

signum  
CLASSICS

BEETHOVEN

Symphonies Nos. 7-9

BARRY

The Eternal Recurrence

Britten  
Sinfonia

Thomas  
Adès



# CD1

## Symphony No. 7 in A major, Op. 92 BEETHOVEN

|                                   |       |
|-----------------------------------|-------|
| 1 I. Poco sostenuto – Vivace      | 13.57 |
| 2 II. Allegretto                  | 8.08  |
| 3 III. Presto – Assai meno presto | 8.53  |
| 4 IV. Allegro con brio            | 8.08  |

## Symphony No. 8 in F major, Op. 93 BEETHOVEN

|                                |      |
|--------------------------------|------|
| 5 I. Allegro vivace e con brio | 8.10 |
| 6 II. Allegretto scherzando    | 3.49 |
| 7 III. Tempo di menuetto       | 4.33 |
| 8 IV. Allegro vivace           | 6.54 |

|              |       |
|--------------|-------|
| Total timing | 62.36 |
|--------------|-------|

# CD2

## Symphony No. 9 in D minor, Op. 125 'Choral' BEETHOVEN

|                                                 |       |
|-------------------------------------------------|-------|
| 1 I. Allegro ma non troppo,<br>un poco maestoso | 14.18 |
| 2 II. Molto vivace                              | 15.12 |
| 3 III. Adagio molto e cantabile                 | 12.10 |
| 4 IV. Finale                                    | 23.06 |

|                                |       |
|--------------------------------|-------|
| 5 The Eternal Recurrence BARRY | 11.41 |
|--------------------------------|-------|

|              |       |
|--------------|-------|
| Total timing | 76.31 |
|--------------|-------|

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**Britten**  
*Sinfonia*

**Thomas**  
**Adès**  
*Conductor*

**Jennifer**  
**France**  
*Soprano*

**Christianne**  
**Stotijn**  
*Mezzo-*  
*soprano*

**Ed Lyon**  
*Tenor*

**Matthew**  
**Rose**  
*Bass*

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto – Assai meno presto

IV. Allegro con brio

Four years separate Beethoven's Sixth and Seventh symphonies, four years in which Beethoven's health went into steep decline. In 1811 he was forced to pull out of a performance of his 'Emperor' Piano Concerto No. 5, because he could not hear well enough to keep time with the orchestra. Over the course of six months between 1811 and 1812 he was twice ordered by doctors to spend time at a spa in the Bohemian town of Teplitz to help him recover from a spate of illness. And it was here, in the summer of 1812, that he wrote the famous 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'. The year ended badly. In October, he visited his brother Johann in an attempt to try and break apart what he deemed to be an unsuitable relationship – but he failed, and the pair were soon married. Beethoven soon sank into a deep depression and wrote very little else for another two years. His diaries from this time convey his despondency and heartache, even admitting to thoughts of suicide.

Where then, did Beethoven find the sunny demeanour that characterises his Seventh Symphony, a work he began sketching while convalescing at Teplitz in the autumn of 1811 and completed

in Vienna in April 1812? Brisk, joyous and radiating warmth, it is one of Beethoven's most carefree symphonic works, a symphony that Richard Wagner would later call 'the apotheosis of the dance herself'. At its Viennese premiere it proved an instant success, so much so that the second movement was reprised as an encore and the whole concert was repeated four days later. Beethoven, for his part, referred to it as his 'Grand Symphony in A', adding in a letter to the impresario Johann Peter Salomon that he considered it 'one of my best works'.

While the Seventh glows with a kind of easy self-contentment, there are gloomy shadows to be found lurking beneath its bright façade and it is by no means a trivial work. At around 45 minutes in performance it is half as long again as the rather slim Eighth, which Beethoven completed just a few months later, and many of its features are unprecedented in both scale and

ambition. The introduction to the opening *Vivace* is longer than any symphonic introduction ever composed before. Nor does it stick to symphonic norms by setting up the tonic of A major and preparing for the first movement proper. Instead, Beethoven diverts almost immediately from A major to touch, in turn, upon C major and F major, neither of which have any close relation to the key of the symphony. It takes Beethoven nearly four, suspense-laden minutes to reach the *Vivace*, by which time the last thing we are expecting is the ebullient romp that follows. Spirited along by a galloping rhythmic undercurrent and coloured by its emphasis on the woodwind, this joyous opening movement has more than a hint of the 'Pastoral' about it.

But it is the solemn *Allegretto* that has become the symphony's calling card. Although it is not 'slow' in the traditional sense (*Allegretto* meaning 'fairly brisk'), the *Allegretto* is the de facto slow movement

in an otherwise spirited symphony, its effect more a result of context than of tempo. Muted both in tone and dynamics, this rather sombre series of variations upon a repetitive, walking theme has been compared to a funeral procession – and for good reason. Just as the first movement was carried along by its propulsive rhythmic accompaniment, repetition abounds here too, but here the long-short-short-long-long *ostinato* has quite the opposite effect. Every time it seems to get going, we stall once more, as though the procession were inching forwards only to stop, take stock, and set off again. Only when Beethoven begins to spin out long, languorous counter-melodies does the procession find its momentum and a remarkable grandeur emerges out of this rather unassuming theme, only to peter out and sidle off into the distance once more.

There is nothing unassuming, however, about the *Scherzo* that follows. Composed in F major, that same

errant key that made its first appearance in the expansive introduction, the *Scherzo* is a whirlwind of tossed out melodic fragments and sudden dynamic contrasts, relaxing only briefly in the more measured, rustic Trio sections – which again recall elements of his ‘Pastoral’ Symphony. And then, with little more than a couple of punchy chords to pull us back to the home key, Beethoven launches headlong into the finale, a wild, unbound *Allegro* that Tchaikovsky called ‘a whole series of images, full of unrestrained joy, full of bliss and pleasure of life’. While the conductor Thomas Beecham was rather less kind (‘What can you do with it? It’s like a lot of yaks jumping about’), there is no denying its physicality. Joy spills over into raucousness, the gloom of the *Allegretto* long forgotten, as the finale hurtles along with an earthy, unrestrained energy that flirts with dance but borders on bedlam.

## I. Allegro vivace e con brio

## II. Allegretto scherzando

## III. Tempo di menuetto

## IV. Allegro vivace

Having taken a leave of absence from the symphony for four years after the ‘Pastoral’, in 1812 Beethoven composed two. Like the Fifth and the Sixth, both composed together in 1808, the Seventh and Eighth were composed as a pair. And together, they give lie to the suggestion that Beethoven’s music represents a cathartic outlet for his troubled personal life. For the Eighth, like the Seventh, bears none of the scars that troubled Beethoven that difficult year. Described by Beethoven himself as ‘my little Symphony in F’, as distinct from the grand ‘Pastoral’ Symphony in the same key he wrote four years earlier, the Eighth Symphony is both the shortest of all his nine symphonies and the brightest. There is no room for a deep and brooding slow movement here; instead, any foreseeable drawn-out, melancholic *Adagio* is replaced with a playful *Allegretto scherzando* – the only time Beethoven forgoes a slow movement in all of his symphonies. It is a far cry from the funereal slow movement he included in his Seventh Symphony, which was so popular that it became common nineteenth-century practice to insert this movement into the Eighth Symphony, perhaps to give audiences the range of emotions to which they had become accustomed.

In fact, Beethoven’s audiences would have been accustomed to very little of what this slender symphony has to offer. While it maintains the outer structure of a traditional classical symphony, the work’s extreme concision – and the devices that Beethoven uses to achieve this – would have come as

a shock at its premiere. There is no introduction, nor any preparatory chords, just a leap straight in to what proves to be a rather whistlestop tour through the markers of sonata form. The *Allegro vivace* finale is also one of the quirkiest symphonic movements that Beethoven ever composed, veering between dynamic extremes, with gaping silences and sudden *fortissimo* intrusions, and one of the most unusual conceivable key relationships (F major to F sharp minor), which Beethoven seems to use simply to show his technical prowess in reconciling the two. It is no surprise that it took Beethoven's audiences some time to warm up to the Eighth's rather distinctive quirks. As one reviewer in the *Allgemeine Musikalische Zeitung* wrote after its premiere: 'The applause it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short – as the Italians say – it did not create a furore.'

### I. Allegro ma non troppo,

### un poco maestoso

### II. Molto vivace

### III. Adagio molto e cantabile

### IV. Finale

Imagine for a moment the audience at the premiere of Beethoven's Ninth Symphony. They had waited some twelve years for Beethoven to unveil his new symphony, following the disappointment of the Eighth. But they can hardly have anticipated the vastness of the Ninth, clocking in at 70 minutes, its instrumentation swollen by the addition of trombones, contrabassoon, four horns and percussion, not to mention four vocal soloists and a full SATB chorus. The dimensions of the symphony alone are staggering, but Beethoven's technical and

aesthetic ambitions are more impressive still. The Ninth has proved to be not just a turning point in the western symphonic tradition, but one of the most important and iconic works of any genre composed at any time in history. As Rachmaninov declared a century after its premiere: 'Nobody will ever write anything better than this symphony.'

But those who attended its grand unveiling in Vienna in 1824 did not quite agree. Beethoven's contemporary, Louis Spohr, wrote that the symphony's first three movements, 'in spite of some flashes of genius, are to my mind inferior to all the eight previous symphonies'. He found the finale to be worse still: 'so monstrous and tasteless... that I cannot understand how a genius like Beethoven could have written it.' Beethoven had shocked his audiences before – as far back as the startling chords that open the Second, through to the unprecedented pictorialism of the Sixth – but with the Ninth, Beethoven crossed another

boundary line. In the finale, for the very first time, Beethoven introduced the voice. Hitherto a wholly instrumental genre, in the Ninth the symphony took an enormous leap into an altogether new musical sphere. 'O friends, not these sounds!', the bass soloist implores, as each of the themes of the preceding movements are trotted out in turn at the start of the finale. It is an abrupt interjection with both small- and large-scale implications. On the one hand, this announcement resets and restarts the Ninth Symphony, paving the way for the Ode to Joy, which soon follows. But it is also Beethoven's way of ushering in a new aesthetic chapter for the symphony as a whole, a turning point in musical history unlike any other, effected by a single, wilful individual.

And unlike any other work in Beethoven's output, it is almost impossible to discuss without starting at the end. The Ninth has an unparalleled teleological drive, in which the finale

– although baffling – is also somehow a seemingly inevitable endpoint. When the Ode to Joy emerges, resplendent, in the symphony's finale, it is the culmination of everything that came before, its distinctive melody in fact prefigured in each of the preceding movements. But the sunny assurance (or is it sarcasm?) of the Ode to Joy is hard-won. While most of Beethoven's symphonies just start – with conviction and without hesitation – the Ninth quivers mysteriously into being. Agitated strings tremble *pianissimo* around an open fifth, the violins offering tentative interjections, the key and metre uncertain and undefined. It takes thirteen bars before Beethoven finds his theme and announces it *fortissimo* with the full might of the orchestra. It is as though the world itself, at that moment, had come into being.

From here Beethoven takes us on a broad and, at times, tortuous journey,

the opening *Allegro* in effect a whole symphony in miniature. By the recapitulation, Beethoven has transported us from D minor to D major – a shift that took place over four movements in the Fifth but which, in this bold new symphonic landscape, is swiftly and deftly dispatched. But the *Allegro* ends macabrely back in the minor, the funereal trudge of the lower strings preceding a series of apocalyptic hammer blows in the final bars. Listen, Beethoven seems to say, as I lay the symphony to rest.

After all that, the *Scherzo* that follows seems like an ironic afterthought, its buoyant energy quite at odds with what had come before. Not so the ensuing slow movement, which is almost as long as the opening *Allegro*, unfolding through a typically Beethovenian series of double variations. Beethoven shows little inclination to hurry here, the movement's exquisite stillness hinting at an Arcadian landscape just beyond the horizon – the Elysian fields, even, that

we meet in the finale. So when the brass shatter the peace with what Wagner called a *Schreckensfanfare* ('terror fanfare') and wrench us back to the present, it is as though Beethoven had pulled the rug from beneath our feet. Elysium remains, for now, on the horizon, there is work still to be done here.

And with that the bass soloist calls a halt – 'no more these sounds!' – and in doing so announces the arrival of a new musical landscape. But he also makes a

wider plea to humanity – 'Let us sing more cheerful songs, more full of joy!', and in one deft move transforms the symphony into an extra-musical vehicle for hope, community and peace. This extraordinary leap may be the work of one wilful individual, but it is also the culmination of decades of symphonic development. The 'classical' symphony as we know it can go no further: this is the symphony's rebirth.

*Notes © Jo Kirkbride*

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## Work texts

### An die Freude

O Freunde, nicht diese Töne!  
sondern lasst  
uns angenehmere anstimmen,  
und freudenvollere.  
Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!

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### Ode to Joy

O friends, no more these sounds!  
rather let  
us strike up more pleasing and more  
joyful ones!  
Joy, lovely divine spark,  
daughter from Elysium,  
drunk with ardour we approach,  
celestial one, your sanctuary!

Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.  
Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein boldes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!  
Freude trinken alle Wesen  
An der Brüsten der Natur;  
Alle guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.  
Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Seigen!  
Freude schöner Götterfunken,

Your magic re-unites  
what custom sternly separated;  
all men become brothers  
where your gentle wings tarry.  
Whoever has enjoyed the great fortune  
of being a friend to a friend,  
whoever has won a dear wife,  
let him contribute his rejoicing!  
Yes, even he who has but one soul  
on the face of the earth to call his own!  
And whoever has not, let him steal away  
weeping from this assembly!  
Every creature drinks joy  
from the breasts of Nature;  
every good thing, every bad thing  
follows in her rosy path.  
Kisses she gave to us, and wine,  
and a friend tried in death;  
even to a worm ecstasy is granted,  
even the cherub stands before God.  
Just as gladly as His suns fly  
through the mighty path of heaven,  
so, brothers, run your course  
joyfully, like a hero off to victory!  
Joy, lovely divine spark,

Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.  
Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, überm Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muß er wohnen.

[Friedrich von Schiller \(1759–1805\)](#)

daughter from Elysium,  
drunk with ardour we approach,  
celestial one, your sanctuary!  
Your magic re-unites  
what custom sternly separated;  
all men become brothers  
where your gentle wings tarry.  
O you millions, let me embrace you!  
Let this kiss be for the whole world!  
Brothers! above the tent of stars  
a loving Father cannot but dwell.  
Do you prostrate yourselves, you millions?  
Do you sense your Creator, world?  
Seek Him above the tent of stars!  
Above the stars He cannot but dwell.

[English translation by William Mann](#)  
© The Estate of William Mann

Give Gerald Barry a text and you are unlikely to get a sympathetic setting. Illustration is not Barry's style. His unique brand of musical defiance thrives on the rebellious and the unexpected – rather like Beethoven himself. The Ninth Symphony and *The Eternal Recurrence* form a natural pairing, the former drawing upon Friedrich Schiller's poem about universal brotherhood and the idea of heaven upon earth, the latter taking excerpts from Friedrich Nietzsche's philosophical novel *Also sprach Zarathustra*, which focuses on themes of joy, eternity and the power of mankind.

There are musical parallels between the two as well. Where Beethoven sets Schiller's text with a certain jingoistic sarcasm, Barry defies the norms of text-setting too, rejecting the natural stresses and expression of the text in favour of a style that is deliberately undermining. For the soprano soloist, this means an almost impossible string of top Cs and a breathless *parlando* delivery, the text falling away in feverish fragments as though spontaneously created. It is a style that Barry would pursue in his 2005 opera *The Bitter Tears of Petra von Kant* and which, perhaps counterintuitively, is designed to mimic a more natural form of vocal delivery. 'The music isn't illustrative in the conventional way,' Barry admits, 'but it mirrors the complex way people speak. For instance, the two of us could be talking now but we might be thinking about all sorts of other things; there could be a whole kaleidoscope of emotion running through our heads.'

This quasi-improvisatory, rapid-fire approach lends the work a frenetic energy, as though we are taken on an endless voyage of discovery, with a new idea around every corner. While the sense of pacing (or lack thereof) may not mirror the more measured rhythm of Nietzsche's writing, it reflects the abundance of Nietzsche's ideas, and his seemingly endless list of joy's desires. It is a feature that is encapsulated by the work's title, too. In *Also sprach Zarathustra*, 'eternal recurrence' is the idea that – given enough time – life, and all the events within it, will recur again and again ad infinitum. 'This ring in which you are but a grain will glitter afresh forever', Nietzsche writes. It is a startling concept – that joy and the very spark of life is to be found in the everyday. 'Rather like the familiar objects in still lifes', Barry explains, 'the music uses everyday musical gestures to produce something feverish and brilliant.'

Notes © Jo Kirkbride

### The Eternal Recurrence

All joy wants the eternity of all things, wants honey, wants dregs, wants intoxicated midnight, wants graves, wants the consolation of graveside tears, wants gilded sunsets, what does joy not want! It is thirstier, warmer, hungrier, more fearful more secret than all woe, it wants itself; it bites into itself, the will of the ring wrestles within it, it wants love, it wants hatred, it is superabundant, it gives, throws away, begs for someone to take it, thanks him who takes, it would like to be hated; so rich is joy that it thirsts for woe, for Hell, for hatred, for shame, for the lame, for the world – for it knows, oh it knows this world!

You higher men, joy longs for you, joy the intractable, blissful for your woe, you ill-constituted! All eternal joy longs for the ill-constituted.

For all joy wants itself, therefore it also wants heart's agony! O happiness! O pain! O break, heart! You higher



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men, learn this, learn that joy wants  
eternity, joy wants the eternity of all  
things, wants deep, deep eternity!

Did you ever say Yes to one joy?  
O my friends, then you said Yes to all  
woe as well. All things are chained and  
entwined together, all things are in  
love, if ever you wanted one moment  
twice, if ever you said: 'You please me,  
happiness, instant moment!' then you  
wanted everything to return! oh that is  
how you loved the world.

O Man! Attend!  
What does deep midnight's voice  
contend?  
I slept my sleep,  
And now awake at dreaming's end:  
The world is deep,  
Deeper than day can comprehend,  
Deep is its woe,  
Joy – deeper than heart's agony;  
Woe says: Fade! Go!  
But all joy wants eternity,  
Wants deep, deep eternity!

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# Britten Sinfonia

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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 unearth 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 *Tevot* 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 the 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 Finnish Radio Symphony Orchestra. 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 *Tevot*. 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 January 2021 will judge the Toru Takemitsu composition award at Tokyo Opera City.

## Jennifer France

Winner of the 2018 Critics' Circle Emerging Talent (Voice) Award, Jennifer France enjoys a growing reputation as an outstanding performer of contemporary music, receiving critical acclaim for her performances as Ophelia in Brett Dean's *Hamlet* for Glyndebourne On Tour, which led to an invitation to give the première performance of his *And once I played Ophelia* with the Swedish Chamber Orchestra.

Similarly, her work with George Benjamin on the première production of his *Lessons in Love and Violence* at the Royal Opera House, Covent Garden (and then at the Dutch National Opera) led to an invitation to perform his *Into the Little Hill* at the 2020 Festival Présences Radio France. She created Ice in Stuart MacRae's *Anthropocene* for Scottish Opera, later singing the première of his *Prometheus*

*Symphony* with the BBC Scottish and leading on from her performances as Her in the UK première of Pascal Dusapin's *Passion* with Music Theatre Wales made her debut at the 2019 Salzburg Festival singing his *Medeamaterial*. She sang Alice in Gerald Barry's *Alice's Adventures Under Ground* for the Royal Opera, London, and made her debut with English National Opera as The Princess in Philip Glass' *Orphée*.

Elsewhere she has sung for the Badisches Staatstheater Karlsruhe, the Staatstheater Wiesbaden, the Nederlandse Reisopera, Classical Opera, Garsington Opera at Wormsley, Opera Holland Park and Opera North, her repertoire including Marzelline *Fidelio*, The Controller *Flight*, Dalinda *Ariodante*, the title role in *Semele*, Susanna *Le nozze di Figaro*, Lauretta *Gianni Schicchi*, La Comtesse Adèle

*Le Comte Ory*, Giulia *La scala di seta* and Zerbinetta *Ariadne auf Naxos*.

In addition to performances with Britten Sinfonia, her concert engagements have included programmes with the Academy of Ancient Music, the BBC Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Hallé, Huddersfield Choral Society, the London Mozart Players, the London Sinfonietta, the Philharmonia Orchestra at the Three Choirs Festival, St James' Baroque, the Deutsche Händel Solisten, the Orchestre de Chambre de Paris and the Israel Camerata.



## Christianne Stotijn

Dutch mezzo-soprano Christianne Stotijn was born in Delft and studied with Udo Reinemann, Jard van Nes and Dame Janet Baker. Over the years Christianne has won numerous awards, including the prestigious ECHO Rising Stars Award 2005/2006, the Borletti-Buitoni Trust Award in 2005, and the Nederlands Muziekprijz in 2008. In 2007 she was selected as a BBC New Generation Artist.

Christianne is a passionate interpreter of art songs. Accompanied by the pianists Joseph Breinl and Julius Drake, with whom she has a longstanding duo partnership, she has appeared in the world's leading concert venues including the Concertgebouw, La Monnaie and Wigmore Hall. She regularly performs chamber music with musicians such as the violist Antoine Tamestit, her brother the double bassist Rick Stotijn and the Oxalys Ensemble.

In opera she has portrayed roles such as Pauline *Pique Dame*, Isabella *L'Italiana in Algeri*, Cornelia *Giulio Cesare* and Marfa *La Khovanshchina*. Her concert repertoire includes *La Mort de Cléopâtre* and *Les Nuits d'été*, Elgar's *Sea Pictures*, Britten's *Phaedra*, Mussorgsky's *Songs and Dances of Death* and Mahler's *Rückert Lieder*, *Kindertotenlieder* and Symphonies Nos. 2 & 3. She has appeared at some of the world's most prestigious houses and venues including Dutch National Opera, Royal Opera House, Opera de Paris, La Monnaie, Concertgebouw Amsterdam, Musikverein Vienna, Mozarteum Salzburg, Carnegie Hall and the Philharmonie Berlin, working with leading conductors including Claudio Abbado, Ivan Fischer, Esa-Pekka Salonen, Yannick Nézet-Séguin, Andris Nelsons, Gustavo Dudamel, Ludovic Morlot, Mark Elder,

Jaap van Zweden, Vladimir Jurowski, René Jacobs, and Bernard Haitink.

Her discography includes a recording of Tchaikovsky songs for Onyx (BBC Music Magazine Award winner), *Die Weise von Liebe und Tod des Cornets Christoph Rilke* by Frank Martin for the MDG label and her debut recording for Warner Classics – *If the Owl Calls Again* – was Gramophone Editor's Choice, July 2015.



## Ed Lyon

Ed Lyon studied at St John's College Cambridge, the RAM and the National Opera Studio. He has a wide repertoire ranging from the baroque to contemporary music and has appeared in many of the world's leading opera and concert venues including the ROH, Glyndebourne, Bayerische Staatsoper, Netherlands Opera, Teatro Real Madrid, Edinburgh, Aix, Holland and Aldeburgh Festivals, Théâtre du Châtelet Paris, BAM New York, Theater an der Wien and the BBC Proms, with conductors including Sir Antonio Pappano, Sylvan Cambreling, William Christie, Douglas Boyd, Hartmut Haenchen, René Jacobs, Ivor Bolton, Emmanuelle Haïm, Teodor Currentzis and Christian Curnyn.

Past operatic roles include the title role in Denisov's *L'écume des jours* (Stuttgart Opera), Steva/Jenufa (Opera North), Dancing Master *Ariadne auf Naxos*, Seeman *Tristan und Isolde*, Steurmann

*Der fliegende Holländer* and Walther *Tannhäuser* (all for the Royal Opera House), Eduardo *Exterminating Angel* (Salzburg Festival and Royal Opera House) Jupiter/Semele (Karlsruhe), L'Ormino (ROH at the Globe), Don Ottavio *Don Giovanni* and Lurcanio *Ariodante* (Scottish Opera), world premiere of Lens' *Shell Shock* (Brussels), Don Alonze *L'amant Jaloux* and Septimus *Theodora* (Pinchgut Opera Sydney) as well as many title roles with Les Arts Florissants & William Christie, the title role in *Hippolyte et Aricie*, (Glyndebourne Festival) Monteverdi *Orfeo* (Aix Festival) and Haydn *L'anima de filosofo* with Currentzis.

Recent and future engagements include Frère Massée *St François d'Assise* (Yomiuri Nippon Symphony Orchestra), Belmonte *Die Entführung aus dem Serail* (The Grange Festival), Alessandro *Eliogabalo* (Netherlands

Opera), Tamino *Die Zauberflöte* (La Monnaie), *The Diary of One who Disappeared* in a staged production with Musiktheater Transparent at venues worldwide, Peter Quint *The Turn of the Screw* (Garsington Opera), the title role in *Orpheus in the Underworld* for English National Opera, Evangelist *St Matthew Passion* with the Bach Choir, War Requiem with the Royal Liverpool Philharmonic Orchestra, *Elijah* at St Alban's Cathedral, *The Apostles* with the BBC Philharmonic Orchestra, *Gerontius* with the Oxford Bach Choir, and a tour of Europe and US performing Beethoven's Ninth Symphony with the Monteverdi Choir and Orchestra & Sir John Eliot Gardiner, as well as many concert performances with leading orchestras and ensembles internationally.

Recordings include *Les Troyens* (DVD) with the ROH Covent Garden and Antonio Pappano, *L'enfance du Christ*



with the Mozarteum Orchester Salzburg and Ivor Bolton, *St John Passion* with King's College Cambridge, Handel's *Alexander's Feast*, *Ode for St Cecilia's Day* and *The Triumph of Time and Truth* with Ludus Baroque. In October 2019 Ed released his first solo album, *The 17th Century Playlist* on Delphian records.



## Matthew Rose

British bass Matthew Rose studied at the Curtis Institute of Music before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden.

In 2006 Matthew made an acclaimed debut at the Glyndebourne Festival as Bottom in Britten *A Midsummer Night's Dream* – for which he received the John Christie Award – and has since sung the role at Teatro alla Scala, Milan, The Royal Opera House, Covent Garden, Opéra National de Lyon, Houston Grand Opera and the Metropolitan Opera, New York. He has sung Talbot (Donizetti *Maria Stuarda*), Oroveso (Bellini *Norma*) Masetto and Leporello (*Don Giovanni*), Frère Laurent (Gounod *Roméo et Juliette*) and Colline (Puccini *La bohème*) for the Metropolitan Opera.

Highlights of the 2020/21 season include Pulcinella with Vladimir Jurowski and the LPO, Beethoven 9 with the Orchestre Philharmonique de Radio France and Vasily Petrenko and The Creation with Louis Langrée and Cincinnati Symphony. On the operatic stage Matthew sings Gremin (*Onegin*) for Garsington Opera.

Matthew's recital appearances include the Brighton, Chester and Cheltenham International Festivals, and at the Concertgebouw in Amsterdam, London's Wigmore Hall, the Kennedy Center, Washington and New York's Carnegie Hall.

In concert Matthew has appeared at the Edinburgh Festival, BBC Proms and the Mostly Mozart Festival in New York. His engagements include the London Symphony Orchestra with Sir Colin Davis, Daniel Harding

and Michael Tilson Thomas; the Los Angeles Philharmonic with Gustavo Dudamel; the Staatskapelle Dresden with Sir Charles Mackerras; the BBC Symphony Orchestra with Sir Andrew Davis, Jiří Bělohlávek and Marc Minkowski. Recent performances include Elgar *The Dream of Gerontius* in Vienna with the Niederösterreichische Tonkünstlerorchester, Beethoven Symphony No. 9 with the Budapest Festival Orchestra in New York and Ann Arbor, Schubert Mass No. 5 with the Deutsches Symphonie-Orchester Berlin and Kent Nagano, and Mahler Symphony No. 8 with the London Philharmonic Orchestra and Vladimir Jurowski.

Recordings include a critically acclaimed *Winterreise* with pianist Gary Matthewman and *Schwanengesang* with Malcolm Martineau (Stone Records). Other recordings include *Guillaume*



*Tell* (Walter) and *Tristan und Isolde* (Der Steuermann) with Pappano; *Billy Budd* (Ratcliffe) with Harding – Winner of a Grammy Award for Best Opera Recording; and Bel Canto arias with Natalie Dessay and Evelino Pido and Handel *Messiah* with Stephen Cleobury and the Choir of King's College, Cambridge (EMI).

## 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 Gražinytė-Tyla at the BBC Proms 2017.

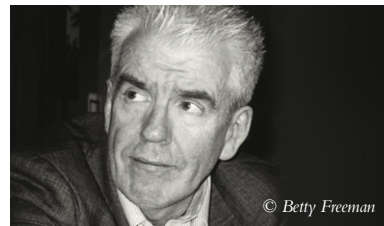
Barry's Piano Concerto (2012), written for Nicolas Hodges and co-commissioned by Musica Viva and City of Birmingham Symphony Orchestra, was premiered in Munich in 2013 under Peter Rundel with subsequent performances by the CBSO under Thomas Adès.

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 7 & 8

### 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  
Alexandra Caldon  
Judith Stowe  
Suzanne Loze  
Jo Godden  
Joanna Watts  
Sally Fenton  
Ellie Fagg

### 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  
Phillippa Slack  
Caroline O'Connell

### Trumpets

Paul Archibald  
Shane Brennan

### Timpani

William Lockhart

★ leader Beethoven + leader Barry = Principal Barry

## CD2 Beethoven Symphony 9 / Barry The Eternal Recurrence

### Violin I

Thomas Gould +  
Jacqueline Shave ★  
Róisín Walters  
Katherine Shave  
Martin Gwilym-Jones  
Ruth Ehrlich  
Clara Biss  
Cecily Ward  
Michael Jones  
Alexandra Raikhlin

### Violin II

Miranda Dale  
Nicola Goldscheider  
Suzanne Loze  
Judith Stowe  
Anna Bradley  
Jo Godden  
Judith Choi Castro  
Ikuko Sunamura

### Violas

Clare Finnimore

Lydia Loundes-Northcott  
Bridget Carey  
Daisy Spiers  
Ann Beilby  
Francis Gallagher

### Cellos

Caroline Dearnley  
Ben Chappell =  
Joy Hawley  
Julia Vohralik  
Juliet Welchman  
Chris Allan

### Double Basses

Roger Linley  
Laura Murphy  
Ben Daniel-Greep

### Flutes

Emer McDonough  
Holly Melia  
Lindsey Ellis

### Piccolos

Holly Melia  
Lindsey Ellis

### Oboes

Henry Clay  
Max Spiers

### Cor Anglais

Max Spiers

### Clarinets

Joy Farrall  
Oliver Pashley

### Bass Clarinet

Oliver Pashley

### Bassoons

Sarah Burnett  
Izabela Musiał  
Rachel Simms  
Arek Adamczyk =

### Contrabassoon

Rachel Simms

### Horns

Martin Owen  
Phillippa Slack  
Elise Campbell  
Francisco Gomez  
Oliver Johnson

### Trumpets

Paul Archibald  
Shane Brennan

### Trombones

Douglas Coleman  
Andrew White

### Bass Trombone

Ed Hilton

### Tuba

Edward Leech

### Timpani

William Lockhart

### Percussion

Karen Hutt  
Tim Gunnell  
Stephen Burke

# Choirs

## Britten Sinfonia Voices

### Soprano

*Ildiko Allen*  
*Emily Burnett*  
*Anna Crookes*  
*Elinor Rolfe Johnson*  
*Eleanor Neate*  
*Claire Ward*

### Alto

*Catherine Bell*  
*Harriet Goodwin*  
*Joanna Harries*  
*Vanessa Heine*  
*Sian Menna*  
*Elizabeth Poole*

### Tenor

*James Beddoe*  
*Mark Bonney*  
*Robert Carlin*  
*Graham Neal*  
*William Searle*  
*Julian Smith*

### Bass

*Louis Hurst*  
*Thomas Kennedy*  
*Cheyney Kent*  
*Jake Muffett*  
*Jonathan Stainsby*  
*Samuel Young*

## The Choir of Royal Holloway

### Soprano

*Megan Bennett*  
*Libby Chessor*  
*Emily Christian*  
*Zoe Fox*  
*Maia Jarvis*  
*Isabelle Pott*  
*Danielle O'Neill*

### Alto

*Elizabeth Ajao*  
*Sophie Overin*  
*Celia Stoddart*  
*Chloe Wedlake*

### Tenor

*James Edgeler*  
*Robin Popplewell*  
*Ben Rutt-Howard*  
*Luke Saint*  
*Christopher Willoughby*

### Bass

*Alfie Evans-Hutchinson*  
*Oran Friar*  
*Dominic Hill*  
*Jonathan Hunkin*  
*Samuel Morton-Morris*  
*Benjamin Richards*

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.



**All works recorded in Barbican Hall, London.**

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**Beethoven *Symphonies Nos. 7 & 8*** recorded on 21 May 2019

**Producer:** Ian Watson | **Engineer:** Jonathan Stokes (Classic Sound)

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**Beethoven *Symphony No. 9* & Barry *The Eternal Recurrence*** recorded on 26 May 2019

**Producer:** Ian Watson | **Engineer:** Neil Hutchinson (Classic Sound)

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

**Executive Producer:** David Butcher (Britten Sinfonia)

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Gerald Barry's *The Eternal Recurrence* is published by Schott Music

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Signum Records, Suite 14, 21 Wadsworth Road, Perivale, Middlesex UB6 7LQ, UK.

+44 (0) 20 8997 4000 | [info@calasignum.com](mailto:info@calasignum.com) | [www.signumrecords.com](http://www.signumrecords.com)