bears the “character of a chamber music composition” – that the spirit of the work corresponds a priori to a concentrate of symphonic form that draws upon chamber-music techniques.

Just a few weeks after the completion of op. 9 Schönberg drafted the first section of his Second Chamber Symphony, which, after many an interruption, was finally completed in 1939 as op. 38.

The definition of the ‘symphonic’ lay for Schönberg in a “Panorama where one could indeed regard each image for itself, but in reality these images are securely connected and interwoven.” The superimposition of images at a musical level finds its parallel in the intertwining of formal sections, the conciseness and economy of which reflect an important progressive impulse in the formal arrangement of a symphonic work around 1906, since the acoustically dense instrumentation assumes a structural function within the composition.

The premiere of the First “Kammersymphonie” (in the ‘Großer Musikvereinsaal’ on 8 February 1907, by the renowned ‘Ensemble der Bläservereinigung des Wiener Hofopernorchesters’ and the Rosé Quartet) provoked at that time an unprecedented number of controversial critiques. Richard Strauss, to whom Schönberg would offer the work for fifteen solo instruments the following year (however, without success, as even before the premiere), replied on 27 September 1908 that it was not suitable “for large orchestral concerts without soloists” and “must absolutely be played in a smaller hall.”

Schönberg attempted to solve the practical dilemma by preparing new arrangements, the first in March 1913 for a concert by the Academic League for Literature and Music, which he himself conducted and

for which he chose a more fully scored version for string orchestra and ten solo winds. Yet even at this performance in the 'Großer Musikvereinsaal' the acoustical balance would have proved unacceptable, prompting further "retouching and improvements, which contribute significantly to the improvement of the sound and the achievement of clarity" (letter to Artur Nikisch, 31 January 1914).

From an invitation to a subscription series from the Heller concert agency it can be deduced that Schönberg presented his "Kammersymphonie" in "Ten public rehearsals" in an experiment to assist the uninitiated "to be able to follow from the very beginning the preparation of such a difficult work."

In 1922 the plan to publish the arrangement for orchestra failed. A year after his emigration to the United States Arnold Schönberg again took up the study score (issued 1923/24) and informed his Vienna publisher – Universal Edition – of the plan for yet another arrangement, which "(based on my experience) would greatly reduce the performance difficulties, so that the Chamber Symphony could finally take its place in concert life" (letter of 28 October 1934).

In the spring of 1935 he sent his son Georg an author's copy of op. 9, and, entreating him to tell "no one under any circumstances," bade him to prepare for the printer a manuscript on transparent paper. Modifications in the treatment of the orchestra, aimed at the capabilities of American orchestras (for economical reasons a notation in C was selected) finally induced Schönberg to rearrange the work as op. 9b. Following the first performance in Los Angeles on 27 December 1936, under Schönberg's direction, the composer reported to Anton Webern: "Now it sounds completely clear and lucid, perhaps a bit too loud, which may be because I have not weaned myself enough from the original."

Therese Muxeneder © Arnold Schönberg Center

The version of the Chamber Symphony No. 1 performed tonight is the 1923 arrangement of Anton Webern, which itself exists in two versions: for flute, clarinet, violin, cello, and piano (as performed by Radius tonight) and for two violins, viola, cello, and piano.

Arnold Schoenberg (13 September 1874 – 13 July 1951) was an Austrian and later American composer, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. He used the spelling Schönberg until after his move to the United States in 1934, "in deference to American practice".

Schoenberg was known early in his career for successfully extending the traditionally opposed German Romantic traditions of both Brahms and Wagner, and later and more notably for his pioneering innovations in atonality. During the rise of the Nazi party in Austria, his music was labeled, alongside jazz, as degenerate art. In the 1920s, he developed the twelve-tone technique, a widely influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He also coined the term developing variation, and was the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea. Schoenberg's approach, both in terms of harmony and development, is among the major landmarks of 20th century musical thought; at least three generations of composers in the European and American traditions have consciously extended his thinking and, in some cases, passionately reacted against it.

Schoenberg was also a painter, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, Hanns Eisler, and later John Cage, Lou Harrison, Earl Kim, and many other prominent musicians. Many of Schoenberg's practices, including the formalization of compositional method, and his habit of openly inviting audiences to think analytically, are echoed in avant-garde musical thought throughout the 20th century. His often polemical views of music history and aesthetics were crucial to many of the 20th century's significant musicologists and critics, including Theodor Adorno, Charles Rosen, and Carl Dahlhaus.

Schoenberg's archival legacy is collected at the Arnold Schönberg Center in Vienna.

RADIUS

Inspired by the great Fires of London, Radius was founded in order to perform contemporary music at the highest standard, and to showcase the considerable individual talents of our artists, who are all regular national and international performers, both as soloists and with major orchestras. Since their debut in 2007, Radius has performed regularly on the national stage, at Wigmore Hall, the Purcell Room, and at festivals around the UK. Radius's full line-up includes members of the BCMG, the London Sinfonietta, a former BBC Young Musician of the Year, a regular BBC Symphony Orchestra guest leader, and the recipient of the highest degree result in the Royal Academy of Music's history. Radius was founded in 2007 and is directed by award-winning composer Tim Benjamin.

www.radiusmusic.org

ALEXANDRA WOOD (violin)

Alexandra Wood, "a talent to watch" (The Strad), has won major prizes at International Violin Competitions including Wieniawski, Tibor Varga, Lipizer and Yampolsky. She graduated from Selwyn College Cambridge with a starred First, and went on to the Royal College of Music, where she was President Emerita Scholar, and studied with Itzhak Rashkovksy.

She has given recitals for numerous international festivals including Cheltenham, Bath, and Brighton, and has also appeared at the Purcell Room, Wigmore Hall, Albert Hall, Carnegie Hall, Kings Place and live on BBC Radio 3.

She has performed concertos with orchestras such as the Philharmonia, City of London Sinfonia, and the OSJ, and worked with conductors including Pierre Boulez, Roger Norrington, Tom Ades, Oliver Knussen and Richard Hickox. She regularly leads Birmingham Contemporary Music Group, and has guest-led other ensembles including London Sinfonietta, Chroma, Aurora and Insomnio (Holland). Alexandra has won many prestigious awards including the Worshipful Company of Musicians Medal, Maisie Lewis Award, Wingate Scholarship, Hattori Award and Junior Fellowships at the Royal College of Music. She was selected for the Tillet Trust Young Artists Platform, and won a "Star Award" from the Countess of Munster Trust.

Her CD of world premiere recordings -"Chimera"- was described as "splendid" in The Sunday Times, and in BBC Music Magazine as "agile, incisive and impassioned". In January 2009 she premiered a new violin concerto written for her by Hugh Wood. In November 2009 the new ABSRM volume "Spectrum for Violin" will be released, which she has compiled. She teaches violin at Birmingham Conservatoire, and is a chamber music coach at Cambridge University.

OLIVER COATES (cello)

Oliver Coates is an Artist in Residence at the Southbank Centre in London. He studied the cello with Colin Carr. He performs as a solo cellist, a chamber musician and he appears as a guest principal with the London Sinfonietta. He attained the highest degree result in the Royal Academy of Music's history before going on to complete an MPhil with distinction at New College, Oxford.

He has worked with composers such as Ades, Birtwistle, Saariaho, Lindberg, Gubaidulina and Jonathan Harvey on their music. He has also worked and recorded with artists such as Massive Attack, Goldie, Sigur Ros, Micachu, Shlomo, Mira Calix and Gurrumul. He has played chamber music with Angela Hewitt and has performed at many different types of festival all around the world.

www.olivercoates.com

JOHN REID (piano)

John Reid studied at Clare College, Cambridge and at the Royal Academy of Music with Michael Dussek. He has also taken lessons in song interpretation with Malcolm Martineau and Rudolf Jansen. In recent seasons he has given recitals at Wigmore Hall, Bridgewater Hall, Queen Elizabeth Hall and Purcell Room, the Concertgebouw Amsterdam and in Italy, Switzerland and Germany with artists including Joan Rodgers, Alexander Baillie, Alison Balsom, Jennifer Pike, Sarah Williamson and William Bennett, as well as with regular duo partners Nicholas Mulroy, Thomas Gould and Adam Walker. He is pianist with both Radius and the Aurora Orchestra and has made first recordings of music by York Bowen, Rhian Samuel and Charles Camillieri. He is an Associate of the RAM, and his many awards have included the 2003 Kathleen Ferrier and Maggie Teyte Accompaniment Prizes and the 2004 Gerald Moore Award.

www.johnreidpiano.com

JENNIFER GEORGE (flute)

Jennifer George has played with various orchestras in the UK and USA, including the Royal Philharmonic Orchestra, Hallé Orchestra, Opera North, the City of Birmingham Symphony Orchestra and Oregon Symphony. She has a keen interest in contemporary music and has performed as soloist and Principal Flute with Remix Ensemble (Portugal). Currently based in Manchester, Jennifer George grew up in Oregon, USA. She studied at Indiana University before coming to the UK to complete a Masters degree at Royal Northern College of Music. Jennifer is a flute tutor at University of Leeds.

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.

DANAE ELENI (soprano)

Danae Eleni developed a keen interest in contemporary music while studying for her BA in Psychology, Philosophy and Physiology at Oxford University. She has performed with ISIS contemporary music ensemble, and in 2008 premiered Guy Newbury's *Adria* in St Mary's Cathedral for the Edinburgh Festival, and Satoko Doi's *Islanders* for the Leeds Lieder Festival.

Danae recently performed the role of Lucy (*The Telephone*) in a Vodafone store as part of the pre-tour publicity for Opera Anywhere's Menotti Double Bill, which toured to Bath, Oxford and some intimate regional venues. Other recent roles include Micaela (*Carmen*) for Opera in Concert; Zerlina (*Don Giovanni*) for CarteBlancheOpera and Emilia (*Marco Attilio Regolo*) for the first modern realisation of this opera for Ensemble Serse. Danae, retaining her connections with the Middle East where she was born, made her debut in Bahrain last year with Brahms' *Deutsche Requiem*, to a welcoming audience of several thousand.

Danae is currently preparing a CD recording with her brother Kimon (pianist) featuring some lesser-known 19th century Greek Art Songs, due for release in early February. She has benefitted from masterclasses and coaching from Teresa Cahill (TCM), Stephen Wilder (RCM), Phyllida Lloyd, Dimitris Yakas (Athens) and Marco Ozbic (Teatro San Carlo - Napoli). Danae studies with Ashley Stafford. www.danaeeleni.com



Danae Eleni

LEWIS REYNOLDS (director, *Mrs Lazarus*)

Lewis Reynolds trained in the National Youth Theatre, appearing in *The Steadfast Tin Soldier* at the National Theatre, and at Cambridge University, where he was an active member of Footlights and the ADC Theatre.

This year he was opera director in residence at the Nordisk Sångfestival in Norwegian and Swedish Lapland, a position he will resume in 2010. In France he directed on Ashley Stafford and Marco Ozbic's course for singers working on *The Magic Flute* and *The Barber of Seville*. Recent productions include operettas *I Might Survive*, *The Gentlemen Taken* and *The Don's Problem* in Cambridge, and he assisted on Richard Crichton's re-envisaging for Pride London of *Don Giovanni* in Trafalgar Square. He has directed several short films, and is currently preparing *Faust Us*, a film of Laurie Bamon's forthcoming short opera.

TIM BENJAMIN

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 where he received a doctorate. 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 Todmorden, Yorkshire, and also plays the trombone.
www.timbenjamin.com



Tim Benjamin
photo: Ray McCarthy



Carol Ann Duffy

CAROL ANN DUFFY

Poet, playwright and freelance writer Carol Ann Duffy was born on 23 December 1955 in Glasgow and read philosophy at Liverpool University. She received an Eric Gregory Award in 1984 and a Cholmondeley Award in 1992 from the Society of Authors, the Dylan Thomas Award from the Poetry Society in 1989 and a Lannan Literary Award from the Lannan Foundation (USA) in 1995. She was awarded an OBE in 1995, a CBE in 2001 and became a Fellow of the Royal Society of Literature in 1999.

Carol Ann Duffy lives in Manchester and is Creative Director of the Writing School at Manchester Metropolitan University. She became Poet Laureate in 2009, succeeding Andrew Motion.

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We hope that you enjoy this evening's performance as much as we have enjoyed bringing it to you, and we look forward to seeing you again soon!

Tim Benjamin

Founder and Director, Radius

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Our Next Concert:

National Portrait Gallery, London, Friday 23rd April 2010

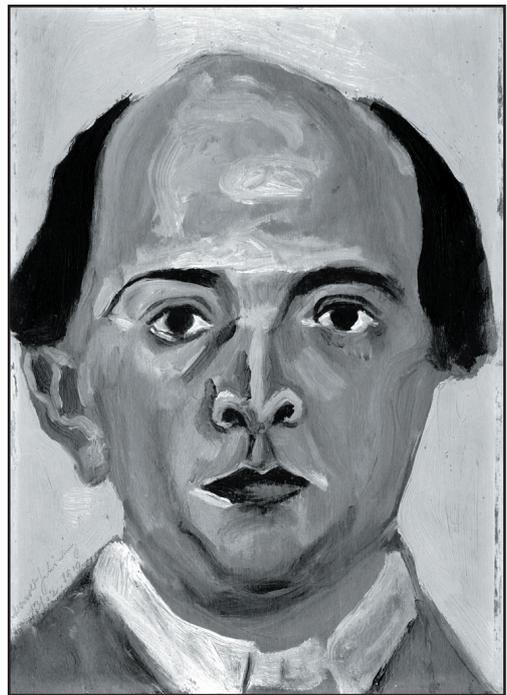
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There are relatively few people who are capable of understanding, purely in terms of music, what music has to say. The assumption that a piece of music must summon up images of one sort or another, and that if these are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be.

No one doubts that a poet who works with historical material may move with the greatest freedom, and that a painter, if he still wanted to paint historical pictures today, would not have to compete with a history professor. One has to hold to what a work of art intends to offer, and not to what is merely its intrinsic cause.

Furthermore, in all music composed to poetry, the exactitude of the reproduction of the events is as irrelevant to the artistic value as is the resemblance of a portrait to its model; after all, no one can check on this resemblance any longer after a hundred years, while the artistic effect still remains.



Arnold Schoenberg
Self-portrait, 1910

And it does not remain because, as the Impressionists perhaps believe, a real man (that is, the one who is apparently represented) speaks to us, but because the artist does so – he who has expressed himself here, he whom the portrait must resemble in a higher reality. When one has perceived this, it is also easy to understand that the outwards correspondence between music and text, as exhibited in the declamation, tempo and dynamics, has but little to do with the inward correspondence, and belongs to the same stage of primitive imitation of nature as the copying of a model. Apparent superficial divergences can be necessary because of parallelism on a higher level.

Therefore, the judgement on the basis of the text is just as reliable as the judgement of albumen according to the characteristics of carbon.

Arnold Schoenberg
from "The Relationship to the Text" (1912)



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