BENJAMIN BRITTEN

SERENADE FOR TENOR, HORN AND STRINGS

Lachrymae
Prelude and Fugue
Young Apollo

ALDEBURGH STRINGS

Markus Däunert director
Allan Clayton tenor
Richard Watkins French horn
BENJAMIN BRITTEN
ALDEBURGH STRINGS
Markus Däunert director
Richard Watkins french horn
Allan Clayton tenor
Máte Szücs viola**
Lorenzo Soulès piano*

1. Young Apollo, Op. 16* ....................................................... 7:55
2. Lachrymae, Op. 48a** .................................................... 14:19
Prelude and Fugue, Op. 29
3. Prelude ............................................................................. 3:06
4. Fugue ............................................................................... 5:43
Serenade for Tenor, Horn and Strings, Op. 31
5. Prologue ........................................................................... 1:32
6. Pastoral .............................................................................. 3:23
7. Nocturne ........................................................................... 3:52
8. Elegy ................................................................................ 4:00
9. Dirge ................................................................................. 3:29
10. Hymn .............................................................................. 2:03
11. Sonnet ............................................................................. 3:59
12. Epilogue .......................................................................... 1:41

Total Running Time: 55 minutes
Recorded at
Snape Maltings, Snape, Suffolk, UK
20–22 October 2012 (Lachrymae, Prelude and Fugue)
24–25 November 2013 (Serenade)
4 April 2015 (Young Apollo)

Young Apollo, Lachrymae and Prelude and Fugue produced and recorded by
Philip Hobbs

Serenade produced by
John Fraser

Serenade recorded by
Arne Axelberg

Post-production by
Julia Thomas

Cover image
Figure of ‘The Family of Man’ by Barbara Hepworth (1970)
By permission of the Hepworth Estate

Design by
gmtoucari.com

Ralph Vaughan Williams’ Fantasia on a Theme by Thomas Tallis is available as a
WORKS FOR STRINGS

In May 1939, Benjamin Britten and Peter Pears crossed the Atlantic westwards on the Cunard vessel Ausonia, bound for Saint-Jovite in Quebec. They stayed in Canada for several weeks, then moved down to Woodstock, New York, where Britten composed in July a ‘fanfare’ for solo piano, string quartet and string orchestra entitled Young Apollo, in response to a commission from the Canadian Broadcasting Corporation. The composer returned to Toronto to appear as soloist in the first performance of the work on 27 August. In his programme note for the premiere, Britten explained how the score was inspired by the conclusion of John Keats’s unfinished poem Hyperion which describes the secession of power on Mount Olympus from the old tyrannical gods to a new order of youthful deities. Apollo was called by Mnemosyne to be the new god of beauty, and threw off his mortal form in a terrific convulsion: Britten’s short tone poem depicts how ‘he stands before us – the new, dazzling Sun-god, quivering with radiant vitality’.

For reasons he never explained at the time, Britten abruptly decided to withdraw Young Apollo from circulation after its first two performances and it was not heard again until 1979, nearly three years after his death. It is possible that he was dissatisfied with the work’s boldly static tonal plan, which consists of a largely unrelenting elaboration of the central A major tonality – which he confessed was inspired by the minimalist approach to harmony sometimes shown by the German Baroque composer Dietrich Buxtehude, whose music he at this time greatly admired. The specific choice of key is significant, for Britten was frequently to return to it in later works when he wished to capture the essence of Apollonian purity. (In his final opera Death in
Venice (1973), for instance, it is the tonality adopted by Apollo himself as well as by the beautiful Polish boy Tadzio.) This key symbolism clearly held some deeply personal significance for Britten, and we now know that the real reason he suppressed Young Apollo was his love for the handsome young man who had directly inspired it: Wulff Scherchen, son of the renowned German conductor Hermann Scherchen. Britten wrote to Wulff (who had remained in Europe) from Amityville, New York, on 8 December 1939 shortly before the work’s second and final performance: ‘I’m playing my “Young Apollo” which I wrote for the Canadian Broadcasting Corp. – on Columbia (CBS Radio) on Dec. 20th, sometime in the middle of your night – you know whom that’s written about…my God, don’t I long to see you again.’ Britten’s ongoing infatuation with Wulff, the situation hardly helped by the fact that the object of his affection was a German citizen at a time of war between their two countries, was a cause of some embarrassment to the composer’s close friends; and it most certainly did not please Pears, coinciding as it did with a period in which he and Britten were in the process of placing their own personal and professional relationships on a much more intimate footing.

The English conductor Boyd Neel, who founded the pioneering Boyd Neel String Orchestra in 1933, had recognized Britten’s creative talent and special affinity for stringed instruments at an early stage in the composer’s career. In 1937, Neel had commissioned Britten to write his Variations on a Theme of Frank Bridge (at exceptionally short notice) for a prestigious performance at the Salzburg Festival, having been greatly impressed by the efficiency with which the young composer had dashed off a score for the feature film Love from a Stranger during the previous autumn. (Neel was the music director for this Agatha Christie
movie, and conducted the orchestra for the soundtrack recording). The Variations on a Theme of Frank Bridge, the complete draft of which was composed by Britten in just ten days, proved to be a veritable tour-de-force of string-orchestra writing, and it caused a considerable sensation at the Salzburg premiere; Neel later described it as ‘one of the most astonishing feats of composition in my experience’, and a work in which ‘the resources of the string orchestra were exploited with a daring and invention never before known’. On 28 August 1937, the Salzburg press, Salzburger Volksblatt, was lavish in its praise of Neel’s fine ensemble:

A dozen and a half young musicians (two ladies among them) have come together, exceptional instruments in their hands, in creative chamber-music making of the most serious artistic intentions and assiduous study, bearing a very personal stamp. The volume of tone which the conductor elicits from his small ensemble is magnificent, as is the astonishing technique and interpretative approach which are discernible in every nuance.

Neel’s orchestra celebrated its tenth anniversary in 1943, a particularly difficult year for the ensemble since half its membership had already been lost to the armed services and the conductor himself was fully occupied with medical work on behalf of the war effort. He managed to re-assemble the other half of his regular players, combining them with freelance performers and obtaining special leave from his medical duties in order to mount an anniversary concert at the Wigmore Hall on 23 June. On this occasion he was proud to be able to present the premiere of a new work which Britten had composed during the previous month, the Prelude and Fugue, Op. 29, in which (with characteristic ingenuity) the composer had contrived to write a separate part for each of the eighteen players in the
orchestra by way of a uniquely personalized anniversary present. The Fugue is characteristic of the composer’s delight in tackling a seemingly impossible challenge, with its sophisticated contrapuntal textures at times recalling the antiphonal sonorities of J.S. Bach’s Third Brandenburg Concerto in the instrumental sub groupings. Neel described the strikingly geometric physical appearance of an elaborate stretto passage in the score as resembling ‘one side of the Great Pyramid’ and delighted in the way Britten’s fugue subject was elsewhere ‘tossed from one [player] to another like a ping-pong ball on a fountain’. But it is the shorter Prelude, later recapitated as a coda, which looks ahead most vividly to the haunting lyricism which was later to characterize the music of the mature opera composer, and this is one of the last works in which we find Britten indulging in the exuberant technical wizardry of his youthful period.

When Britten was preoccupied with plans for his opera Peter Grimes in the summer of 1942, he met the horn player Dennis Brain and immediately contemplated producing a horn concerto for the brilliant 21-year-old. At the suggestion of his publisher Erwin Stein, Britten elected to write an orchestral song cycle that would include a solo horn as a prominent obbligato instrument. The vocal soloist was to be Pears, who was due to take the title role in Peter Grimes; Britten’s new song cycle thus conveniently combined his desire to gain practical experience in vocal composition with the projected horn concerto. Britten’s letters from the period show that the cycle was provisionally entitled ‘Nocturne’ or ‘Nocturnes’ since all the poems dealt with the subject of dusk and evening. Retitled Serenade for tenor, horn and strings and completed in the month before Britten wrote his Prelude and Fugue for Neel, the work was first performed at the
Wigmore Hall on 15 October 1943 with an ad hoc string orchestra conducted by Walter Goehr. An instant success, it firmly secured the international reputations of both Britten and Pears. After Brain’s tragically premature death in a car accident in 1957, Britten paid tribute to his contribution as the first interpreter of the horn part, and praised his intense respect for the composer’s wishes no matter how technically difficult the challenge he had been set.

Britten took considerable care over his selection of the poetic texts for the Serenade, and was assisted in this task by the critic and novelist Edward Sackville-West, to whom he dedicated the score (and with whom he was to collaborate on the BBC radio drama The Rescue later this same year). The work marks Britten’s renewed commitment to setting his native language after the recent excursions into French and Italian in the song cycles Les Illuminations, Op. 18 (1939) and Seven Sonnets of Michelangelo (1940) respectively. (Les Illuminations was also conceived for string orchestra, and its premiere had been conducted by Neel while Britten was still in the United States.) The Serenade was also the first work in which Britten explored the musical and rhythmic possibilities of English diction in a manner directly inspired by the example of Henry Purcell, whose influence is to be felt in the arioso style of the closing Keats setting, and perhaps also in the inclusion of a ground bass in the central ‘Dirge’.

Although in its definitive form the Serenade consists of six movements framed by a prologue and epilogue for solo horn, the manuscript of a seventh movement originally intended for the cycle was discovered in 1987. This is a setting of ‘Now sleeps the crimson petal’ by Tennyson, and the autograph had lain long-forgotten amongst Stein’s
papers until it was unearthed by his daughter, Marion Thorpe. It is not clear why Britten decided to reject this splendid song from the cycle, although since the work already includes another text by Tennyson (the ‘Nocturne’) he may have felt its retention would upset the balance of the cycle as a whole. Intriguingly, the rejected Tennyson setting is uncannily close in style to material in his later song cycle Nocturne (1958), which picked up the rejected working title for the Serenade and in many ways constituted a sequel to the earlier work.

Lachrymae, Op. 48a – subtitled ‘reflections on a song of Dowland’ – was composed in April 1950 for the Scottish viola player William Primrose and first performed (in its original incarnation for viola and piano) at that year’s Aldeburgh Festival. In 1976, the piano part was arranged for small string orchestra at the suggestion of Cecil Aronowitz, who performed it in this new version at the Aldeburgh Festival the following year, just six months after Britten’s death. The work is a satisfying synthesis of various musical elements carrying a strong personal significance for the composer. In the first place, the viola had been his own instrument since childhood and, although his recorded legacy as a violist consisted of the modest contribution of a single (but crucial) note in Purcell’s Fantasia Upon One Note with the Zorian Quartet in 1946, as a composer he fully exploited the instrument’s capability for producing intensely mellow sonorities in both orchestral and chamber works. Second, in casting Lachrymae in the form of a seamlessly evolving set of variations Britten was able to draw on the vast experience he had gained with this musical structure in the 1930s and 1940s. Finally, his decision to select as the basis for the piece John Dowland’s famous song ‘If my complaints could passions move’ (from the First Booke of Songes or Ayres, 1597)
continued the celebration of his English musical and literary heritage that had constituted a fundamental part of his art since his return home from America in the early 1940s. In the middle of the piece, Britten alludes to another famous Dowland song, ‘Flow My Tears’ (Second Booke of Songes, 1600).

Dowland’s theme has a strong rising and falling shape which helps make Britten’s transformations of it readily comprehensible to the listener. Tremolo allusions to its melodic profile at the opening usher in a quiet statement of the theme in the left hand of the piano, but the harmony remains complex and elusive until the very end of the work when, in a moment both technically adept and artistically magical, Britten’s music gradually merges into the simple but expressive harmonic idiom of Dowland’s original song. This idea of a theme and variations ‘in reverse’, as it were, was later adopted by Britten in his second set of Dowland ‘reflections’ for solo guitar (Nocturnal, composed for Julian Bream in 1963) and in the treatment of Russian themes in the Third Suite for Cello (composed for Mstislav Rostropovich in 1971).

© Mervyn Cooke, 2016
5. **Prologue**
(solo horn)

6. **Pastoral**
*Text by Charles Cotton (1630–1687)*

The day’s grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.
7. Nocturne

Text by Lord Alfred Tennyson (1809–1892)

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, answer, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.
8. **Elegy**  
*Text by William Blake (1757–1827)*

O rose, thou art sick;  
The invisible worm  
That flies in the night,  
In the howling storm,  
Has found out thy bed  
Of crimson joy:  
And his dark, secret love  
Does thy life destroy.

9. **Dirge**  
*Text from Lyke Wake Dirge (anonymous)*

This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and fleet and candle-lighte,  
And Christe receive thy saule.  

When thou from hence away art past,  
Every nighte and alle,  
To Whinny-muir thou com’st at last;  
And Christe receive thy saule.  

If ever thou gavest hosen and shoon,  
Every nighte and alle,  
Sit thee down and put them on;  
And Christe receive thy saule.
If hosen and shoon thou ne’er gav’st nane,
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.

From Whinny-muir when thou may’st pass,
Every nighte and alle,
To Brig o’ Dread thou com’st at last;
And Christe receive thy saule.

From Brig o’ Dread when thou may’st pass,
Every nighte and alle,
To Purgatory fire thou com’st at last;
And Christe receive thy saule.

If ever thou gav’st meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne’er gav’st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
10. Hymn

Text by Ben Jonson (1572–1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia’s shining orb was made,
Heav’n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak’st a day of night,
Goddess excellently bright.
11. Sonnet

Text by John Keats (1795–1821)

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas’d eyes, embower’d from the light,
Enshaded in forgetfulness divine:
O soolest Sleep! if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the ‘Amen’ ere thy poppy throws
Around my bed its lulling charities.

Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious
Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd
Casket of my Soul.

12. Epilogue

(solo horn – off stage)
MARKUS DÄUNERT *director*

Markus Däunert is highly regarded as a guest leader, director and chamber musician. He was born in 1970 in Berlin and studied with Walter Carl Zeller in Berlin and Jost Witter in Weimar. He completed his studies with Werner Scholz, Igor Ozim and Norbert Brainin.

From 1997–2005 he co-led the Mahler Chamber Orchestra, with which he also appeared as soloist, under conductors such as Claudio Abbado, Daniel Harding, Iván Fischer, Kurt Masur, Bernhard Haitink, Trevor Pinnock and Philippe Herreweghe. He has been guest leader with orchestras such as Scottish Chamber Orchestra, Leipzig Gewandhaus Orchestra, Ensemble Modern and frequently appears as guest leader of Orchestre National du Capitole de Toulouse and BBC Philharmonic. Däunert is a frequent guest with the Berliner Philharmoniker.

As a chamber musician, soloist and teacher he has been regularly invited to Schleswig Holstein Musik Festival, Aldeburgh Music, Dartington Summer School, Cappenberg Festival, Hellens Festival, Mantua Festival, Festival Domain Forget, New England Conservatory and Manhatten School of Music. He has appeared as a soloist and chamber musician with pianists such as Christian Zacharias, Alexander Lonquich, Gianluca Cascioli, Martha Argerich, Steven Kovacevich, Daniel Adni, Michaela Ursuleasa, Benjamin Frith, Herbert Schuch, Christian Blackshaw, Ricardo Castro and other musicians such as Nicolas Altstaedt, Máte Szücs, Danusha Waskiewicz and Bruno Delepelaire.

He has appeared at several major music festivals, including Wiener Festwochen, Wien Modern, Salzburger Festspiele, London Proms, Menuhin Festival Gstaad, Rheingau Musik Festival, Festival d’Aix-en-Provence, Berliner Festspiele, Lucerne Festival and Ruhrtriennale.

Däunert plays on a model made by the German violin maker Christoph Götting (Wiesbaden).
Richard Watkins is one of the most sought-after horn players of his generation. He was Principal Horn of the Philharmonia Orchestra for twelve years, and is currently a member of the Nash Ensemble and is a founding member of London Winds.

Watkins has appeared at many of the world’s most prestigious venues and has worked with conductors such as Carlo Maria Giulini, Wolfgang Sawallisch, Esa-Pekka Salonen, Leonard Slatkin, Giuseppe Sinopoli, Gennady Rozhdestvensky, Vasily Petrenko, Andrew Davis and Mark Elder.

His extensive discography includes recordings of concertos by Mozart, Malcolm Arnold, Reinhold Glière, Ethel Smyth and Colin Matthews, as well as Mozart’s *Sinfonia Concertante* and chamber music for horn by Schumann, Schubert and Poulenc. Forthcoming releases include a recording of contemporary horn repertoire for NMC of works written for Watkins, a Wigmore Live disc of Britten, and Edward Gregson’s *Horn Concerto*.

In recital, Watkins regularly performs with singers such as John Mark Ainsley, Ian Bostridge and Mark Padmore, and with pianists Barry Douglas, Julius Drake, Paul Lewis, Roger Vignoles and Ian Brown.

Closely associated with promoting contemporary music for the horn, Watkins has given premieres of concertos by Maxwell Davies, Osborne, Magnus Lindberg, Dominic Muldowney, Nicola Lefanu, and Colin and David Matthews. Watkins holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music where he is also a Fellow.

Watkins has a long association with Aldeburgh Music, first performing Britten’s *Serenade* with Sir Peter Pears in 1983. Since then he has appeared regularly as soloist and recitalist, performing concertos by Colin Matthews and Oliver Knussen as well as performances of Britten’s works for solo horn, the *Serenade* and *Canticles*. 
ALLAN CLAYTON tenor

Allan Clayton has quickly established himself as one of the most exciting and sought-after singers of his generation. He is a graduate of St John’s College, Cambridge and the Royal Academy of Music, London.

Operatic highlights include George Benjamin’s award-winning opera Written on Skin at the Netherlands Opera, Theatre du Capitole Toulouse, Royal Opera House, Wiener Festwochen and Bayerische Staatsoper, following its world premiere at the 2012 Festival d’Aix-en-Provence. He has also performed Ferrando in Così fan tutte for the Royal Opera House, Covent Garden and New York City Opera; Castor in Castor et Pollux and Tamino in Die Zäuberflöte (Komische Oper, Berlin); Lysander in A Midsummer Night’s Dream (English National Opera); Bénédict in Béatrice et Bénédict (Opéra Comique, Paris); whilst for Glyndebourne Festival he has performed the title role in Britten’s Albert Herring and Ferrando and the Male Chorus in Britten’s The Rape of Lucretia.

Clayton also has a busy and varied concert career, with appearances that include Britten’s War Requiem with the BBC Symphony Orchestra and Semyon Bychkov, Bruckner’s Te Deum with the Gürzenich Orchestra and Markus Stenz, Beethoven’s Missa Solemnis with the Hallé and Sir Mark Elder, Britten’s Spring Symphony with the Philharmonia, City of Birmingham Symphony Orchestra and Ed Gardner, and Beethoven’s Ninth Symphony with the Australian Chamber Orchestra.

As a recitalist, Clayton performs regularly at London’s Wigmore Hall and across Europe, most notably with James Baillieu, Julius Drake, Paul Lewis and Malcolm Martineau. A former BBC New Generation Artist, his awards include the John Christie Award and the Queen’s Commendation for Excellence.

His recordings include Handel’s Messiah with AAM and Stephen Cleobury on EMI; Otello with the LSO and Sir Colin Davis for LSO Live; Britten’s St Nicolas with City of London Sinfonia and Stephen Layton on Hyperion; and Insomnia with Aurora Orchestra and Nicholas Collon on Warner Classics.
MÁTÉ SZÜCS viola

Máté Szücs was a first prize winner on viola at the International Violin and Viola Competition in Liège, Belgium. He was also a finalist at the International Viola Competition ‘Jean Françaix’ in Paris and laureate of the International Music Competition ‘Tenuto’ in Brussels.

Szücs was just eleven when he won the special prize at the Hungarian Violin Competition for Young Artists. He went on to win first prize at the Violin Competition of Szeged and first prize for ‘Best Sonata Duo’ at the Hungarian Chamber Music Competition. At the age of seventeen, he changed from the violin to the viola and graduated from the Royal Conservatory of Brussels and the Royal Conservatory of Flanders with the highest distinction. He continued his studies at the Chapelle Musicale Reine Elisabeth where he obtained his diploma, again, with the highest distinction.

Szücs is a member of various chamber ensembles such as the Mendelssohn Ensemble, Trio Dor, Enigma Ensemble and Fragments Ensemble. He has been a solo viola player with various prestigious orchestras such as the Royal Philharmonic Orchestra of Flanders, the Bamberger Symphoniker, Sächsische Staatskapelle Dresden, the Frankfurt Radio Orchestra and the Deutsche Kammerphilharmonie Bremen.

Szücs is a very enthusiastic teacher and has previously held a teaching position at the University of Music in Saarbrücken, the Thy Chamber Music Festival in Denmark and is also viola tutor at the Britten-Pears Young Artist Programme in Aldeburgh, UK. Szücs is regularly invited as a soloist in Europe and plays chamber music together with musicians such as Janine Jansen, Vadim Repin, Ilja Gringolts and Vladimir Mendelssohn. Since September 2011 he has been the principal solo viola player at the Berlin Philharmonic Orchestra, where he teaches viola at the orchestra academy.
LORENZO SOULÈS piano

Born in Lyon to a family of musicians, Lorenzo Soulès started the piano when he was just three years old. He graduated at the age of twelve from the Conservatoire Régional de Paris (in the class of Olivier Gardon), having won a great number of prizes. Choosing not to follow the usual itinerary (CNSDM in Paris), Soulès continued his studies with Pierre-Laurent Aimard and Tamara Stefanovich, who were both professors in Cologne, a city that he moved to at the age of thirteen. During the same period, he took lessons with Alicia de Larrocha with whom he worked on the complete Iberia and Albéniz.

In 2012, he swept the awards at the 67th Geneva Competition, winning first prize, ‘Coup de Coeur Breguet’ prize, ‘Audience’ prize, ‘Young Audience’ prize and ‘Air France KLM’ prize. The ‘Coup de Coeur’ prize gave him the opportunity to record his first CD, which appeared under the label Nascor, with works by Mozart (Concerto No. 24 with the Geneva Chamber Orchestra, conducted by Simon Gaudenz), Beethoven, Brahms and Scriabin. Performances include appearances at the Zurich Tonhalle, Victoria Hall and Grand Théâtre in Geneva, Radio France in Weimar, as well as at different festivals such as Aldeburgh, Davos, Les Haudères, Périgord Noir, Klavier-Festival Ruhr, Flâneries Musicales de Reims and Les Solistes à Bagatelle.
ALDEBURGH STRINGS

The Aldeburgh Strings ensemble is a product of Aldeburgh Music’s Britten-Pears Young Artist Programme which was founded over forty years ago by Benjamin Britten and Peter Pears, in order to provide high-level performance training for the world’s best emerging professional musicians. This legacy still lives on today in the shape of residential courses and masterclasses which take place throughout the year in the beautiful surroundings of the Suffolk coast where Britten lived and worked. Young artists benefit from an exceptional campus of performance spaces and studios which has grown around the world-famous Snape Maltings Concert Hall, home of the Aldeburgh Festival. The Britten-Pears Young Artist Programme hosts some of the world’s finest performers and teachers who lead, and often participate in intensive projects which mostly culminate in high-profile performances and recordings.

Since its inception in 2010, Aldeburgh Strings has met for intensive residential courses during which it has explored core chamber repertoire alongside leading artists and tutors. These tutors are drawn from some of the world’s finest orchestras – such as the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Mahler, Philharmonia and Scottish Chamber Orchestra – and direct the ensemble sections from within, in an inspiring dual role of mentor and performer. As well as Britten’s music, the ensemble has performed repertoire by Tchaikovsky, Strauss, Shostakovich, Elgar, Vaughan Williams and Bartók as well as John Woolrich’s Capriccio for violin and strings. This recording is the conclusion of projects celebrating Britten’s centenary in 2013, at which Aldeburgh Strings performed the closing concert.
VIOLIN

Director:
Markus Däunert † ‡ ¥ *

Principal Violin II:
Michael Brooks Reid † ‡ *

Violeta Barrena ¥
Avigail Bushakevitz † ‡ ¥
Peter Clark *
Laura Colgate *
Samuel Da Silva Dias † ‡ ¥ *
Francesca Dardani † ‡ ¥ *
Maggie Gould † ‡ ¥ *
Amy Hillis ¥ *
Won-Hon Lee † ‡
Natalie Lin ¥
Mariam Machaidze *
Lyrit Milgram *
Yoko Mano † ‡
James McFadden Talbot ¥
Jessica Oddie *
Saskia Otto † ‡
Marcus Scholtes † ‡ ¥ *

Diana Tishchenko † ‡
Bas Treub ¥
Heewon Uhm *
Gustavo Vergara Aravena † ‡ ¥
Rieho Yu † ‡ ¥ *
Yves Ytier † ‡

VIOLA

Principal:
Máté Szücs (2012) † ‡
Rachel Roberts (2013) ¥
Danusha Waskiewicz (2015) *

Jeremy Bauman † ‡ ¥ *
Moira Bette † ‡ ¥
Arabella Bozic † ‡
Katrina Chitty *
Julia Clancy *
Lisa Dowdall † ‡
Gillian Gallagher ¥
Leah Kovach ¥
Valentina Shodhy *
**CELLO**

*Principal:*
David Watkin (2012) † ‡
Stefan Giglberger (2013) ¥
Elena Cheah (2015)*

David Edmonds † ‡
Svetlana Mochalova ¥ *
António Novais ¥
Mathisha Panagoda † ‡
Abel Selaocoe † ‡ ¥ *
Caleb van der Swaagh *
Julia Yang *

**BASS**

*Principal:*
Waldemar Schwiertz † ‡ ¥ *

Yanni Burton † ‡ ¥ *
Toby Hughes *
Patricia Silva † ‡
David Stark ¥
ALSO AVAILABLE ON LINN

Scottish Ensemble
Tchaikovsky & Shostakovich
for strings

Scottish Ensemble
Britten: Les Illuminations

Scottish Ensemble
Tavener: Tears of the Angels

Scottish Ensemble
Ravel & Shostakovich
for strings

Robin Ticciati & Scottish Chamber Orchestra
Schumann: The Symphonies

Trevor Pinnock & Royal Academy of Music Soloists Ensemble
Mahler: Lieder eines fahrenden Gesellen

Sivan Magen
Fantasien

Thomas Søndergård & BBC National Orchestra of Wales
Sibelius: Symphonies 2 & 7

For even more great music visit linnrecords.com

Glasgow Road, Waterfoot, Eaglesham, Glasgow, G76 0EQ
T: +44 (0)141 303 5027 | E: info@linnrecords.co.uk

LINN | Just listen