

signum
CLASSICS

BEEETHOVEN

Symphonies Nos. 1-3

BARRY

Beethoven
Piano Concerto

Britten
Sinfonia

Thomas
Adès



CD1

Symphony No. 1 in C major, Op. 21 LUDWIG VAN BEETHOVEN

1 I. Adagio molto – Allegro con brio	8.52
2 II. Andante cantabile con moto	6.56
3 III. Menuetto. Allegro molto e vivace	3.54
4 IV. Finale. Adagio – Allegro molto e vivace	5.17

Symphony No. 2 in D major, Op. 36 LUDWIG VAN BEETHOVEN

5 I. Adagio molto – Allegro con brio	11.45
6 II. Larghetto	9.56
7 III. Scherzo. Allegro	3.56
8 IV. Allegro molto	6.08

9 Beethoven GERALD BARRY	17.35
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Total timing	74.21
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CD2

Symphony No. 3 in E flat major,
Op. 55 'Eroica' LUDWIG VAN BEETHOVEN

1 I. Allegro con brio	15.27
2 II. Marcia funebre. Adagio assai	13.42
3 III. Scherzo. Allegro vivace	5.40
4 IV. Finale. Allegro molto	10.18
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5 Piano Concerto GERALD BARRY	22.41
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Total timing	67.48

Britten
Sinfonia

Thomas
Adès
Conductor

Nicolas
Hodges
Piano

Mark
Stone
Baritone

LUDWIG VAN BEETHOVEN

Symphony No. 1 in C major, Op. 21 (1800)

I. Adagio molto – Allegro con brio

II. Andante cantabile con moto

III. Menuetto. Allegro molto e vivace

IV. Finale. Adagio – Allegro molto e vivace

What an extraordinary journey Beethoven's nine symphonies outline. Which other composer can claim to have taken such monumental leaps over a period of just 24 years and nine symphonic works?

Between his First Symphony and his Ninth, Beethoven bids farewell to the classical era and ushers in the age of romanticism, he alters the long-held form and harmonic framework of the symphony, and in his Ninth he does the unthinkable – he introduces the voice to an instrumental work. These features of Beethoven's writing are now well-known and accepted. We have lived with Beethoven's symphonies for so long now that it is easy to be complacent about their radicalism. But listen to the First and Ninth symphonies side-by-side and you would struggle to believe that they were written by the same composer. Their differences are earth-shattering.

Beethoven began work on his First Symphony in earnest in 1799 and it received its premiere in Vienna in 1800 – there could hardly be a more fitting turn-of-the-century work. It was performed alongside his Septet for wind instruments, his Piano Concerto No. 2 and – in a significant nod to his predecessors – an excerpt from Haydn's oratorio, *The Creation*, and a symphony by Mozart. Beethoven's intentions were clear: he intended to stake his claim as the rightful successor to the

Viennese classical tradition. The reception at the symphony's premiere was warm but not without criticism. A critic for the influential *Allgemeine Musikalische Zeitung* wrote the next day of the symphony's 'considerable art, novelty and wealth of ideas', but added that it was flawed by 'the excessive use of wind instruments, so that there was more *Harmonie* than orchestral music as a whole'. By 1806, perceptions had shifted and a prominent Viennese critic declared the work 'a masterpiece' one that 'can justly be placed next to Mozart's and Haydn's.'

In many respects, the symphony sits happily alongside the works of Beethoven's predecessors. Its form, scoring, thematicism – all of these features are essentially classical but... not quite. The scurrying opening theme in the first movement might have been written by Mozart on a particularly playful day, the just-too-fast *Menuetto* that is a scherzo in all but name could be the work of Haydn but... not quite. There is something sly

and Beethovenian around almost every corner. Most notoriously, the symphony opens not with a stable tonic chord with which to set the foundations but with a dominant seventh – what's more, it is in the 'wrong key' of F major. We have to wait until the onset of the *Allegro* proper before our home key is firmly established. And then there is the wind writing that so troubled the AMZ reviewer, colouring the symphony to striking effect and often used in stark antiphony with the strings. The finale has a tentative slow introduction, uncommon in the classical era and one that sets us off on the wrong foot again – is this to be a slow and sombre final movement? But as this tiny introduction unfurls into the spirited first theme, it reveals itself as just one of many Beethovenian jokes in this action-packed finale. The message from Beethoven in the first of his symphonies is loud and clear: here are my wares, now just wait until you hear what I can do with them.

I. Adagio molto – Allegro con brio

II. Larghetto

III. Scherzo. Allegro

IV. Allegro molto

By 1796, Beethoven was beginning to lose his hearing. Rather than a gradually diminishing ability to perceive sound, Beethoven was plagued by an intense form of tinnitus, in which a loud ringing in his ears obscured all external sounds. Over time, this malady worsened and began to manifest itself as deafness, and although the effects were erratic and varied from day to day, Beethoven was left with almost no hearing at all by 1816.

In 1802, while staying in the small village of Heiligenstadt and working on his Second Symphony, Beethoven determined to come to terms with his deafness. Setting down his thoughts in a letter to his brothers, now known as the 'Heiligenstadt Testament', he outlined his difficulties in dealing with such an affliction: 'For six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years or, perhaps, be impossible)... My misfortune is doubly painful to me because I am bound to be misunderstood; for me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas. I must live almost alone, like one who has been banished; I can mix with society only as much as true necessity demands. If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed.' Ultimately, however, he resolved to have patience

and embrace whatever the future might hold for him: 'Patience, they say, is what I must now choose for my guide, and I have done so. I hope my determination will remain firm to endure until it pleases the inexorable Parcae to break the thread. Perhaps I shall get better, perhaps not; I am ready.'

The Second Symphony encapsulates this spirit of defiance and determination – even the traditional courtly *Minuet* is replaced with a fervent *Scherzo*, giving the work a perpetual sense of energetic propulsion. This feeling of purpose is announced in the very opening bars, with bold *forte* chords that set the tone, and lead the way to a sunny first theme. Although there are overtones of melancholy at times in the *Larghetto*, these are largely swept away by an overarching sense of calm and optimism. The defiant opening chords of the symphony make a return at the end of this slow movement, bursting through to usher away the minor key excursions

and close the movement brightly in the dominant key of A major. After the cheerful *Scherzo*, full of vivid dynamic contrasts and elegant solo woodwind writing, the Finale drives the symphony towards a dazzling conclusion. Energy is drawn from the quirky opening offbeat figure, which underpins most of the thematic work of the movement, eventually leading to a drawn-out coda of some 150 bars. It was this prolonged conclusion that prompted one critic at the opening performance to describe the movement as 'a hideously writhing, wounded dragon that refuses to die', though many may prefer to interpret it as evidence of Beethoven's fiery and determined spirit.

**Symphony No. 3 in E flat major,
Op. 55 'Eroica' (1803-4)**

I. Allegro con brio

II. Marcia funebre. Adagio assai

III. Scherzo. Allegro vivace

IV. Finale. Allegro molto

In 1802, Beethoven sent his publishers some new material for solo piano along with an accompanying note: in it, he declared that this was music composed in 'a new manner'. The parcel contained two new variation sets, one of which was the Variations and Fugue for piano, Op. 35, now better known as the 'Eroica' variations – while they predate his symphony of the same name, they share both the key and theme of the symphony's finale. This was the year after his Second Symphony and Beethoven's thoughts were already turning to his Third. There is no getting away from it – Beethoven's Third Symphony marks a significant turning point, not just for his symphonic composition but for his style as a whole, and even for the language and history of western classical music. In its unprecedented length, technical demands and sweeping aesthetic ideals, it far exceeded any symphony ever composed before. With his first two symphonies Beethoven had challenged the public, pushing the boundaries of form and harmony while developing strands first glimpsed in the works of Haydn and Mozart, but the ambition of the 'Eroica' symphony is something else. The first movement alone is double the length of any composed by Mozart, and places a new emphasis on the importance of the development section: this is a symphony that aims to leave no thematic stone unturned, no tonal progressions untapped. The development is so long that it includes

a complete new theme, and the wait for the return of the opening subject is so drawn out that one of the horns quietly pre-empt its re-entry, four bars too early, as though they can wait no longer. Then there is the matter of the elusive C sharp at the end of the first theme, swerving the tonality off course before it has even been properly established. Where did it spring from, then, this 'new manner'? What separates the Second Symphony from the Third? It is all-too-tempting to look at the date of the symphony's composition, just a year after Beethoven penned his Heiligenstadt Testament and set out his determination to confront his deafness, resolving to 'remain firm and endure'. The defiance of the 'Eroica', the weightiness of its themes, the grandeur of its huge symphonic arch, fit so neatly with this renewed sense of purpose that it is difficult to disentangle the two. But Beethoven gave away little about the music's relation to his own personal state of mind. Instead, he dedicated the

symphony to Napoleon, whose life and legacy is described over the course of its four movements: from the grand ambition and heroic struggles of the *Allegro*, through the projection of his death in the funeral *Adagio*, to the buoyant *Scherzo* and celebratory finale, which together sound a note of hope for change, the brilliant new aftermath of the revolution. As it was, however, Beethoven withdrew the dedication before publication upon hearing that Napoleon had declared himself Emperor, revising his opinion of a man he had idolised to a 'tyrant', no more than a 'common mortal'. It was published in 1806 simply as the 'Symphony Eroica... composed to celebrate the memory of a great man'. And it is, truly, a heroic symphony. From the jolt of the opening chords to the clamour of the finale, with its furious strings and vibrant brass fanfares, it is a celebration of the symphony as much as it is the story of any man's personal journey.

GERALD BARRY

Beethoven (2008)

To give a work a title as bold as *Beethoven* suggests a form of adulation, an attempt to follow on Beethoven's legacy nearly two centuries after his death, but don't be fooled. Gerald Barry is not your average composer. Barry grew up in County Clare in Ireland and went on to study with Stockhausen and Kagel in Cologne, from whom he learned to explore and revel in his long-held desire for flouting conventions. 'Barry is always sober, but might as well always be drunk', Kagel later said of his pupil. This is not to be dismissive of Barry's music – quite the reverse: Barry's contrariness is precisely what makes it so unique and so compelling. Having grown up in rural Ireland, with no immediate access to the concert hall, Barry attributes his wide-ranging influences to the radio, where the great classics were played alongside the banal and Barry was too young to recognise the difference. As a result, there are no borders in Barry's music, no 'no go' areas; his music careers between the sublime and the ridiculous with carefree abandon.

Beethoven was composed for Birmingham Contemporary Music Group in 2008 and even its premise demonstrates Barry's disregard for the rules. Composed for bass soloist and orchestral ensemble, *Beethoven* is a setting, a mini-opera perhaps, of Beethoven's infamous letter to his 'Immortal Beloved', a passionate outpouring of love and regret to an unnamed woman, in which Beethoven laments the fact that 'you are not entirely mine, and I am not entirely yours'. In Barry's setting, the bass soloist narrates Beethoven's letter, word for word, in an English translation by Anderson. But while the bass voice could very well be Beethoven's, Barry makes no attempt to carry this verisimilitude

through to the music, which is a far cry from the late classicism of Beethoven's Vienna. Barry's music is highly contemporary, hard-edged and flies between extremes. It is also stubbornly defiant (perhaps there are similarities with Beethoven here after all), so that where we expect softness we are met with a barrage of noise, where we expect melancholy we hear seemingly ill-placed comedy. For Barry, this is all about laying bare the conventions and mechanics of composition, and drawing the listener's attention to gap between the two. As the letter opens, Beethoven's tone is sombre: 'My angel, my all, my own self. Only a few words today... what a useless waste of time, why this deep sorrow?' but Barry's music is almost comically jaunty. In the soloist's voice we hear anger and resentment but the accompaniment marches forwards regardless, seemingly indifferent to his melancholy. 'Can our love endure except through sacrifices?' Beethoven asks, almost matter-of-factly,

without any musical signs of the agony of his predicament. Later, Beethoven changes tack to describe his long and arduous journey to Teplitz (from where he writes), describing in detail the various logistics overcome. Here, Barry too alters the mood, though here he grants far more anguish and chromaticism to the details of the horses, the coach breakdown and their muddy route than that afforded to Beethoven's words of desperate love and longing. But if Barry's setting seems to lack empathy, this detachment also makes Beethoven's words somehow more real. This is not music to idolise and romanticise Beethoven, but music to humanise him, to capture the plain and ugly reality of life made all the more truthful through its banality.

Libretto

July 6, in the morning

My angel, my all, my very self – Only a few words today and at that with pencil (with yours) – Not till tomorrow will my lodgings

be definitely determined upon – what a useless waste of time – Why this deep sorrow when necessity speaks – can our love endure except through sacrifices, through not demanding everything from one another; can you change the fact that you are not wholly mine, I not wholly thine – Oh God, look out into the beauties of nature and comfort your heart with that which must be – Love demands everything and that very justly – thus it is to me with you, and to you with me. But you forget so easily that I must live for me and for you; if we were wholly united you would feel the pain of it as little as I – My journey was a fearful one; I did not reach here until 4 o'clock yesterday morning. Lacking horses the post-coach chose another route, but what an awful one; at the stage before the last I was warned not to travel at night; I was made fearful of a forest, but that only made me the more eager – and I was wrong. The coach must needs break down on the wretched road, a bottomless mud road. Without such postillions as I had with me I should have remained stuck in the road. Esterhazy, traveling the usual road here, had the same fate with eight horses that I had with four – Yet I got some pleasure out of it,

as I always do when I successfully overcome difficulties – Now a quick change to things internal from things external. We shall surely see each other soon; moreover, today I cannot share with you the thoughts I have had during these last few days touching my own life – If our hearts were always close together, I would have none of these. My heart is full of so many things to say to you – ah – there are moments when I feel that speech amounts to nothing at all – Cheer up – remain my true, my only treasure, my all as I am yours. The gods must send us the rest, what for us must and shall be – Your faithful Ludwig

Evening, Monday, July 6

You are suffering, my dearest creature – only now have I learned that letters must be posted very early in the morning on Mondays- Thursdays – the only days on which the mail-coach goes from here to Karlsbad – You are suffering – Ah, wherever I am you are with me – I will arrange it with you and me that I can live with you. What a life!!! thus!!! without you – pursued by the goodness of mankind hither and thither – which I as little

want to deserve as I deserve it – Humility of man towards man – it pains me – and when I consider myself in relation to the universe, what am I and what is He – whom we call the greatest – and yet – herein lies the divine in man – I weep when I reflect that you will probably not receive the first report from me until Saturday – Much as you love me – I love you more – But do not ever conceal yourself from me – good night – As I am taking the baths I must go to bed – Oh God – so near! so far! Is not our love truly a heavenly structure, and also as firm as the vault of heaven?

Good morning, on July 7

Though still in bed, my thoughts go out to you, my Immortal Beloved, now and then joyfully, then sadly, waiting to learn whether or not fate will hear us – I can live only wholly with you or not at all – Yes, I am resolved to wander so long away from you until I can fly to your arms and say that I am really at home with you, and can send my soul enraptured in you into the land of spirits – Yes, unhappily it must be so – You will be the more contained since you know my fidelity to you. No one

else can ever possess my heart – never – never – Oh God, why must one be parted from one whom one so loves. And yet my life in Vienna is now a wretched life – Your love makes me at once the happiest and the unhappiest of men – At my age I need a steady, quiet life – can that be so in our connection? My angel, I have just been told that the mail-coach goes every day – therefore I must close at once so that you may receive the letter at once – Be calm, only by a calm consideration of our existence can we achieve our purpose to live together – Be calm – love me – today – yesterday – what tearful longings for you – you – you – my life – my all – farewell. – Oh continue to love me – never misjudge the most faithful heart of your beloved.

Ever thine
ever mine
ever ours Ludwig

**Translated by Emily Anderson, from
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Piano Concerto (2012)

When it was co-commissioned by the Bayerischer Rundfunk and City of Birmingham Symphony Orchestra in 2012, Barry's Piano Concerto was his first work to bear the title 'concerto'. In anyone else's hands the genre might have led to certain expectations: virtuosity, showmanship and lyrical splendour, perhaps. But Barry is not known for following convention and, true to form, his Piano Concerto is not a conventional concerto. There are the wind machines, for a start. Two giant wind machines – the kind you might find on a film set – that make up two thirds of the percussion section and which, apparently, require amplification to reach the deafening clamour that Barry's music demands. Then there is the work's form which, defying tradition once more, rejects the idea of a multi-movement work in favour of one giant, sprawling movement: no gaps, no delineations, no cadenzas. Neither is it even really a concerto in

Barry's mind; for him, the work is more akin to a 'play or opera'.

If it is a piece of theatre, rather than a concerto, then there are only really two characters here: soloist and orchestra. In that sense, at least, the work has its roots in tradition. But this is not a concerto cast in black and white. Rather, Barry offers up a recourse to the antiphonal exchanges of the Baroque concerto, refracted and reinterpreted through his own unforgiving and rather brutalist lens. There is plenty of colour here but instead of the sweeping brushstrokes of romanticism, the lines blurred and muddied, Barry gives us an unforgiving cubist landscape, clean-cut and unwavering. And rather than establishing itself as a three-dimensional web of support around the soloist, the

orchestra posits itself as the opposition. Throughout the whole concerto, the two barely play together at all. Instead, as in so much of Barry's music, the score is carved into blocks, the soloist and orchestra butting up against one another in bold vertical lines. It is a conversation, but an abrasive one, the piano interjecting dense chromatic clusters in each of the orchestra's rests, the orchestra responding with terse, unrelenting insistence. As all arguments must, this one reaches a crisis point too, with orchestra and soloist (and an orchestral piano, too, just for good measure) coming together for a cacophonous 'Storm' episode towards the concerto's end. It is a blistering moment, over almost as quickly as it began, the full force of the orchestra unleashed and then spent, the conflict seemingly still unresolved.

Notes © Jo Kirkbride

Britten Sinfonia

In 1992, Britten Sinfonia was established as a bold reimagining of the conventional image of an orchestra. A flexible ensemble comprising the UK's leading soloists and chamber musicians came together with a unique vision: to collapse the boundaries between old and new music; to collaborate with composers, conductors and guest artists across the arts, focussing on the musicians rather than following the vision of a principal conductor; and to create involving, intelligent music events that both audiences and performers experience with an unusual intensity.

The orchestra is named after Benjamin Britten, in part a homage to its chosen home of the East of England, where Britten's roots were also strong. But Britten Sinfonia also embodies its namesake's ethos. Its projects are illuminating and distinctive, characterised

by their rich diversity of influences and artistic collaborators; and always underpinned by a commitment to uncompromising quality, whether the orchestra is performing in New York's Lincoln Center or in Lincolnshire's Crowland Abbey. Britten Sinfonia musicians are deeply rooted in the communities with which they work, with an underlying philosophy of finding ways to reach even the most excluded individuals and groups.

Today Britten Sinfonia is heralded as one of the world's leading ensembles and its philosophy of adventure and reinvention has inspired a new movement of emerging chamber groups. It is an Associate Ensemble at London's Barbican, Resident Orchestra at Saffron Hall in Essex and has residencies in Norwich and Cambridge. It performs an annual chamber music series at

London's Wigmore Hall and appears regularly at major UK festivals including the Aldeburgh, Brighton, Norfolk and Norwich Festivals and the BBC Proms. The orchestra has performed a live broadcast to more than a million people worldwide from the Sistine Chapel, regularly tours internationally including to the US, South America, Asia and extensively in Europe. It is a BBC Radio 3 Broadcast Partner and has award-winning recordings on the Hyperion and Harmonia Mundi labels.

Recent and current collaborators include Keaton Henson, dancer/choreographer Pam Tanowitz and theatre director Ivo van Hove, with commissions from Thomas Adès, Gerald Barry, Shiva Freshareki, Emily Howard, Brad Mehldau and Mark-Anthony Turnage. The orchestra was a commissioning partner in a ground-breaking partnership

between minimalist composer Steve Reich and visual artist Gerhard Richter in a new work that was premiered in October 2019.

Outside the concert hall, Britten Sinfonia musicians work on creative and therapeutic projects with pre-school children, teenagers, young carers, people suffering from dementia, life-time prisoners and older people at risk of isolation. The orchestra's OPUS competition offers unpublished composers the chance to receive a professional commission and unearths new, original and exciting UK compositional talent. Members of Britten Sinfonia Academy, the orchestra's youth chamber ensemble for talented young performers, have performed in museums, improvised with laptop artists, led family workshops and appeared at Latitude Festival.

Thomas Adès

Thomas Adès was born in London in 1971. He studied the piano with Paul Berkowitz at the Guildhall School, winning the Lutine Prize for piano, before continuing his studies at King's and St John's Colleges, Cambridge.

His early compositions include *Living Toys* (London Sinfonietta), *Arcadiana* (the Endellion Quartet) and his first opera *Powder Her Face* (1995), which has been performed many times around the world. Orchestral commissions include *Asyla* and *America: A Prophecy*, the tone poem *Tévat* and concertos for violin and piano. His Opera *The Tempest* received its premiere at the Royal Opera House in 2004 and in 2016 *The Exterminating Angel* premiered at the Salzburg Festival followed by performances at the Royal Opera House and the Metropolitan Opera in New York, all under the baton of the composer. In 1999 Adès started

a 10-year relationship with Aldeburgh Festival as artistic director. In 2016 he became an Artistic Partner of the Boston Symphony Orchestra and has conducted the orchestra in Boston, at Carnegie Hall in New York and at Tanglewood. He coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.

As a conductor, Thomas appears regularly with the Los Angeles, San Francisco and London Philharmonic orchestras, the Boston, London and City of Birmingham Symphony orchestras, the Royal Concertgebouw, Leipzig Gewandhaus and the Czech Philharmonic. In opera, in addition to *The Exterminating Angel*, he has conducted *The Rake's Progress* at the Royal Opera House and the Zürich Opera, and *The Tempest* at the Metropolitan Opera and Vienna State Opera.

Adès has given solo piano recitals at Carnegie Hall, New York and the Wigmore Hall and the Barbican in London, and appeared as a soloist with the New York Philharmonic. He has performed Schubert's *Winterreise* extensively throughout Europe with Ian Bostridge and in 2018 recorded it at the Wigmore Hall. In 2018, following a recital of Janáček's music at the Reduta Theatre in Brno, Janáček's home town, he was awarded the Leoš Janáček prize.

His many awards including the Grawemeyer Award for *Asyla* (1999); Royal Philharmonic Society large-scale composition awards for *Asyla*, *The Tempest* and *Tévoť*. His CD recording of *The Tempest* (EMI) won the Contemporary category of the 2010 Gramophone Awards; his DVD of the production from the Metropolitan Opera was awarded the Diapason d'Or de l'année (2013), Best



Opera recording (2014 Grammy Awards) and Music DVD Recording of the Year (2014 ECHO Klassik Awards); and *The Exterminating Angel* won the World Premiere of the Year at the International Opera Awards (2017). In 2015 he was awarded the prestigious Léonie Sonning Music Prize in Copenhagen and in Spring 2020 the Toru Takemitsu composition award at Tokyo Opera City.

Nicolas Hodges

An active and ever-growing repertoire that encompasses such composers as Beethoven, Berg, Brahms, Debussy, Schubert and Stravinsky reinforces pianist Nicolas Hodges' superior prowess in contemporary music. As *Tempo* magazine has written: "*Hodges is a refreshing artist; he plays the classics as if they were written yesterday, and what was written yesterday as if it were already a classic.*"

Nicolas Hodges' virtuosity and innate musicianship give him an assured command over the most strenuous technical complexities, making him a firm favourite among many of today's most prestigious contemporary composers. Collaborating closely with such contrasting figures as John Adams, Helmut Lachenmann and the late Karlheinz Stockhausen has been central to Hodges' career, and many of the world's most revered composers have dedicated works to him, including Thomas Adès, Gerald Barry, Elliott

Carter, James Clarke, Francisco Coll, Hugues Dufourt, Pascal Dusapin, Beat Furrer, Isabel Mundry, Brice Pauset, Wolfgang Rihm and Miroslav Srnka.

Recent performance highlights for Nicolas Hodges have included the premiere of Simon Steen-Andersen's award-winning Piano Concerto, performed with Francois-Xavier Roth and the SWR Symphony Orchestra Freiburg Baden-Baden as part of the Donaueschingen Festival in 2014, as well as the world premiere of *Variations from the Golden Mountains* by Sir Harrison Birtwistle at London's Wigmore Hall. Hodges also recently gave the world premiere of Gerald Barry's Piano Concerto, with the Bavarian Radio Symphony Orchestra and Peter Rundel, and the UK premiere with the City of Birmingham Symphony Orchestra and Thomas Adès in Birmingham, followed by a repeat performance at the Aldeburgh Festival.

Hodges has established successful relationships with many of today's leading orchestras and ensembles, and engagements include regular performances with orchestras such as the BBC Symphony, Boston Symphony, City of Birmingham Symphony Orchestra, hr-Sinfonieorchester Frankfurt, London Philharmonic, Los Angeles Philharmonic, Melbourne Symphony, MET Orchestra, New York Philharmonic, Orchestre Philharmonique de Luxembourg, Philharmonia Orchestra, San Francisco Symphony, Symphonieorchester des Bayerischen Rundfunks, St Louis Symphony, Sydney Symphony Orchestra, Tokyo Philharmonic, Tonhalle Orchestra Zurich and WDR Sinfonieorchester Cologne, and ensembles such as ASKO/Schoenberg, Amsterdam, Birmingham Contemporary Music Group, Contrechamps Geneva, International Contemporary Ensemble New York and the Remix Ensemble, Porto.

Nicolas Hodges' varied discography



includes Thomas Adès' piano concerto *In Seven Days*, with the London Sinfonietta and Thomas Adès (Signum Classics); two discs of works by Harrison Birtwistle; and a live recording of Luca Francesconi's piano concerto with the Orquestra Sinfónica Casa da Musica. On the Wergo label, Hodges has recorded *Voces Abandonadas*, comprising works by Walter Zimmermann; a disc of works by Brice Pauset entitled *Canons for solo piano*; and *Songs and Poems*, which includes repertoire by Hans Thomalla, Walter Zimmermann and Wolfgang Rihm with Trio Accanto.

Mark Stone

Baritone Mark Stone was born in London and studied Mathematics at King's College, Cambridge, and singing at the Guildhall School of Music and Drama. In 1998 he was awarded the Decca Prize at the Kathleen Ferrier Awards. Recent operatic engagements include his first foray into Wagner roles in the 2018/19 season with acclaimed role debuts as Gunther (*Götterdämmerung*) at the Grand Théâtre de Genève and Alberich (*Das Rheingold*) at the Longborough Festival. He also sang Papageno (*Die Zauberflöte*) with the Welsh National Opera and at Valencia Palau de les Arts; Balstrode (*Peter Grimes*) at Queensland Opera; the King (*Lessons in Love and Violence*) at the Mariinsky Theatre and returned to Philadelphia Opera for Protector in Benjamin's *Written on Skin*.



In 2019/20 he sings the White Knight in *Alice's Adventures Underground* for the Royal Opera House; the title role in *Nixon in China* for the Hannover Staatsoper; Marcello (*La Bohème*) for the Copenhagen Opera Festival and his first Wotan (*Die Walküre*) in Trondheim. 2019/20 concerts include *Tötentanz* with the Finnish Radio Orchestra and Thomas Adès; Brahms' *Requiem* with the Swedish Radio Symphony Orchestra and Daniel Harding and *Elijah* for the Orquesta Sinfonica de Tenerife.

He is a keen recitalist and has sung in New York at Carnegie's Weill Hall; at Wigmore Hall and St John's Smith Square in London; and at the Canterbury, Buxton and Oxford Lieder festivals. A prolific recording artist, his most recent discs – *Quilter Songs* (Sony BMG), *English Love*, *The Complete Butterworth Songbook* and *The Complete Delius Songbook* (Stone Records) – have all received widespread critical acclaim.

Gerald Barry

“The world now has something rare: a new genuinely comic opera and maybe the most inventive Oscar Wilde opera since Richard Strauss' Salome more than a century ago.” The Los Angeles Times on The Importance of Being Earnest (2012)

Gerald Barry was born in Clarehill, Clarecastle, County Clare, Ireland, in 1952, and studied with Stockhausen and Kagel. His early music from 1979 included “_____” for ensemble, of which Kagel wrote: ‘Gerald Barry is always sober, but might as well always be drunk. His piece “_____” is, on the contrary, not rectilinear, but ’.

Also from 1979 is Ø for two pianos in which both pianos play identical music simultaneously.

Barry has received a number of commissions from the BBC including *Chevaux-de-frise*, for the 1988 Proms, *The Conquest of Ireland* (1996), *Day* (2005/14) for the BBC Symphony Orchestra, *The Eternal Recurrence* (2000), a setting of Nietzsche for voice and

orchestra, and *Hard D* (1995) for the Orkest de Volharding. His orchestral work, *No other people*, was presented at the 2013 Proms with the BBC Scottish Symphony Orchestra and Ilan Volkov. *Canada* (2017), a short work for voice and orchestra, was commissioned by BBC Radio 3 and premiered by the CBSO, tenor Allan Clayton under Mirga Gražinyt-Tyla at the BBC Proms 2017.

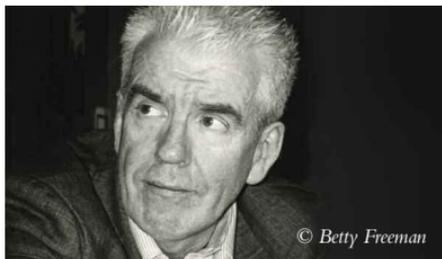
Barry's Piano Concerto (2012), written for Nicolas Hodges and co-commissioned by Musica Viva and City of Birmingham Symphony Orchestra, was premiered in Munich in 2013 under Peter Rundel with subsequent performances by the CBSO under Thomas Adès.

His first opera *The Intelligence Park*, released as a recording on NMC, was commissioned by the ICA and first performed at the 1990 Almeida Festival. A new production opened at Covent Garden in September 2019. A second opera, *The Triumph of Beauty and Deceit* (1991), written for Channel 4

Television, opened the 2002 Aldeburgh Festival, followed by performances in London and the Berliner Festwochen conducted by Thomas Adès. A new staging took place in 2013 at the Badisches Staatstheater Karlsruhe.

The Bitter Tears of Petra von Kant (2001–4) was staged at English National Opera in 2005 and at Theater Basel in 2008 directed by Richard Jones. A recording has been released on the discovery label. *La Plus Forte* (2007), a one-act opera, was commissioned by Radio France for the 2007 Festival Présences. It was premiered by Barbara Hannigan in Paris. Barry created an English version of the work for the Royal Concertgebouw Orchestra and Thomas Adès.

Barry's fifth opera, *The Importance of Being Earnest* (2009–10), was jointly commissioned by the LA Philharmonic and the Barbican in London and received its world premiere staging at Opéra national de Lorraine, Nancy in 2013. The opera has received a number of new productions notably including at the Royal Opera House, Covent Garden in 2013 (since revived



in London and given a US premiere at Lincoln Center with the New York Philharmonic and Ilan Volkov) and by Northern Ireland Opera. Earnest received a 2013 RPS Award for Large-Scale Composition and the recording, released on NMC, was nominated for a 2016 Grammy Award. A new production by the Nouvel Opéra Fribourg opened in Fribourg and Paris in May 2019. Most recent among his operas is *Alice's Adventures Under Ground* (2014–15), premiered in concert in November 2016 with Thomas Adès conducting the LA Phil New Music Group and Barbara Hannigan in the title role. The world premiere staging was given at Covent Garden in February 2020 in a production by Antony McDonald.

Orchestral Players

CD1 **Beethoven** Symphonies 1 & 2 / **Gerald Barry** Beethoven

Violin I

Thomas Gould
Róisín Walters
Katherine Shave
Martin Gwilym-Jones
Cecily Ward
Michael Jones
Elizabeth Wexler
Florence Cooke
Eleanor Stanford
Rachel Stroud

Violin II

Miranda Dale
Nicola Goldscheider
Alexandra Caldon
Judith Stowe
Suzanne Loze
Jo Godden
Joanna Watts
Sally Fenton

Violas

Clare Finimore
Lisanne Melchior
Bridget Carey
Rachel Byrt
Clifton Harrison
Francis Gallagher

Cellos

Caroline Dearnley
Ben Chappell
Julia Vohralik
Chris Allan
Alessandro
Sanguineti

Double Basses

Roger Linley
Benjamin Scott-Russell
David Johnson

Flutes

Emer McDonough
Lindsey Ellis

Alto Flute

Sarah O'Flynn

Oboes

Peter Facer
Emma Feilding

Cor Anglais

Jenny Brittlebank

Clarinets

Joy Farrall
Stephen Williams

Bass Clarinet

Stephen Williams

Bassoons

Sarah Burnett
Connie Tanner

Contrabassoon

Claire Webster

Horns

Martin Owen
Philippa Slack

Caroline O'Connell
Mark Bennett

Trumpets

Paul Archibald
Shane Brennan

Bass Trombone

Paul Lambert

Timpani

William Lockhart

Piano

Philip Moore

Italicised names denote performers for Barry's Beethoven

CD2 Beethoven Symphony No. 3

Violin I

Jacqueline Shave
Róisín Walters
Katherine Shave
Martin Gwilym-Jones
Cecily Ward
Michael Jones
Elizabeth Wexler
Florence Cooke
Eleanor Stanford
Rachel Stroud

Violin II

Miranda Dale
Nicola Goldscheider
Alexandra Caldon
Judith Stowe
Suzanne Loze
Jo Godden
Joanna Watts
Sally Fenton

Violas

Clare Finnimore
Lisanne Melchior
Bridget Carey
Rachel Byrt
Clifton Harrison
Francis Gallagher

Cellos

Caroline Dearnley
Ben Chappell
Julia Vohralik
Chris Allan
Alessandro Sanguineti

Double Basses

Roger Linley
Benjamin Scott-Russell
David Johnson

Flutes

Emer McDonough
Lindsey Ellis

Oboes

Peter Facer
Emma Feilding

Clarinets

Joy Farrall
Stephen Williams

Bassoons

Sarah Burnett
Connie Tanner

Horns

Martin Owen
Philippa Slack
Andrew Littlemore
Caroline O'Connell

Trumpets

Paul Archibald
Shane Brennan

Timpani

William Lockhart

CD2 Gerald Barry Piano Concerto

Violin I

Thomas Gould
Clare Thompson
Martin Gwilym-Jones
Katherine Shave
Fiona McCapra
Ruth Ehrlich
Beatrix Lovejoy
Michael Jones
Elizabeth Wexler
Cecily Ward

Violin II

Miranda Dale
Nicola
Goldscheider
Marcus Broome
Judith Stowe
Suzanne Loze
Bridget Davey
Kirsty Lovie
Joanna Watts

Violas

Nicholas Bootiman
Luba Tunnicliffe

Bridget Carey
Rachel Byrt
Lisanne Melchior
Meghan Cassidy

Cellos

Caroline Dearnley
Juliet Welchman
Julia Vohralik
Reinoud Ford
Chris Allan

Double Basses

Benjamin Scott-Russell
Elena Hull
Melissa Favell-Wright

Flutes

Harry Winstanley
Sarah O'Flynn
Lindsey Ellis

Piccolos

Sarah O'Flynn
Lindsey Ellis

Alto Flute

Lindsey Ellis

Oboes

Melanie Rothman
Ruth Berresford

Cor Anglais

Ilid Jones

Clarinets

Joy Farrall
Stephen Williams

Bass Clarinet

Oliver Pashley

Bassoons

Sarah Burnett
Lawrence
O'Donnell
Gordon Laing

Contrabassoon

Gordon Laing

Horns

Alex Wide
David McQueen

Marcus Bates
Kirsty Howe

Trumpets

Paul Archibald
Shane Brennan
Bruce Nockles

Trombones

Michael Buchanan
Matthew Lewis

Bass Trombone

Barry Clements

Tuba

Sam Elliott

Percussion

Toby Kearney
Sam Walton
Tim Gunnell

Piano

Catherine Edwards

Britten Sinfonia and Thomas Adès are extremely grateful to Robin Boyle for his generous support of this Beethoven Symphony Cycle recording, in honour of his friendship and admiration for Thomas Adès.



Recorded at the Barbican, London and the Theatre Royal, Brighton, UK.

Beethoven Symphonies Nos. 1 & 2 recorded in the Theatre Royal on 20th May 2017

Producer: Ian Watson | **Engineers:** Mike Hatch, Floating Earth

Beethoven Symphony No. 3 recorded in the Barbican on 19th May 2017

Producer: Ian Watson | **Engineers:** Jonathan Stokes, Classic Sound

Barry Piano Concerto recorded in the Barbican on 22nd May 2018

Producer: James Mallinson | **Engineer:** Tony Faulkner (Green Room Productions)

Barry Beethoven recorded in the Barbican on 2nd June 2017

Producer: Lindsay Kemp | **Assistant Producer:** Andrew Friedhoff

Remix Engineer: Jonathan Stokes | **Post Production/Editing/Mastering:** Ian Watson

Executive Producer: David Butcher (Britten Sinfonia)

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