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BEETHOVEN

Symphonies Nos. 4–6

BARRY

The Conquest of Ireland
Viola Concerto

Britten Sinfonia

Thomas Adès

CD1

Symphony No. 4 in B flat major, Op. 60 BEETHOVEN

1	I. Adagio – Allegro vivace	11.35
2	II. Adagio	8.57
3	III. Allegro vivace	5.25
4	IV. Allegro ma non troppo	6.44

Symphony No. 5 in C minor, Op. 67 BEETHOVEN

5	I. Allegro con brio	7.21
6	II. Andante con moto	9.18
7	III. Scherzo: Allegro	4.38
8	IV. Allegro	10.47

9	Viola Concerto BARRY	15.06

Total timing 79.53

CD2

Symphony No. 6 in F major, Op. 68 'Pastoral' BEETHOVEN

1	I. Allegro ma non troppo *Awakening of happy feelings*	10.56
2	II. Andante molto moto *Scene by the Brook*	11.38
3	III. Allegro *Peasants' merrymaking*	4.53
4	IV. Allegro *The storm*	3.38
5	V. Allegretto *Shepherds' song.* *Joyous thanksgiving after the storm*	8.49

6	The Conquest of Ireland BARRY	19.37

Total timing 59.32

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Britten Sinfonia

Thomas Adès
Conductor

Laurence Power
viola

Joshua Bloom
bass

LUDWIG VAN BEETHOVEN

Symphony No. 4 in B flat major, Op. 60 (1806)

I. Adagio – Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro ma non troppo

When Beethoven began work on his Fourth Symphony in the summer of 1806, he might well have wondered, as the Viennese public did, what next? After the astonishing dynamism of the 'Eroica', with its unprecedented length and heroic 'new manner', he appeared to have set in train a new era in the symphonic tradition. Balance, poise and grace had all been superseded by grandeur, surprise and defiance, the last vestiges of classicism apparently now buried along with any traces of the eighteenth century. His next symphony, his Fourth, would surely continue this line of expansion and development.

Had Beethoven not decided to spend that summer in the company of Prince Karl von Lichnowsky, things might well have been different. Beethoven had already begun work on a new symphony – the work which we now know as his Fifth – when he accepted the Prince's invitation but he broke off work on that score to compose a new symphony for Count Franz von Oppersdorff, a relative of the Prince and a long-time admirer of Beethoven's music. When Beethoven and Oppersdorff were treated to a performance of his Second Symphony at the Prince's country estate, Beethoven appears to have taken his cue for Oppersdorff's new commission: this would not be a symphony of vehemence and heroism, but a return to more modest, even classical, proportions. As Robert Schumann would later call it, the Fourth is 'a slender Greek maiden between two Norse Gods'.

When it gets going, there is little doubt that the Fourth has more in common with the effervescence of the Second than it does with the bombast of the Third, its lightness shared with the other works he completed that same summer – the Violin Concerto and Fourth Piano Concerto. But in symphonic terms the Fourth is still far from straightforward. Most surprising of all is its mysterious, almost torturous introduction, which opens in the 'wrong key' of B flat minor. It takes almost three minutes before Beethoven finds his feet and, emerging from gloom with a start, announces the opening of the *Allegro* proper with an earth-shattering timpani roll and series of sforzando chords. This is to be a work of dynamic extremes. Even the tender *Adagio* that follows is not immune to the sense of unrest, the persistent accompaniment always threatening to throw the delicate lyricism of the central theme off course – at the movement's centre, as the key darkens and the trumpets and drums re-enter, it almost does. A spirited *Scherzo* follows, its bucolic theme again almost overshadowed by a lurking sense of unease, but Beethoven's real surprise here is to double the traditional tripartite design to bring the opening theme back not once but twice – and, at the last moment, to shatter the recapitulation with a surprise blast from the horns. Beethoven, it seems, cannot resist the element of surprise. Even in the light-hearted finale, one of the most joyful in his symphonic output, Beethoven repeatedly wrong-foots the listener with a stormy interjection that temporarily stops this *perpetuum mobile* movement in its tracks, as though a theatrical villain were waiting in the wings, ready at any moment to sabotage the drama.

I. Allegro con brio
II. Andante con moto
III. Scherzo: Allegro
IV. Allegro

To hear the opening of Beethoven's Fifth Symphony afresh now, more than 200 years after it was composed, takes some doing. The four 'hammer blows' that announce its arrival are among the most famous notes in all western music, so familiar to our ears that they have almost become a caricature of themselves. But imagine, for a moment, you are transported back to 1808, to one of the most memorable concerts of Beethoven's life. Not only was it Beethoven's last appearance as a soloist in public, the last time before his deafness eclipsed his performance, this epic, four-hour long concert also saw the premieres of his Fantasia in C minor for piano, orchestra and chorus, the aria *Ah! Perfido*, the Fantasia in G minor for solo piano, two sections of the Mass in C minor, and – to finish – both his Fifth and Sixth Symphonies. Imagine the shock as he unleashed this torrent of new music upon the public, and the sense of surprise they must have felt at the bombardment of the Fifth Symphony, with its relentless repetition, sudden silences and urgent, fateful thematicism.

Sadly, despite the promising programme, it was not a particularly happy occasion. The music was greatly under-rehearsed, the hall itself cold and uncomfortable, and Beethoven's own performance was, according to reports, close to a shambles. Beethoven's symphonic masterpiece was not well received. But just over a year later the Fifth Symphony was performed again, this time to rapturous praise. Writing in the *Allgemeine Musikalische Zeitung*, E.T.A. Hoffmann, one of the most revered critics of his generation, described the symphony's extraordinary, intangible power:

'It sets in motion the machinery of awe, of fear, of terror, of pain, and awakens that infinite yearning which is the essence of romanticism… Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing – a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live on and are captivated beholders of the spirits.'

While the Third had been celebrated for its searing sense of grandeur, the Fifth became an icon – for the first time – of something ineffable. This was to be the beginning of 'absolute music', of music that could glimpse, in Hoffman's words, 'the realm of the infinite'. The wonderful reality is that Beethoven achieves this through the most small-scale of means, through the manipulation of a tiny thematic fragment, executed here with such finesse and exactness that there is nothing extraneous, nothing left in isolation. The glittering precision of the opening *Allegro* is just the start of this process, a movement in which Beethoven shatters the theme into tiny splinters and then gathers them, painstakingly, to form something that appears greater even than the whole itself. The elaborate double variations that follow in the *Andante* offer detail of a different kind, its two contrasting themes breathed out in sumptuous counterpoint. After the respite of the slow movement, fate returns to

knock on the door with full force in the *Scherzo*, a movement aptly characterised in *Howard's End* as 'first of all the goblins, and then a trio of elephants dancing'. Beethoven's 'goblins' are a manipulated form of Mozart's theme from the finale of his Symphony in G minor, brought screaming into the future here as it meets Beethoven's hammer blows in a clash of classical ideals. But this is all a precursor to one of the most sublime transitions in western music, a miraculous transformation of darkness into light that climaxes as the *Scherzo* topples head first into the finale. Beethoven's fate motif has won out over Mozart, just as major wins over minor and the hammer blows are recast in glorious C major to see out the symphony in an exultant finale.

Symphony No. 6 in F major, 'Pastoral', Op. 68 (1808)

I. Allegro ma non troppo
Awakening of happy feelings on arriving in the country
II. Andante molto moto
Scene by the Brook
III. Allegro
Peasants' merrymaking
IV. Allegro ***The storm***
V. Allegretto ***Shepherds' song. Joyous thanksgiving after the storm***

If Beethoven's audiences were shocked by the vehemence of his Fifth Symphony at its 1808 premiere, then they must have been confounded by the softness of the Sixth Symphony, which premiered alongside it in the same four-hour concert. For those who herald Beethoven as the swarthy figure presented in so many of his portraits, all doom, gloom and pessimism, the Sixth Symphony is difficult to reconcile. It is, in so many ways, just as radical as anything he composed either before or after, but its unmistakeably gentle nature has seen it singled out in Beethoven's oeuvre, an anomaly in a symphonic output that is thought to be characterised by its heroic, teleological drive. The long-fêted, catchy categorisation of his symphonies – odd-numbered versus even, forward-facing versus nostalgic – has done the Sixth a disservice. Beethoven not only presented the Fifth and Sixth to the public alongside one another, he composed them together too. As a pair, they carried the symphony further into the future than anything other work in history, drilling down into the very essence of symphonic composition.

While the Fifth is built upon meticulous thematicism, examining in infinite detail the building blocks of form, the Sixth explores the symphony as a piece of narrative art. Where the Fifth is fuelled by transformation, the Sixth dares to stand still. To our twenty-first century ears, well accustomed now to the idea of programmatic music and even to musical impressionism, the idea of rendering the outside world onto a symphonic canvas is hardly radical. But to early eighteenth-century audiences it was groundbreaking. While Beethoven was far from the first to experiment with programmatic ideas in music – think of Vivaldi's *Four Seasons* or the Pastoral in Handel's *Messiah* – he did so in a way that had never before been explored in the symphony. The Sixth is not just a walk through the countryside in musical form, it is – in Beethoven's own words – 'more an expression of feeling than painting'.

What separates the Sixth from mere musical storytelling is its reversal of symphonic priorities. In an age where thematic development and harmonic transformation were understood as the key tenets of symphonic structure,

Beethoven composed a symphony that thrives on repetition. In the opening *Sonata Allegro*, usually the site of the work's drive and ambition, Beethoven spends some 50 bars idling away on the same harmony, repeating the same motif we heard in the first two bars of the symphony over and over. Donald Tovey went so far as to call it 'lazy'. At any rate, it becomes almost hypnotic, as though Beethoven were actively willing us to slow down and take in the symphonic world around us in all its splendour, just as he does nature. 'No one can love the country as much as I do', he wrote to a friend in 1810. 'For surely woods, trees, and rocks produce the echo which man desires to hear.' This, then, is Beethoven's echo, a work that ricochets and resonates in a single, perfect sphere. From the babbling brook and birdsong of the second movement to the merry peasant dancing of the third, Beethoven offers us the perfect idyll, if only we will tarry long enough to enjoy it.

The dancing, however, is cut short by a powerful storm. 'It is no longer merely a wind and rainstorm', Berlioz wrote, 'it is a frightful cataclysm, the universal deluge, the end of the world.' But this sudden deluge abates almost as quickly as it began, the relief palpable as the sun bursts through and illuminates the world anew. As the shepherds yodel their thanks, and the *Shepherds' Song* returns us to a state of carefree repetition, it is as though Beethoven were prefiguring the Elysium of his Ninth Symphony – and what could be more forward-facing than that?

Notes © Jo Kirkbride

GERALD BARRY

Viola Concerto (2018–19)

I partly discovered music through exercises. I didn't distinguish between these and regular music – they gave me as much pleasure as Schubert. Exercises have always been pure things for me, clean, unburdened by meaning. They're liberating and I always feel better psychologically and physically after playing them. I like their predictability, nothing unsettling, just flexing and stretching. Because I know their routine I can think about other things while playing as my fingers plough on mindlessly. Like when you're driving and suddenly realise you've gone thirty miles and have no memory of the landscape.

The music ends with a melody. I was walking along the road the other day whistling it and suddenly a builder stood up from behind a wall with a grin and said, "Great tune!"

Commissioned by Britten Sinfonia and Raidió Teilifís Éireann. Britten Sinfonia was supported by Thea Markus and two anonymous donors to its Musically Gifted crowdfunding campaign.

musicallygifted.org.uk

Gerald Barry's Viola Concerto was underwritten by The Viola Commissioning Circle, a new charity formed to broaden the viola repertoire for the public benefit by underwriting the commissioning of new works for the viola while co-commissioners are found.

This commission was supported by the following Underwriting Members:

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The Conquest of Ireland (1995)

As much as listening to Barry's music can sometimes feel an onslaught, there is an irrepressible thrill to it too. It is a thrill that Barry clearly feels himself, injecting a sense of danger into every score, tinkering with tradition and flirting with the very fringes of possibility. His vocal settings in particular, as he has acknowledged himself, are often enormously virtuosic. 'There is a sense of the extreme in the music', he admitted in an interview in 2000, 'there is a danger there... the possibility of collapse almost.' So it is with *The Conquest of Ireland* where, under the already rather absurd tempo marking (quaver = 192), to which he adds the direction 'frenetic', Barry writes in bold capital letters, underlined: NOT SLOWER. Barry means to test us: to test the limits of the performers even as he tries the patience of the listeners, challenging us to remain fixed to our seats, willing the performers to stay afloat.

Formed around a text by the twelfth century Welsh writer and cleric, Giraldus Cambrensis, *The Conquest of Ireland* is – as with so much of Barry's music – a clash between the solemn and the ridiculous. Cambrensis was part of the army that invaded Ireland in the twelfth century and his book recounts the events of the invasion with a dry and surprisingly keen focus on the soldiers themselves. For Barry, the text has a 'strange detached quality', something that he was keen to counter in his setting, which blisters with passion and conviction even as it recounts the mundane. The score is riddled with directions to play 'exuberantly!' while the text is anything but. 'Richard had reddish hair and freckles, grey eyes and a feminine face, a weak voice and a short neck, though in almost all other respects he was of a tall build', Cambrensis writes meagrely, while Barry keeps the music alert and rhythmically charged.

Typically, we are introduced to the bass soloist without ceremony. The voice enters, as though in a blast of rapid gunfire, in strict unison with the bass clarinet, the words barely audible as the two jostle to ride the seemingly endless succession of semiquavers. Eventually, this softens into a section of long, chromatic lines for wind and marimba, but any tenderness is not part of the text: here the writer imagines the reader 'despising' the book and 'wrinkling his nose in disgust' at the page.

Having excerpted his text from a source that includes plenty of action, Barry deliberately targets the trivial. We are treated to an account that flits between the banal details of the soldiers' appearances and Cambrensis' attempts to justify his own writing. Coupled

with the visceral and at times shocking nature of Barry's score, it presents a rather compelling form of contrast. 'I like the tension, or almost contradiction between that matter-of-factness and the rather violent, passionate interpretation that I applied to it', Barry has said. This is not a grand, overblown depiction of a life lived and lost in glory on the battlefield, but instead a more human account of a group of soldiers who are just people after all, weak voiced and short of neck.

Notes © Jo Kirkbride

Libretto

The Conquest of Ireland (1996)
for bass voice and orchestra

I seem to see how the reader, despising my book, wrinkles his nose to show his disgust, pouts and, viewing it with disdain, puts it from him since he finds everything in it clear, straightforward and easily understood by all. But he must understand first of all that this has been written for the benefit of laymen who are but little skilled in reading. It is therefore written in a plain and easy style and needs to be made simple, with the sole purpose of being understood.

For it will always be permissible to use words from the common idiom when the deeds of the people and of the leading men among the people are being set down in writing. Besides, in every literary endeavour my Muse has deliberately chosen a popular style of writing, and one which is readily clear to all, but which is nevertheless decked out with ornaments that are peculiarly mine.

Richard had reddish hair and freckles, grey eyes, a feminine face, a weak voice and a short neck, though in almost all other respects he was of a tall build. In adversity no feelings of despair caused him to waver, while lack of self-restraint did not make him run amok when successful.

Maurice was a man with a high complexion and distinguished features, in stature moderately short, for he was taller than short men usually are but shorter than those of medium height. He was a man whose body and spirit alike were of modest dimensions, for the one was not gross nor the other arrogant.

Raymond was a man of ample proportions, a little taller than average, with flaxen, slightly curly hair, great round grey eyes, a rather prominent nose a high complexion and a cheerful and composed expression. Although he was corpulent, because he carried too much weight, he made up for this natural weightiness by an innate vivacity, and alleviated this physical defect by the rare quality of his spirit. In solicitude for his army he used to pass sleepless nights, restless calling out.

Meiler on the other hand was swarthy with dark, fierce eyes and a very fierce expression. In stature he was not much more than tiny, but he possessed great strength considering his size. He had a broad chest and a small belly and his arms and other limbs were bony, presenting a sinewy rather then a fleshy appearance.

FitzAldelin was stout. His height and built conformed to that of a man only a little larger than the average. To the enemy he was most agreeable. He was full of guile, a flatterer and a coward, addicted to wine and lust.

When our people arrived there first, the Irish were paralysed and panic-stricken by the sheer novelty of the event; and the sudden wounds inflicted by our arrows greatly alarmed them.

I have thought it not superfluous to say a few things about the nature of this people. They are a barbarous people, literally barbarous. All their habits are the habits of barbarians.

If you wish to know what Hugh's complexion and features were like: he was dark with dark, sunken eyes and flattened nostrils. His face was grossly disfigured down the right side as far as his chin by a burn, the result of an accident. His neck was short, his body hairy and sinewy. If you further

enquire as to his height, he was a short man: if you want a description of his build, he was misshapen.

Hervey was tall and handsome with prominent grey eyes, an agreeable presence, charming features, an elegant way of speaking. His neck was smooth, long and straight, forming a sturdy pillar on which his head rested. He was round-shouldered, his arms and hands were long and elegant, and his chest moderately broad. But his waist which in most people tends to swell out immoderately, was by nature of modest proportions, and lower down towards his abdomen attained a size in keeping with that of his chest. His hips, legs and feet were in all respects those of a soldier and in size corresponded quite gracefully with the upper part of his anatomy. He was of a stature not remarkably in excess of middle height. He was addicted to venery from his youth, and considered lawful any act which others wished to perform upon him or he wished to perform on others involving lust in all its forms.

Text from *Expugnatio Hibernica* by Giraldus Cambrensis, *dicitur* Giraldus de Barri (1146–1223). Translation by A Scott and F X Martin (1978) © Royal Irish Academy. Reproduced by kind permission of the Academy.

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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 *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.

Laurence Power

Over the past decade, Laurence Power has become a regular guest performer with orchestras of the highest calibre, from the Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, Stockholm, Bergen and Warsaw Philharmonic orchestras to the Philharmonia, BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras. In addition, as a guest soloist with the Melbourne and Adelaide Symphony orchestras, he has established a strong presence in Australia where he returns regularly to 'play direct' at the Australian National Academy of Music. Other highlights include his debut with the Swedish Radio Symphony Orchestra and the Staatsoper Kassel, his Salzburg Festival debut with Vilde Frang, concerts with the Chamber Orchestra of Europe and Netherland Chamber Orchestra, as well as recitals in Dresden Music Festival, USA Savannah Festival and a concert series at London's Kings Place.

As a fervent champion of contemporary music, Lawrence has developed a large repertoire of new works. He gave the world premiere of Gerald Barry's Viola Concerto, UK premiere of Olga Neuwirth's concerto *Remnants of Song* at the 2012 BBC Proms, and the world premieres of scores written for him, including Salonen's *Pentatonic Étude*, Turnage's *Power Play*, Anderson's *Prayer*, Goehr's *Hymn to Night*, MacMillan's Viola Concerto and Watkins's Fantasy. He has recently started the Viola Commissioning Circle, a scheme created to help commission new music from today's leading composers. This has already led to new works by Thomas Adès and Gerald Barry, with many others in the coming seasons.

His recital credits include performances at Wigmore Hall, LSO St Luke's, Lincoln Centre NY. He has developed an acclaimed partnership with pianist Simon Crawford-Phillips, and collaborates with musicians such as Maxim Vengerov, Joshua Bell, Pavel Kolesnikov, Anne-Sofie von Otter, and Nicholas Alsteadt. A former Artist in Residence with the Bergen Philharmonic Orchestra, he has also enjoyed residencies with the Aalborg Symphony, and Turner Sims Southampton where he acted as a curator as well as a performer. He has also forged close relationships with the London Philharmonic Orchestra, Verbier Festival, and Aspen Festival.


© Jack Liebeck

Joshua Bloom

Australian/American bass Joshua Bloom has sung principal roles with San Francisco Opera, Wiener Staatsoper, LA Opera, Opera Australia, New York's Metropolitan Opera, Washington National Opera, the Royal Opera House, English National Opera, Oper Köln, Garsington Opera, Santa Fe Opera, Badisches Staatstheater, Irish National Opera and New Israeli Opera, among others. He has also appeared on the concert stage with the Berlin Philharmonic, New York Philharmonic, all of the major London orchestras, the Los Angeles Philharmonic, the City of Birmingham Symphony Orchestra, Britten Sinfonia, the Auckland Philharmonia and the Birmingham Contemporary Music Group as well as the Melbourne, Queensland, Adelaide and Western Australian Symphonies. Joshua's diverse repertoire encompasses Mozart, Berlioz, Bartok, Britten and Wagner, as well as contemporary composers such as Gerald Barry and Richard Ayres. He has premiered several works for both composers, including Ayres' *No. 50 (The Garden)*, which he performed in multiple countries with the London Sinfonietta.

He appears on NMC's Grammy nominated recording of Gerald Barry's *The Importance of Being Earnest*, conducted by Thomas Adès; the New York Philharmonic's live recording of Janáček's *The Cunning Little Vixen*, conducted by Alan Gilbert; The Metropolitan Opera's HD Broadcast of Mozart's *Don Giovanni*, conducted by Fabio Luisi; the Berlin Philharmonic's Digital Concert Hall broadcast of Ligeti's *Le Grand Macabre*, and the LSO Live recording of Debussy's *Pelléas et Mélisande*, both conducted by Sir Simon Rattle.

Joshua was born in Australia to musician parents and studied cello and double-bass as well as being a chorister at St Paul's Cathedral, Melbourne. He went on to study History at the University of Melbourne and graduated with a Bachelor of Arts. His professional debut in opera was in an OzOpera touring production of *The Barber of Seville*, after which he joined the Young Artist Programme of Opera Australia in Sydney, and later the Merola and Adler Fellowship Programmes at the San Francisco Opera.

© Kim Hardy

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 rectilineal, but* '~~~'. Also from 1979 is **Ø** for two pianos in which both pianos play identical music simultaneously.

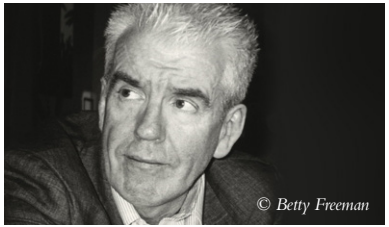
Barry has received a number of commissions from the BBC including *Chevaux-de-frise*, for the 1988 Proms, *The Conquest of Ireland* (1996), *Day* (2005/14) for the BBC Symphony Orchestra, *The Eternal Recurrence* (2000), a setting of Nietzsche for voice and orchestra, and *Hard D* (1995) for the Orkest 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 Adés. 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 4 & 5

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

Piccolo
Lindsey Ellis

Oboes
Melanie Rothman
Ruth Berresford

Clarinets
Joy Farrall
Stephen Williams

Bassoons
Sarah Burnett
*Lawrence O'Donnell**
Gordon Laing

Contrabassoon
Gordon Laing

Horns
Alex Wide
David McQueen

Trumpets
Paul Archibald
Shane Brennan

Alto Trombone
Michael Buchanan

Trombone
Matthew Lewis

Bass Trombone
Barry Clements

Timpani
William Lockhart

**Principal for Symphony 4*

CD1 Barry Viola Concerto

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 & Piccolos
Emer McDonough
Lindsey Ellis

Oboes
Peter Facer
Emma Feilding
Ruth Berresford

Clarinets
Joy Farrall
Stephen Williams
Emma Canavan

Bassoons
Sarah Burnett
Connie Tanner
Andrew Watson

Contrabassoon
Andrew Watson

Horns
Martin Owen
Phillippa Slack
Andrew Littlemore
Alexei Watkins

Trumpets
Paul Archibald
Shane Brennan
Heidi Bennett

Trombones
Andrew Connington
Andrew White

Bass Trombone
David Eaglestone

Tuba
Adrian Miotti

Percussion
Ben Fullbrook
William Lockhart

CD2 Beethoven Symphony 6 / Barry Conquest of Ireland

Violin I
Jacqueline Shave
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
Jo Godden
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

Alto Trombone
Michael Buchanan

Trombones
Michael Buchanan
Matthew Lewis

Bass Trombone
Barry Clements

Tuba
Sam Elliott

Timpani
William Lockhart

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.

Lawrence Power appears on this Signum recording by kind permission of Hyperion Records. All works recorded in Barbican Hall, London.

Beethoven *Symphonies Nos. 4 & 5* recorded on 22nd May 2018
Producer: James Mallinson | **Engineer:** Tony Faulkner (Green Room Productions)

Beethoven *Symphony No. 6* recorded on 24th May 2018
Producer: James Mallinson | **Engineer:** Tony Faulkner (Green Room Productions)

Barry *Viola Concerto* recorded on 21st May 2019
Producer: Ian Watson | **Engineer:** Jonathan Stokes (Classic Sound)

Barry *The Conquest of Ireland* recorded on 24th May 2018
Producer: James Mallinson | **Engineer:** Tony Faulkner (Green Room Productions)

Remix Engineer: Jonathan Stokes | **Post Production/Editing/Mastering:** Ian Watson
Executive Producer: David Butcher (Britten Sinfonia)

All programme notes (except Viola Concerto) © Jo Kirkbride
Gerald Barry's *Viola Concerto* & *The Conquest of Ireland* are published by Schott Music

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