



BEACONS

CONCERT PROGRAMME

BEACONS

Shining lights of new music

Wednesday 16 May 2018
7.30pm, Queen Elizabeth Hall

Emma Wilde El Blanco Día for solo clarinet (world premiere; London Sinfonietta commission dedicated to the memory of Robert Clark)

Rebecca Saunders Skin (London premiere)

Charlotte Bray Reflections in Time (world premiere; London Sinfonietta commission)

UnsuK Chin cosmigimmicks (UK premiere)

Peter Rundel conductor

Donatienne Michel-Dansac soprano

Mark van de Wiel clarinet

London Sinfonietta


This concert is dedicated to the memory of Robert Clark

The London Sinfonietta is grateful to Arts Council England for its generous support of the ensemble, as well as the many other individuals, trusts and businesses who enable us to realise our ambitions.



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WELCOME

Welcome to tonight's concert. It's very exciting to be back in the Queen Elizabeth Hall, where the London Sinfonietta gave its first ever concert on 24 January 1968. This season is our 50th, and beyond our birthday concert in January this year, I've programmed commissions and premieres in different venues and in collaboration with different art forms to show how the London Sinfonietta is evolving.

Not least of those changes over time has been the greater representation of women composers in our work. Looking back over our history in the 20th century, we had a very long way to travel. This concert is a marker – after all, how many concerts will we have done in the past featuring work just by men? A new work for us by Charlotte Bray is also long overdue, and we are excited to give its world premiere.

I'm particularly pleased to welcome Peter Rundel to conduct the ensemble for the first time. He is renowned for his musicianship and leadership in contemporary music. We hope this may be the first of several future visits. I'm also very excited to welcome back the extraordinary soprano Donatienne Michel-Dansac.

This concert tonight is dedicated to Robert Clark, who recently passed away. He was a long-time supporter of the ensemble, especially of the work of the early-career composers we have commissioned. His positive energy and enthusiasm at our events, rehearsals and receptions is already missed, and yet we welcome his equally loyal partner Susan Costello to this event as we remember an extraordinary personality.

We continue to be grateful to Arts Council England and the trusts and foundations who support our work. We also hugely value the individuals – like Robert & Susan – who fund parts of our programme. We welcome any of you to join us in helping make new music happen.

Andrew Burke
Chief Executive & Artistic Director

Welcome to Southbank Centre's Queen Elizabeth Hall. We hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries please ask any member of staff for assistance.

Eating, drinking and shopping? Southbank Centre shops and restaurants include Foyles, EAT, Giraffe, Strada, wagamama, YO! Sushi, Le Pain Quotidien, Las Iguanas, ping pong, Canteen, Honest Burger, Côte Brasserie, Skylon and Topolski, as well as cafes, restaurants and shops inside Royal Festival Hall.

If you wish to get in touch with us following your visit please contact the Visitor Experience Team at **Southbank Centre, Belvedere Road, London SE1 8XX**, phone **020 3879 9555**, or email **customer@southbankcentre.co.uk**

We look forward to seeing you again soon.

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A TRIBUTE TO ROBERT CLARK



Robert Clark (1946–2018) **London Sinfonietta Pioneer**

Robert was born in Llandudno in Wales and spent most of his formative years in Porthmadog. He trained as a teacher in Nottingham, but after a year of teaching moved to London and joined the Civil Service in the Department of Health and Social Security.

On moving to London, he threw himself into the cultural life of the capital, and was very active in the peace movement where he first met the Quaker community. Quakerism became the bedrock of his life when he became a member of the Westminster Meeting House in the early 1980s, where he met his partner Susan Costello in 1983. Together they discovered their shared love of music when they attended the BBC Proms together, a love that carried on throughout their life.

Robert and Susan particularly enjoyed contemporary music and were closely involved with the London Sinfonietta for many years where they took great joy in supporting young composers and commissioning new music throughout their association with the organisation. This lives on tonight in the dedication to Robert of Emma Wilde's world premiere *El Blanco Día*, and in the

continued support that Susan shows in attending London Sinfonietta concerts and events.

In all his activities, Robert focused completely on others and on how to help other people. He received early retirement at the end of the 1990s and became very busy with voluntary work. He assisted the Covent Garden Community Association, became a Governor of Archbishop Sumner Primary School and joined the Voice of the Listener and Viewer (VLV) where he became Trustee and Secretary and took a leading role in defending public radio. He was also involved with a group of National Trust members that sprang from the Bradenham affair in 1982 when the Trust granted a lease of land for an air force bunker in the Chilterns – the group's opposition subsequently led to changes in governance procedures and they have monitored the National Trust's governance ever since.

Whatever role he took on, Robert was committed and faithful in carrying out his responsibilities. Having become an elder in his local Friends Meeting House, he fulfilled his commitments until his illness became too much but continued to attend worship every Sunday, even through quite gruelling treatments for his myeloma.

Robert and Susan loved to travel together, picking up music festivals wherever they could. They enjoyed three weeks in Italy last autumn, a week in Germany in December and took in a long walk together in Kew Gardens on December 28th, before Robert's cancer relapsed in early January and was very aggressive and untreatable. Susan thanks Guy's Hospital who took the most wonderful care of him and where he died very peacefully.

Words courtesy of Susan Costello

EMMA WILDE (b.1991)



Emma Wilde is a composer from Manchester who currently divides her time between the UK and Mexico. Her music explores dramatic contrasts and is influenced by other cultures and art forms in particular, Greek tragedy, the paintings of Kandinsky and Latin American rhythms. She studied composition at the University of Manchester and was recently awarded a PhD.

Her music has been performed by a range of leading performers and ensembles including London Symphony Orchestra (Panufnik Scheme 2017), Britten Sinfonia (OPUS 2016), Psappa, the Hebrides Ensemble, members of the Scottish Chamber Orchestra and Royal Northern Sinfonia. International festival appearances have included UNK New Music Festival 2018 (Nebraska, USA), Foro Internacional de Música Nueva 2017 (Mexico City, Mexico) and Horizon Festival of Arts and Culture 2017 (Queensland, Australia).

Her string quartet *Tijax* was awarded the Premio Nuestra America 2017 (Our America Prize) in Mexico and her recent work, *El Hilo del Tiempo*, for Royal Northern Sinfonia and Luke Carver Goss (accordion) was broadcast on BBC Radio 3 and released internationally on NMC recordings.

EL BLANCO DÍA (2018)

El Blanco Día is dedicated to the memory of Robert Clark, a long-time supporter of the London Sinfonietta.

Although I did not know Robert personally, others have spoken of his great energy and passion. The concept of energy became the starting point for the work. The fast-moving rhythmic material creates a sense of constant motion and is juxtaposed with quieter high-pitched tremolos, which also contain an inherent sense of movement.

The title (in English – the white day) is a line from the poem *Amor constante más allá de la muerte* by the Spanish poet Francisco de Quevedo. The uplifting poem deals with the idea that love and human connection can continue to grow and transcend the mortal world. The work's structure reflects the theme of the poem in that the energy eventually gives way to a growth of lyricism.

© Emma Wilde

REBECCA SAUNDERS (b.1967)



© Musica Viva - Bayerischer Rundfunk

With her distinctive and striking sonic language, Berlin-based British composer Rebecca Saunders is one of the leading composers of her generation. Born in London, she studied composition at Edinburgh University with Nigel Osborne and in Karlsruhe with Wolfgang Rihm.

Since 2003, she has expanded the spectrum of her compositions with works such as *chroma* (2003), a collage of 6–23 instrument groups and sound sources distributed throughout a given space. Her first work for stage, *insideout*, was a choreographed piece in collaboration with Sasha Waltz and received performances throughout Europe.

Saunders' music has been performed by many prestigious ensembles and soloists, including Ensemble musikFabrik, Arditti Quartet, Klangforum Wien, Ensemble Modern, Ensemble Recherche, the Neue Vocalsolisten, Ensemble Remix and the BBCSO. She has been recognised with prestigious awards including an Ernst von Siemens Foundation Award, the ARD und BMW musicaviva Prize, the Paul Hindemith Prize and a BASCA British Composer Award. Most recently, Saunders received the Hans und Gertrud Zender Foundation Prize and the prestigious Mauricio Kagel Music Preis in 2015, a BASCA British Composer Award in 2016, and an RPS Award for *Skin* in 2017.

Saunders teaches at the Darmstadt Summer Courses and Impuls Academy in Graz and has been professor for composition at the Hanover University of Music, Theatre and Media since 2011. In 2009 she became a member of the Berlin Academy of Arts and of Dresden's Sachsen Academy of Arts in 2013. She is published by Edition Peters.

SKIN (2016)

skin /Skin/ n.

a taut flexible continuous outer covering or layering of the body or thing; a film like a skin on the surface of a liquid or solid; the skin of a flayed animal with or without the hair. n. the delicate membrane separating the body and its environment— implies the phenomenon of touch, one of the five external senses, and through which the subsidiary sensory modalities of temperature, pain and vibration are partly perceived.

Touch, somatosensory, tactition or mechanoreception: a neural perception generally in the skin, but also in the tongue, throat, and mucosa. Receptors respond to variations in speed and pressure (firm, brushing, sustained, etc.). adj. somatic, tactile.

skin /Skin/ v.

to skin, to peel back the surface of; to shed an animal of its skin.

Under one's skin: so deeply penetrative as to irritate, stimulate, provoke thought, or otherwise excite.

Under the skin: beneath apparent or surface differences: at heart.

Skin as a metaphor for transience – the continuous process of shedding dead skin and the growing of new.

Struck by a recording of an early production of Samuel Beckett's television play *Ghost Trio* (1975), the following text was the catalyst for this piece:

*this is the room's essence
not being / now look closer / mere dust
dust is the skin of a room / history is a skin
the older it gets the more impressions are
left on its surface / look again*

The main text in *Skin* is my own which gradually materialised during the long compositional process, and was partly inspired by the extensive collaborative sessions with Juliet Fraser. A section from James Joyce's *Ulysses*, from the final passage of Molly Bloom's monologue, is quoted towards the end.

© Rebecca Saunders

CHARLOTTE BRAY (b.1982)



© Nicholas Dawkes

Charlotte Bray has emerged as a distinctive and outstanding talent of her generation, with an uninhibited ambition and desire to communicate. Bray has been championed by world-class ensembles and orchestras, including the BBC Symphony Orchestra, the Royal Opera House and BCMG. Her work has featured at the BBC Proms, Aldeburgh, Cheltenham, Tanglewood, Aix-en-Provence and Verbier Festival. Several renowned conductors have performed her work including Sir Mark Elder, Oliver Knussen and Sakari Oramo.

In addition to tonight's London Sinfonietta commission, Bray will receive two more premieres this summer with a duo for viola and cello *Mid-Oceaned*, commissioned by the Hepner Foundation which will be performed by Ralf Ehlers and Lucas Fels of the Arditti Quartet and in July Bray's solo viola work commissioned by Aix-en-Provence Festival for Tabea Zimmerman.

Other recent highlights include: the Scottish premiere of *Stone Dancer* with the BBC Scottish Symphony Orchestra under Geoffrey Paterson (March 2018); *At the Speed of Stillness* with the Vancouver Symphony Orchestra in the ISCM World Music Days Festival 2017; *Voyage* by The Nordic Saxophone Quartet; *Black Rainbow* performed by DalaSinfonietta and Wermland Opera Orchestra; cello concerto *Falling in the Fire* under Sakari Oramo and the BBC Symphony Orchestra with Guy Johnston, BBC Proms 2016; and a stage work *Out of the Ruins* (Royal Opera House). 2018 sees the release of Bray's second recording, a disc of chamber works on the Richard Thomas Classical label. Recorded at the Sendesaal in Bremen, Germany, with the Amaryllis Quartet, the Mariani

Piano Quartet and pianist Huw Watkins, the project is generously supported by PRS Foundation's Composer Fund. *At the Speed of Stillness*, Bray's debut recording on NMC Records was released in October 2014.

Her many accolades include the Royal Philharmonic Society Composition Prize; Lili Boulanger Prize; Critics' Circle Award; named in The Evening Standard's Most Influential Londoners (2011); Honorary Member of Birmingham Conservatoire and Alumni of the Year (2014).

REFLECTIONS IN TIME (2018)

New-born twins – innocent, curious and fragile – are the incipient inspiration for this work. The sound sphere mimics the new world and experiences life presents in breath, scent, movement, sensation, etc. It is a dance or game for two, often accompanied by the ensemble delicately colouring or adding subtle resonance to the soloists. Eight pairs, created from the fourteen instruments (doubling instruments featuring in two groupings) pass segments of sound from one to the next, at times, overlapping or interacting. Essentially, the work was created in two large sections: the first emitting energy while the second gradually unfolds the music, fragmenting and developing earlier melodies and motifs that reappear like memories. Smaller sections lie within the whole.

The introduction is succeeded by expressive melodic material that floats amidst accented groups and sustained lines. In turn, this is followed by tremolo moving clusters in the violin and viola before bowed crotales, together with piccolo, form a slow and very quietly-resonating section. High, closely chromatic sounds are interlinked, almost to a singularity. This gives way to a lively rhythmic feature for piano and double bass, passing for a time to cello and bass clarinet. Contrabassoon with harp then grasp their moment, unfolding into a development section. Finally, joined by more of the ensemble, the high crotales and piccolo material returns.

Overall, the piece is sparsely written, with an intense focus on the colour of each individual instrument alongside its paired-partner. Silence and the space between notes, allowing sounds to speak and resonate, are vitally important.

UNSUK CHIN (b.1961)



© Priska Ketterer

Unsuk Chin was born in Seoul, South Korea, and has lived in Berlin since 1988. Her music has attracted conductors such as Simon Rattle, Gustavo Dudamel, Esa-Pekka Salonen, Peter Eötvös, Neeme Järvi, Myung-Whun Chung, George Benjamin, Susanna Mälkki and François-Xavier Roth amongst others. She has received many honours including the 2004 Grawemeyer Award for Music Composition for her Violin Concerto, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, the 2012 Ho-Am Prize and the 2017 Wihuri Sibelius Prize.

Chin has been commissioned and performed in major festivals and series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, BBC Symphony Orchestra, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Los Angeles Philharmonic Orchestra, London Sinfonietta, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. She has also received commissions from electronic music studios such as IRCAM. Her first opera *Alice in Wonderland* received its world première at the Bavarian State Opera in 2007.

Chin oversees the contemporary music series of Seoul Philharmonic Orchestra, which she founded, and serves as Artistic Director of the Philharmonia Orchestra's 'Music of Today' series. Her music has appeared on Deutsche Grammophon, Kairos and Analekta and her work is published by Boosey & Hawkes.

COSMIGIMMICKS (2011–12)

Immediately upon receiving this commission, I thought about composing a work related to pantomime. In the imaginary theatre of *cosmigimmicks*, plucked instruments play the main roles, whilst other instruments disguise in masques and mimicry. Frequently, all instruments meld into a single 'super-instrument': both the pianist and the violinist imitate plucked instruments, the former by means of preparation, the latter by employing unusual playing techniques; and the array of percussion instruments (partly played by the trumpeter) is employed to attain the greatest symbiosis of sound. The overall timbre of the piece is metallic and highly fragile. This unusual tonal character called forth ideas all linked to the notion of musical pantomime.

The first movement, *Shadow Play*, is in fact not related to pantomime at all, but to shadow puppetry. It starts with mere noise, from which tones and harmonies emerge. The musical gestures are shadowlike; figures appear and disappear as quick as a flash. In the course of the movement, the music gets more and more complex, the extremely fast figures becoming in turn slower and more expanded.

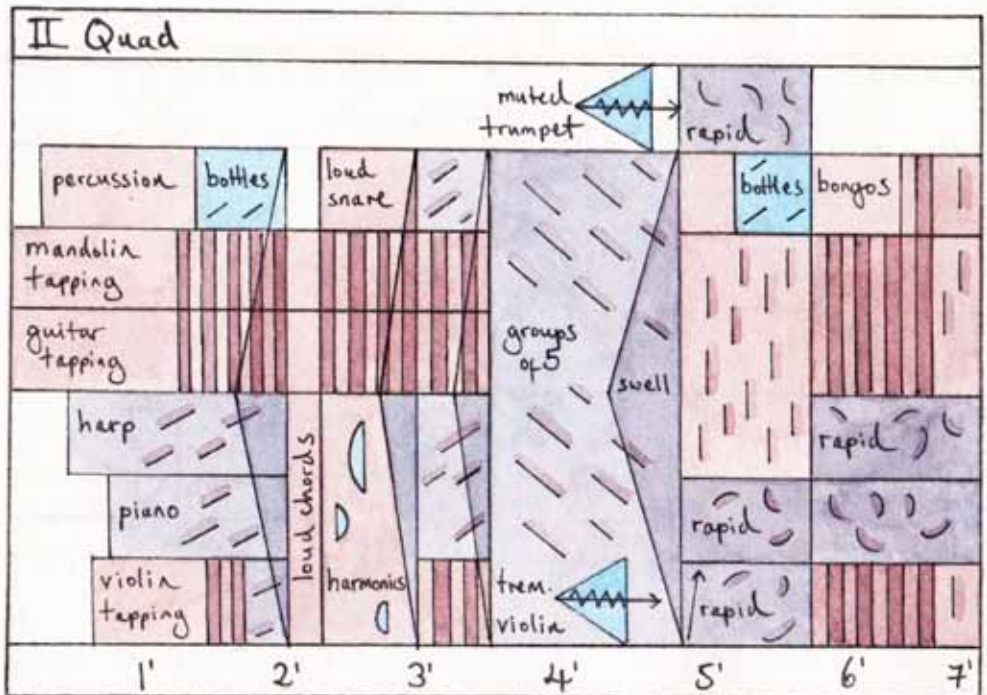
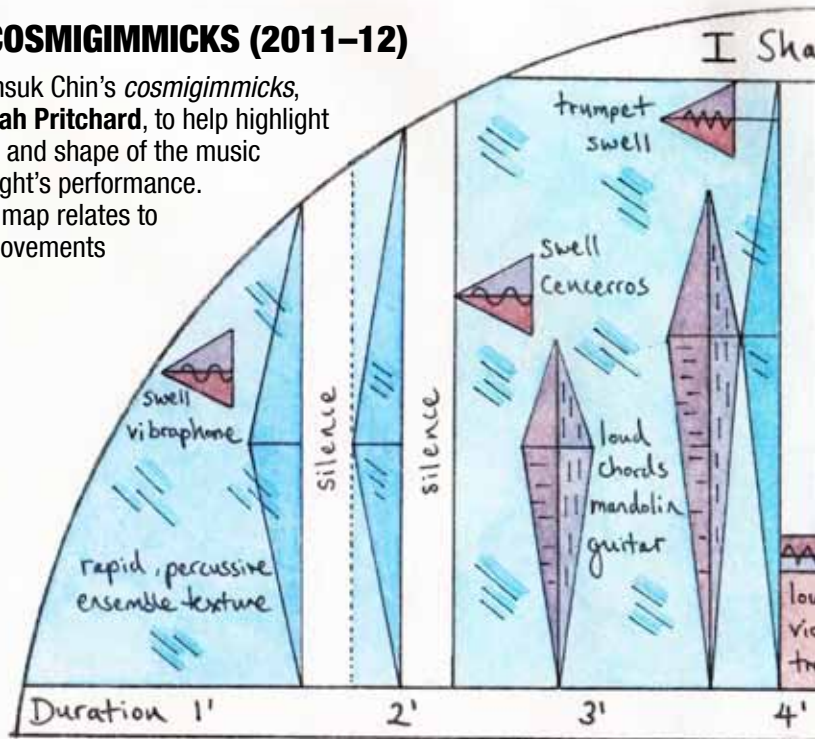
The second movement, *Quad*, was inspired by Samuel Beckett's two homonymous TV plays (which are, in fact, 'geometrical pantomimes'). This is a strongly rhythmical scene, simple and regular, the pace-like movement constantly accelerated by means of a kind of metric modulation. Each instrument is transformed into a kind of percussion.

The last movement, *Thall*, is a homage to György Ligeti. The title is Korean and means 'mask'. Guitar is at its centre, playing a quasi-melody consisting of a few microtones, repeated time and again. In accordance with harmonies of other instruments, this 'melody' changes, similar to a transformation of a mime's facial expression (like Marcel Marceau's *Le Fabricant de Masques*). The overall character is both slightly sentimental and macabre, describing the psyche of a torn person, the mental state being illustrated by means of alteration of harmonic language.

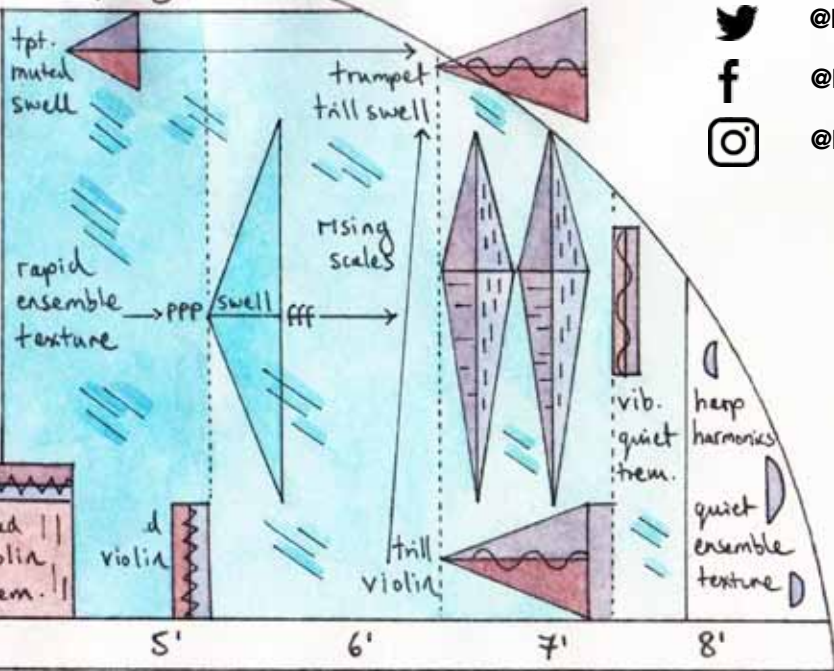
Despite all mentioned references and stimuli, *cosmigimmicks* is highly abstract and subjective and certainly not literary programme music.

MUSIC MAP: COSMIGIMMICKS (2011–12)

Use this guide to Unsuik Chin's *cosmigimmicks*, produced by **Deborah Pritchard**, to help highlight the instrumentation and shape of the music as you listen to tonight's performance. Each section of the map relates to each of the three movements in the piece.



slow play



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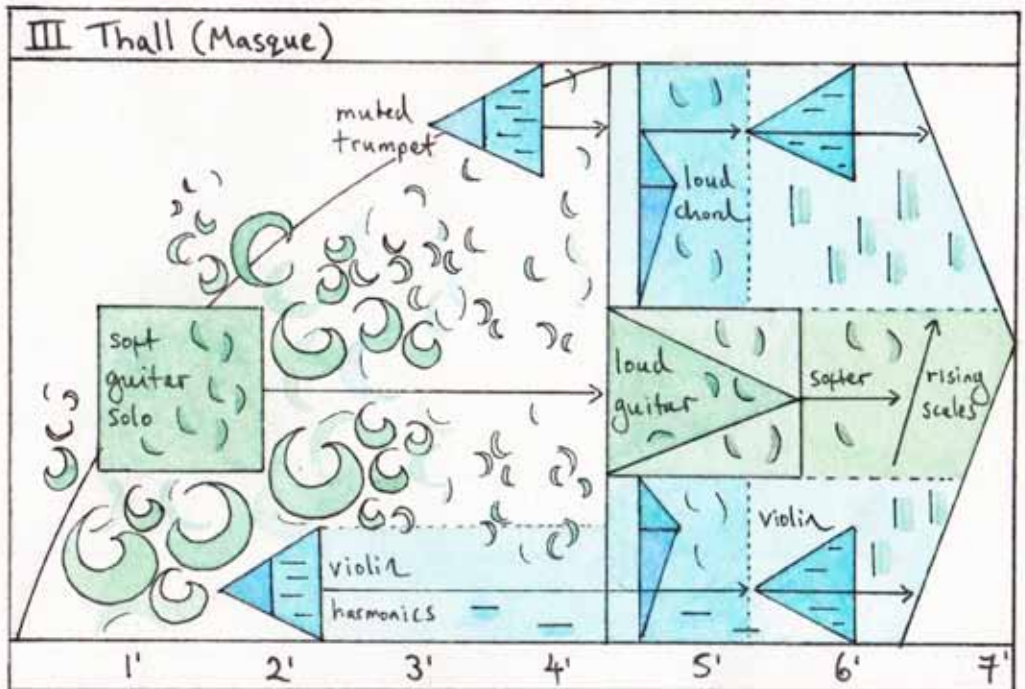


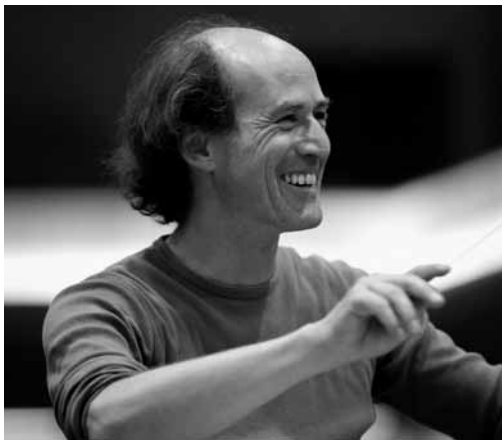
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III Thal (Masque)





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PETER RUNDEL CONDUCTOR

The depth of Peter Rundel's approach to complex music of various styles and epochs and his interpretive creativity have made him one of the most sought-after partners for leading European orchestras. He is regularly invited to conduct the Bavarian Radio Orchestra, DSO Berlin, NDR Symphony Orchestra and WDR Symphony Orchestra Cologne and is continuing his close collaboration with the new SWR Symphony Orchestra. Recent international guest appearances have included the Orchestre National de Lille, Orchestre Philharmonique de Luxembourg, Brussels Philharmonic, Orchestra del Maggio Musicale Fiorentino as well as the Orchestra del Teatro dell'Opera Roma.

Following a successful start to the 2017/18 season at the Salzburg Festival (leading a project with Martin Grubinger) and the Musikfest Berlin (conducting the SWR Symphony Orchestra), he will make his debut appearance with the Vienna Symphony Orchestra and return to lead orchestras including the Frankfurt Radio Symphony, Bavarian Radio Symphony and the Orchestre Philharmonique de Radio France.

Peter Rundel has conducted the world premieres of opera productions at the Bavarian State Opera, Wiener Festwochen, Deutsche Oper Berlin, Gran Teatre del Liceu, Bregenz Festival and Schwetzingen SWR Festspiele and has collaborated with respected directors such as

Peter Konwitschny, Peter Mussbach, Philippe Arlaud, Heiner Goebbels, Reinhild Hoffmann, Carlus Padrissa (*La Fura dels Baus*) and Willy Decker. His work in opera includes traditional repertoire (he has conducted *Die Zauberflöte* at the Deutsche Oper Berlin and *König Kandaules*, *Hansel and Gretel* and *The Marriage of Figaro* at the Volksoper Vienna) as well as groundbreaking contemporary music theatre productions such as Stockhausen's *Donnerstag, Massacre* by Wolfgang Mitterer as well as the world premieres of Georg Friedrich Haas' *Nacht and Bluthaus*, Isabel Mundry's *Ein Atemzug – die Odyssee* and Emmanuel Nunes' *Das Märchen* and *La Douce*. The spectacular production of *Prometheus*, which he led at the Ruhrtriennale, was awarded the Carl-Orff-Preis in 2013. In 2016 and 2017, Peter Rundel conducted Heiner Goebbels' *De Materie* in New York's Armory Hall and at Teatro Argentino La Plata, a production that he premiered at the Ruhrtriennale in 2014.

Born in Friedrichshafen, Germany, Peter Rundel studied violin with Igor Ozim and Ramy Shevelov in Cologne, Hannover and New York, as well as conducting with Michael Gielen and Peter Eötvös. In New York he was mentored by the composer Jack Brimberg. From 1984 until 1996 he was a violinist in Ensemble Modern, to which he remains closely affiliated as a conductor. In the contemporary music world, he has enjoyed long associations with Ensemble Recherche, the AskolSchönberg Ensemble and Klangforum Wien. He is also a regular guest with Ensemble intercontemporain and Ensemble Musikfabrik.

Peter Rundel has been artistic director of the Royal Philharmonic Orchestra of Flanders and was the founding artistic director of the Kammerakademie Potsdam. In January 2005, he was appointed artistic director of the Remix Ensemble Casa da Música in Porto and has since enjoyed great success with the contemporary music ensemble at important festivals throughout Europe. He has been awarded many prizes for his recordings of 20th century music, including the prestigious Preis der deutschen Schallplattenkritik, the Echo Klassik and a Grammy Award nomination for Heiner Goebbels' *Surrogate Cities*.

© karsten witt musik management



MARK VAN DE WIEL

CLARINET

Mark was born in Northampton, and educated at Merton College Oxford and the Royal College of Music. He was immediately appointed principal clarinetist with the Welsh National Opera and subsequently with Glyndebourne Touring Opera. Since 2000 he has been principal clarinetist with the Philharmonia Orchestra, and was appointed principal with the London Sinfonietta in 2002.

As a soloist he has performed with the Philharmonia, London Sinfonietta, London Chamber Orchestra (in La Scala, Milan), Thames Chamber Orchestra, Mozart Festival Orchestra, Welsh National Opera Orchestra, English Classical Players, the Arhus Orchestra, Belgrade Strings, and the Birmingham Contemporary Music Group. He is particularly well known for his performances of contemporary music, and has given many premieres.

Mark was principal clarinetist with the Composers' Ensemble from 1992–2000, and has been principal with the Endymion Ensemble since its formation. He is also principal with the London Chamber Orchestra, and is a professor at the Royal Academy of Music. He appeared for several years as the clarinet and basset horn soloist in the production of Mozart's *Clemenza Di Tito* at the Bavarian State Opera in Munich.

Mark has recorded chamber music for EMI, ASV, NMC and Finlandia records, and as a soloist for Olympia and NMC. He broadcasts frequently.



© Jean Radel

DONATIENNE MICHEL-DANSAC

SOPRANO

Donatienne Michel-Dansac studied violin and piano. She holds a diploma from the Conservatoire national supérieur de musique et de danse de Paris and performs works from across the repertoire, ranging from Baroque music to that of the 21st century. She has performed under the baton of William Christie, Emilio Pomarico, Pierre Boulez, François-Xavier Roth, Sylvain Cambreling and Daniel Barenboim.

In 1991, she met Georges Aperghis for the creation of *Sextuor* and became his collaborator, performing in over 20 works. She has also worked with IRCAM since 1993 and performed *Le Marteau sans maître* by Pierre Boulez on his 90th birthday.

Donatienne has worked with artists and authors to create music theatre associated with their work, and has performed in films and theatre. In 2017, she created the production company *À vive allure*.

She has been awarded the Ordre des Arts et des Lettres and has received the Grand Prix in honorem from the Foundation Charles Cros for achievements across her career.

LONDON SINFONIETTA

TONIGHT'S PLAYERS

Michael Cox flute/piccolo/bass flute*

Mark van de Wiel clarinet/bass clarinet*

John Orford contra bassoon*

Michael Thompson horn*

Alistair Mackie trumpet*

Emma Bassett trombone

Simon Blendis violin

Fiona Winning viola

Sally Pendlebury cello

Lynda Houghton double bass

David Hockings percussion*

Owen Gunnell percussion

Elizabeth Burley piano

Helen Tunstall harp*

Ian Watson accordion

Huw Davies guitar

Tom Ellis mandolin

*London Sinfonietta Principal Player



The London Sinfonietta is one of the world's leading contemporary music ensembles. Formed in 1968, our commitment to making new music has seen us commission over 400 works and premiere many hundreds more. Our ethos today is to constantly experiment with the art form, working with the best composers and performers and collaborating with artists from alternative genres and disciplines. We are committed to challenging perceptions, provoking new possibilities and stretching our audiences' imaginations, often working closely with them as creators, performers and curators of the events we stage.

Resident at Southbank Centre and Artistic Associate at Kings Place, with a busy touring schedule across the UK and abroad, the London Sinfonietta's core eighteen Principal Players, are some of the finest musicians in the world.

Holding a leading position in education work, we believe that arts participation is transformational to individuals and communities, and that new music is relevant to all our lives. This belief is enacted through primary and secondary school concerts across the UK, interactive family events, and the annual London Sinfonietta Academy; an unparalleled opportunity for young performers and conductors to train with our Principal Players.

The London Sinfonietta has also broken new ground by creating Steve Reich's Clapping Music app for iPhone, iPad and iPod Touch, a participatory rhythm game that has been downloaded over 200,000 times worldwide. Recent recordings include George Benjamin's opera *Into the Little Hill* (Nimbus; 2017), Benet Casablancas' *The Art of Ensemble* (Sony Classical; 2018), David Lang's *Writing on Water* (Cantaloupe Music; 2018) and Philip Venables' debut album *Below the Belt* (NMC; 2018).

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London Sinfonietta would like to thank the following organisations and individuals for their support:

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Gareth Hulse oboe
Mark van de Wiel clarinet (supported by

Régis Cochefert)

John Orford bassoon
Simon Haram saxophone
Michael Thompson horn (supported by Belinda Matthews)
Byron Fulcher trombone
Alistair Mackie trumpet
Jonathan Morton violin 1 (supported by Paul & Sybella Zisman)
Paul Silverthorne viola (supported by Nick & Claire Prettejohn)
Tim Gill cello (supported by Sir Stephen Oliver QC)
Enno Senft double bass (supported by Anthony Mackintosh)
Helen Tunstall harp
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Régis Cochefert
Ian Dearden
Annabel Graham Paul
Alistair Mackie
Belinda Matthews
Jonathan Morton
Matthew Pike
Sally Taylor

LONDON SINFONIETTA STAFF

Andrew Burke Chief Executive
Craig West General Manager
Elizabeth Davies Head of Finance
Natalie Marchant Concerts & Projects Manager
Hannah Bache Concerts & Touring Coordinator
Lindsay Wilson Projects Manager
Sean Watson Participation & Learning Officer
Sam Delaney Development Officer
Rosanna Haas Marketing Manager
Niamh Collins Marketing Officer
Adam Flynn Administration & Recordings Officer
Chloe Kwok Professional Placement Trainee

LONDON SINFONIETTA AMBASSADORS

Anthony Mackintosh
Robert McFarland
Philip Meaden
Sir Stephen Oliver QC
Penny Jonas

FREELANCE & CONSULTANT STAFF

Hal Hutchison Concert Manager
Lesley Wynne Personnel Manager
Tony Simpson Lighting Designer
Maija Handover sounduk
The London Sinfonietta is grateful to its auditors and accountants MGR Weston Kay LLP.

COMING UP THIS SUMMER

TANSY DAVIES / NICK DRAKE: CAVE

(world premiere)

20-23 June 2018

Printworks London, Canada Water

A bold new opera exploring one father's quest for survival in world devastated by climate change

MUSICIANS OF TOMORROW

July 2018

Platform Theatre, Central Saint Martins

London Sinfonietta Academy 10th Edition:

Final Performance

Part of our Unfinished Business:
50th Anniversary Season

For full listings and to book,
visit londonsinfonietta.org.uk

2018/19 SEASON HIGHLIGHTS

PASCAL DUSAPIN: PASSION

Saturday 13 October 2018

Queen Elizabeth Hall

A co-production with Music Theatre Wales
and National Dance Company Wales

ARMISTICE: MAUDITE SOIT LA GUERRE

Thursday 1 November 2018

Queen Elizabeth Hall

Silent film with live score

REICH: MUSIC FOR 18 MUSICIANS

Tuesday 12 February 2019

Royal Festival Hall

RICHARD AYRES: THE GARDEN (UK premiere)

Wednesday 17 April 2019

Queen Elizabeth Hall