



January 2003

Colorado Britten Society Newsletter

Volume 1, Number 2



Editor's Note

Excitement is in the air! We at the CBS are ecstatic that Britain's premier chamber ensemble, The Nash Ensemble of London will be coming to Denver April 8-9, 2003! We've been working hard for over a year to make this wonderful event happen, and now the time is drawing near for what will surely be a memorable visit.

It is quite an honor to have them coming to the area. Immediately prior to their time here, they are spending a week in residency at Princeton University, then will return to the east coast after their Denver performances for more concerts in New York. We feel extremely fortunate and privileged that these remarkable musicians will be spending a few days with us here along the Front Range. They are truly

wonderful performers and I am certain that those who attend the events on the 8th and 9th of April will not be disappointed!

In this edition of our Newsletter, you will find information about each of the Nash members who will be coming to Denver. Also printed inside you will find the programs for their concerts and a schedule of events. Colorado Britten Society members receive a \$5 discount to the Nash concert at Augustana Lutheran Church on April 9th, and will also be invited to attend the events at the University of Denver on April 8th. The DU events are for the students and DU community and are not open to the public. The Augustana concert is a public event and will feature a pre-concert lecture by Rocky Mountain News music critic Marc Shulgold.

If you are not familiar with the Nash Ensemble as of yet, I would encourage you to perhaps try out one or more of their many recordings. As the event nears, Tower Records in Cherry Creek will have a display of Nash recordings so it will be easy to see what is available.

The other event we have on the horizon, is a concert of music by Britten (of course!), Schönberg and Mahler on Friday, April 4 at Sturm Auditorium. This concert will include Britten's *Cabaret Songs*, Schönberg's *Pierrot Lunaire* and Erwin Stein's chamber arrangement of Mahler's *Symphony No. 4*. Check inside for more information!

If you would like more information regarding any of our upcoming events, please contact us! Our website is at: www.coloradobrittenociety.org. You can email us at: coloradobrittenociety@hotmail.com or feel free to call - please note that our phone number has changed, we can now be reached at 720-334-2787.

THE NASH ENSEMBLE has built up a remarkable reputation as one of Britain's finest chamber groups, and through the dedication of its founder and artistic director Amelia Freedman and the calibre of its players, has gained a similar reputation all over the world. The repertoire is vast and the imaginative, innovative, and unusual programmes are as finely architected as the beautiful Nash terraces in London from which the Group takes its name.

Not that The Nash Ensemble is classically restricted; it performs with equal sensitivity and musicality works from Mozart to the Avant Garde. Indeed, it is one of the major contributors towards the recognition and promotion of many leading composers through first performances of over 230 new works, including ninety-five commissions of pieces especially written for the Ensemble.

The Group's impressive collection of recordings illustrates the same varied and colourful combination of classical masterpieces, little-known neglected gems and important contemporary works. Their recordings such as the Hyperion British Composers series are frequently nominated for awards, the most recent releases being the complete Walton Façade with Eleanor Bron and Richard Stilgoe: "Eleanor Bron and Richard Stilgoe make outstanding reciters while The Nash Ensemble could not be more idiomatic in pointing the young Walton's sparkling parodies" (The Guardian), a Vaughan Williams vocal disc with John Mark Ainsley which was nominated for a 2001 Gramophone Award and further recordings of Walton and Vaughan Williams chamber music. In the Autumn of 2002 Hyperion Records released a Nash two-CD set of première recordings of little-known early chamber works of Vaughan Williams. The Group have also embarked on a contemporary music series for Black Box Records which includes chamber works by James MacMillan and Mark-Anthony Turnage: "This is one of the most enjoyable chamber music discs I have heard for a long while. It comprises seven works by Turnage: all appearing on CD for the first time, all given eloquent performances by members of The Nash Ensemble" (The Financial Times). A vocal and chamber music recording of works by Sir Harrison Birtwistle has also received much acclaim, including a Grammy nomination. They have also made numerous recordings for Virgin Classics and CRD and further contemporary music discs for NMC. The Nash's Teldec recording with the Arditti Quartet and Claron

McFadden soprano of Birtwistle's Pulse Shadows recently won the 2002 Gramophone Award in the contemporary music section.

The Nash makes many foreign tours; concerts have been given throughout Europe, the USA, in South America, Australia and Japan. The Group are regular visitors to many British music festivals and are heard on radio, television, at the BBC Proms, on the South Bank, at music clubs throughout the country and at Wigmore Hall where their regular series have been enthusiastically welcomed. In 2002/3 the Ensemble embark on a Wigmore series entitled Echoes of Romanticism; give a 100th anniversary concert for Lennox Berkeley; feature Simon Holt and Elliott Carter in their Nash Inventions series at the SBC; coach and perform with students at the Royal Academy of Music; hold residencies at Princeton and Denver universities, USA; make further recordings for Hyperion and ASV and give concerts in Germany, Switzerland and Italy. The Nash Ensemble have won numerous accolades including The Edinburgh Festival Critics music award "for general artistic excellence" and The Royal Philharmonic Society's small ensemble award "for the breadth of its taste and its immaculate performance of a wide range of music." Such a group is surely an integral part of British musical life, and one knows that every Nash concert will be to the listener both a delight and an education.

The Nash's artistic director Amelia Freedman has received many honours including an FRAM and the MBE which was conferred upon her in 1989, an Honorary Doctorate from Bath University in 1993, for her distinguished services to chamber music and the Bath International Festival, of which she was Director from 1986 to 1993, and in 1996 was appointed Chevalier dans l'Ordre National du Merite by the President of France for her services to French music. In that year she also received the Cobbett Gold Medal for services to the art of chamber music, presented by The Worshipful Company of Musicians. She has been awarded the prestigious Leslie Boosey award by The Performing Right Society and the Royal Philharmonic Society for her "unfailing commitment to the commissioning and programming of contemporary classical music and her support for young composers throughout her career." She is currently Head of Classical Music at the South Bank Centre, and she has been Artistic Director of the Bath Mozartfest since 1995.

The Musicians

IAN BROWN is a musician of great versatility whose career embraces chamber music, solo and duo playing and conducting. His musical life began as a bassoon



player, concentrating on the piano when he became pianist-in-residence at Southampton University. As a concerto soloist he has appeared with many of Britain's leading orchestras, playing a diverse solo repertoire from Bach to Rachmaninov and Bartok. Performances have taken him to the major European and Scandinavian countries,

the Middle East, North and South America, Singapore, Hong Kong and Japan. He became pianist with The Nash Ensemble in 1978 and during this long association has played at all the important British music festivals, often performing in newly commissioned works. He has taken part in their annual Wigmore Hall series, each of which has explored the musical styles of particular countries including France, Czechoslovakia, Germany and Russia. He has also recorded extensively with them, performing a large chamber music repertoire from Haydn to the present day. As a duo partner he is also in great demand, working with many distinguished musicians. He has performed much contemporary music and his interest in this field has led him to commission new works. In recent years, he has worked as conductor with the Northern Ireland Sinfonia, City of London Sinfonia, Scottish Chamber Orchestra and the Bournemouth Symphony Orchestra and Sinfonietta, often directing concertos from the keyboard. He regularly conducts in Poland and the Czech Republic, recently touring Germany with the Janacek Philharmony and the Leopoldinum Orchestra of Wroclaw.



MARIANNE THORSEN was born in Norway and studied at the Purcell School and the Royal Academy of Music with György Pauk. In 1992 she won the Carl F. Flesch Outstanding Merit Prize at the Carl Flesch International Violin Competition in London. She received the Emily English Award from the Musicians Benevolent Fund in London

in 1995 and was chosen as the Norwegian Concert Institute's "Young Musician of the Year 1998". She has performed concertos with orchestras including the Oslo Philharmonic, Bergen Philharmonic, Baden-Badener Philharmonie and Orchestra de la Suisse Romande. She has released several CDs on the Hyperion, Black Box, Vanguard and Simax labels. In 2000 Marianne was appointed 1st violin of The Nash Ensemble, touring in Europe and the USA. She is also a member of the Leopold String Trio. Last season included concerts at Carnegie Hall, New York, Musikverein, Vienna and Concertgebouw, Amsterdam.

BENJAMIN NABARRO studied at the Royal Academy of Music, London with Erich Gruenberg, and subsequently took lessons with Shmuel Ashkenasi



in Chicago. In 2000 he was the string winner of the Royal Over-seas League competition. He has a long standing duo with the pianist Philip Moore, with whom he gave his London Wigmore Hall debut in 2001 as winners of the Worshipful Company

of Musicians, Maisie Lewis Award. As recipients of an award from the Tunnell trust they gave a series of concerts throughout Scotland last year to great critical acclaim. As a soloist and chamber musician, Benjamin Nabarro has performed in Europe, North America and Japan. He has appeared as concerto soloist with orchestras such as Southern Sinfonia, New London Soloist Orchestra, East of England Orchestra and Primavera Chamber Orchestra. He is a member of the newly formed Nabarro Piano Trio and the chamber group, 'Chamber of London'. Both groups will make their Wigmore Hall debuts during the 2003-2004 season. He has recorded for BBC radio 3 and has played with the Nash Ensemble and the chamber group, 'Fibonacci Sequence'. Between 1998 and 2002, Benjamin was a member of the Chamber Orchestra of Europe. He is now in increasing demand as a concertmaster and has played in this capacity with the Halle Orchestra, Manchester, Royal Philharmonic Orchestra, Orchestra of St. John's and the Scottish Chamber Orchestra.



LAWRENCE POWER was born in London in 1977 and began his viola studies at the age of eight. His principal teachers have been Mark Knight in London and Karen Tuttle at the Juilliard School of Music in New York. Lawrence Power has been a top prizewinner in many international competitions, most importantly 3rd Prize in the 2000 Maurice Vieux

International Viola Competition, Paris and 1st prize in The William Primrose International Viola Competition, Canada becoming the first ever British winner. He made his London debut as soloist with The Philharmonia and is now in great demand with orchestras both in the UK and abroad. He has recently appeared as soloist with the Center Symphony of New York, the London Symphony Orchestra, BBC National Orchestra of Wales, BBC Scottish, Musica Vitae Chamber Orchestra (Sweden) and The Symphony Orchestra of The Curtis Institute of Music at The Verbier Festival, Switzerland. He has also given the World Premieres of John Kaefer's Viola Concerto in New York and Paris and the 2000 Park Lane Group Commission, Calmo by Colin Matthews. Recent venues have included The Barbican, London, Cite de la Musique, Paris, Bamberg Philharmonie and Frankfurt Alte Oper. As recitalist, he has performed at many of the major chamber music venues and festivals in the UK and abroad including the Bath and Cheltenham Festivals, the Wigmore Hall and South Bank Centre. He was recently selected for the BBC Radio 3 New Generations Scheme which over the next two years will involve various broadcasts in recital as well as soloist with the BBC Orchestras. Future performances include recitals and concertos at The Wigmore Hall, Birmingham Symphony Hall, The Bath Festival, Royal Festival Hall, The Queen Elizabeth Hall, The Concertgebouw, Amsterdam as well as appearances with orchestras in UK (BBC National Orchestra of Wales, BBC Scotland/Volkov, BBC Symphony / Slatkin), Sweden (Musica Vitae), New Zealand (New Zealand Symphony). He will also appear at festivals in France (Montpellier), USA, Finland (Kuhmo), Switzerland (Davos festival) and Norway (Oslo and Stavanger). In 2001 Lawrence was appointed violist with the Nash Ensemble of London with whom he has toured and recorded extensively. He is in great demand as a chamber musician and performs regularly with musicians such as Mikhail Pletnev, Steven Isserlis, Vadim Repin and Truls Mork. His debut recording for Harmonia Mundi including Ligeti Solo Sonata has just been released to critical acclaim. In 2003, he will make his Proms debut with the N.Y.O. and Jan Pascal Tortelier.

PAUL WATKINS is one of Britain's foremost cellists. Born in 1970, he studied with William Pleeth, Melissa



Phelps and Johannes Goritzki, and first came to public attention as winner of the string section of the BBC Young Musician of the Year in 1988. At the exceptionally young age of 20 he was appointed principal cellist of the BBC Symphony, a position he held for seven years. He has made many BBC television and radio broadcasts and in 1999 was

featured in Masterworks, a documentary series for BBC 2, performing the Elgar Cello Concerto in a programme devoted to the composer. Paul Watkins's performances with the BBC Symphony include the Elgar, Lutoslawski and Sullivan Concertos at the Proms and Strauss's Don Quixote at the Royal Festival Hall. He has also given many performances with the BBC National Orchestra of Wales, the Philharmonia, Bournemouth Symphony and the BBC Philharmonic. He is also a dedicated chamber musician and has been a member of The Nash Ensemble since 1997. He has also performed in two American tours with the Musicians from Marlboro. Recent engagements have included a return to the Proms to perform a new commission by Tobias Picker with the BBC Symphony, a tour of China and the Far East with the BBC Scottish Symphony as well as recitals at the South Bank Centre, City of London Festival, Bridgewater Hall, and several appearances at Wigmore Hall. This season he will work with the BBC Philharmonic, City of Birmingham Symphony, Aarhus Symphony, BBC Scottish Symphony and BBC NOW. Recital performances include Wigmore Hall, Queen's Hall, Edinburgh and the South Bank Centre. Paul Watkins has recorded for the BBC and for Chandos and has recently completed three recordings with Nimbus: 20th-century British repertoire, the complete Britten solo cello suites, and, with violinist Daniel Hope and violist Philip Dukes, a CD of music written in Theresienstadt. Further projects are planned with Nimbus. As a conductor Paul has just won the Leeds International Conducting Competition, and has worked with the English Chamber Orchestra and with orchestras in Holland and Scandinavia. Paul Watkins is a Professor at the Royal Academy of Music. He plays on a cello by Jean-Baptiste Vuillaume, Paris, 1846.

RICHARD WATKINS has rapidly become one of the most sought-after horn players of his generation



and is well-known as a concerto soloist and chamber music player. He was principal horn of the Philharmonia Orchestra from 1985 until 1996, a position he relinquished to devote more time to his solo career. He has appeared as soloist in the Royal Festival Hall, the Barbican, and abroad with conductors such as Andrew Davis, Giulini, Slatkin, Sawallisch, Sinopoli and Rozhdestvensky. Recent recordings include Sir Malcolm Arnold's two Horn Concertos for Conifer and Mozart's Sinfonia Concertante with the Philharmonia and Sinopoli for Deutsche Grammophon; other recordings include the Mozart Concertos with Richard Hickox for Pickwick, and chamber music recordings, both as soloist and as a chamber musician, for a variety of labels. Recent releases include Glière's rarely performed Concerto with Sir Edward Downes, and the Concerto for Horn and Violin by Dame Ethel Smyth for Chandos. Richard Watkins is closely associated with the promotion of contemporary music for the horn: Sir Peter Maxwell Davies wrote Sea Eagle for him in 1983, and since then he has given the world premiere of David Matthews's Capriccio in a concert at Wigmore Hall to commemorate Dennis Brain's 70th Anniversary, and Nigel Osborne's The Sun of Venice with the Philharmonia Orchestra. In 2000, Richard Watkins gave the world premiere of Sir Peter Maxwell Davies's Horn Concerto with the Royal Philharmonic Orchestra at the Barbican Centre, as well as the German premiere of the work. In April 2001 he gave the world premiere of Colin Matthews's Horn Concerto with Esa-Pekka Salonen and the Philharmonia Orchestra at the Royal Festival Hall. Richard Watkins is in great demand for masterclasses, he is Visiting Professor of Horn at the Royal College of Music, and holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music where he was made a Fellow in 1992.

Nash Ensemble Schedule of Events

Concert

Wednesday, April 9, 2003, 7:30 p.m.
Augustana Lutheran Church
5000 East Alameda Avenue

Program to include:

Mozart *Piano Quartet in G minor*
Ligeti *Horn Trio*
Britten *Divertimenti*
Brahms *Piano Quintet in F minor*

Pre-concert talk 6:30 p.m. by Rocky Mountain News music critic Marc Shulgold.

This concert is open to the public.

Tickets are \$20/\$15 for students and Britten Society Members. To purchase tickets please phone (303) 388-4962, or visit www.augustanaarts.org

Please note: Tuesday's events at DU are for the DU community and Colorado Britten Society members only. To become a member, visit our website for information.

Tuesday, April 8, 2003, 11:30 a.m.
Lamont School of Music
Newman Performing Arts Center
University of Denver

Lunchtime Recital featuring

Britten *Cello Sonata*
Mozart *Horn Quintet*
Shostakovich *Piano Quintet*

Masterclass to follow at 1:00 p.m.

For more information about any of these events, please visit our website at www.coloradobrittenociety.org or phone 720-334-2787.

These events are made possible in part by:

The Britten Estate
The Lamont School of Music
The University of Denver
LSMPO
Augustana Arts

A Tangled Timeline

By Tracie Price

The music world is a small place.

Musicians know this, of course, however the music world is so small that seemingly unrelated events or people turn out to have unseen connections. It can be a bit like playing a party game to find all these ties. Take, for example, the music and composers featured on the Colorado Britten Society's upcoming concert- Britten's *Cabaret Songs*, Schönberg's *Pierrot Lunaire* and Mahler's *Symphony No. 4* arranged for chamber ensemble by Erwin Stein. One might think that the only connection between them could be Mahler, since he influenced both composers, however it goes much deeper than this.

As I began researching the works on our upcoming concert, I found myself continually coming across unexpected connections between Britten, Schönberg, and Stein. So what I'd like to do, is to tempt the reader with a very incomplete list of these intriguing connections with the promise of a fuller disclosure at our upcoming concert on April 4.

1912 – Schönberg composes the groundbreaking series of 21 melodramas, *Pierrot Lunaire*.

1918 – In an effort to promote understanding of contemporary music, Schönberg creates the Society for Private Musical Performance in Vienna. Weekly concerts were performed by gifted players who were thoroughly coached on the works by the likes of Webern, Berg, Stein, and Schönberg himself. Critics were not allowed, nor was applause. Concert programs were kept secret in order to promote equal attendance for each event. In order for major orchestral works by composers such as Mahler and Strauss to be heard, two piano or chamber ensemble arrangements were made of these works by Schönberg and members of his circle.

1921 – Mahler's *Symphony No. 4 in G Major* is arranged, at Schönberg's request, by Erwin Stein, who was formerly a student of Schönberg as well as being one of his disciples, for the Society for Private Musical Performance.

Also during this year, a production of *Pierrot Lunaire* was prepared for performance at the Society and was thereafter taken on tour across Europe several times in the years following. Performances were conducted by Schönberg or Stein.

1930 – Britten writes in his diary regarding hearing the *Pierrot Lunaire* ensemble conducted by Stein:

“I go to a marvelous Schönberg concert on the Billison's wireless. Including “*Chamber-Symp.*”, *Suite* op. 25 (pft.) & *Pierrot Lunaire*. I liked the last the most, & I thought it most beautiful. It was of course perfectly done.” Britten was to hear Stein conduct *Pierrot* a number of times over the years, usually with Erika Wagner as the reciter, but in 1942 with Hedli Anderson

1937 – Britten writes his *Cabaret Songs* for Hedli Anderson. Schönberg had written a number of such songs back in 1901.

1938 – Stein moves to England and begins working for publishers Boosey & Hawkes.

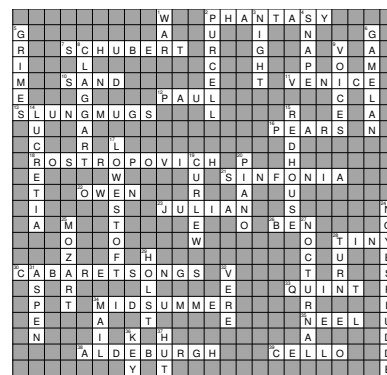
1943 – Stein gives his one and only live performance in England – that being *Pierrot Lunaire* with Hedli Anderson as the reciter.

Upon relocating to England, Stein took a great interest in the music of Britten, later becoming his publisher at Boosey & Hawkes. In 1946 Britten dedicated his opera *The Rape of Lucretia* to Stein. Though Stein died in 1958, in 1962 his book *Form and Performance* was brought to publication through the efforts of Stein's daughter, Marion Thorpe, Britten, Pears and Donald Mitchell, with the forward being penned by Britten himself.

1991 – Reconstruction of Stein's arrangement of Mahler's *Symphony No. 4* is completed by Marion Thorpe, and authorized by the Britten Estate for publication in 1993.

Marion Thorpe now sits on the Board of Directors of the Britten Estate and Britten – Pears Foundation.

Please join us Friday, April 4, at 7:30 p.m. in Sturm Hall Auditorium for this intriguing concert to learn more. Our reciter will be Katherine Lauson, and the Schönberg and Mahler/Stein will be conducted by guest conductor Marc Williams. Live performances of these works are rarely heard- be sure not to miss it!

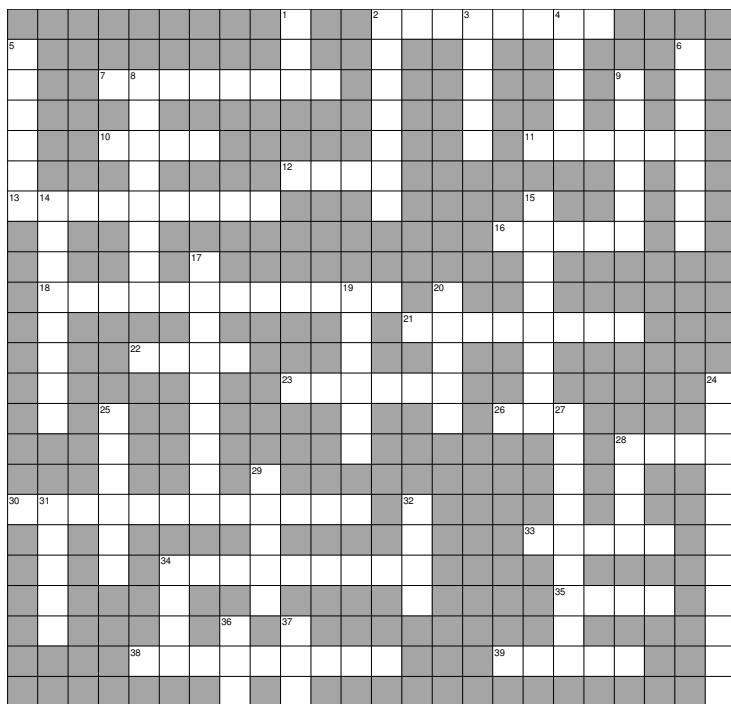


Across

2. _____ *Quartet* for oboe, violin, viola and cello.
7. Britten and Pears frequently performed lieder by Franz _____.
10. "Marsh and _____, ordinary streets..." from *Peter Grimes* Act I.
11. *Death in _____*
12. _____ *Bunyan*.
13. Britten invented this instrument for *Noye's Fludde*.
16. The first Peter Grimes.
18. *Cello Suite* dedicee.
21. _____ *da Requiem*.
22. _____ *Wingrave*.
23. *Nocturnal* dedicee Bream.
26. Britten, to friends.
28. Paul's Daughter.
30. *Johnny, Calypso, Funeral Blues*, e.g.
33. Peter _____, ghostly figure.
34. _____ *Night's Dream*.
35. Boyd _____ commissioned the *Variations on a Theme of Frank Bridge*.
38. _____ Festival founded by Britten.
39. _____ *Symphony*

Down

1. _____ *Requiem*.
2. Composed the original theme used in the *Young Person's Guide to the Orchestra*.
3. Film score title with 34 Down.
4. _____ Maltings concert Hall.
5. Borough outsider.
6. Britten was influenced by Balinese _____ music.
8. Billy Budd villain.
9. _____ *for Today*, choral work for 20th Anniversary of U.N.
14. *The Rape of _____*.
15. Britten's residence from 1957 forward.
17. Britten's birthplace.
19. _____ *River*, one of the Church Parables.
20. *Holiday Diary*, for _____ solo.
24. Children's opera.
25. Britten is considered a 20th Century _____, who was also a composer who had a great influence upon him.
27. _____ after John Dowland for solo guitar.
28. _____ of the Screw
29. Britten's amanuensis, Imogen _____.
31. In 1964, Britten received the first ever _____ Award in Colorado.
32. Starry _____.
34. Film score with 3 Down.
36. Colorado Britten Society music director.
37. Peter Grimes lived in a _____ on a sea cliff.



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Concert Watch

New York Philharmonic
 Rostropovich and Vengerov
 Mstislav Rostropovich, Conductor
 Maxim Vengerov, Violin

Shostakovich: *Symphony No. 9*
Britten: *Violin Concerto*
 Shostakovich: *Four Entr'actes from Lady Macbeth of the Mtsensk District* (New York Philharmonic Premiere)
 March 28, 29, and April 1st

Turn of the Screw
 Omaha Opera
 March 12, 14, 16 2003
 www.operamaha.org

The Rape of Lucretia
 New York City Opera
 Apr 20 (mat), 22, 24 and 26 (mat)
 www.nycopera.com

Colorado Britten Society

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