



Yaniv d'Or
countertenor

Iain Burnside
piano

Ensemble NAYA

Laurence Cummings
harpsichord

Saturday 18th June 2011
7:30pm



PROGRAMME £2.50

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Liquefacta Est...

- Berg –** Ferne Lieder;
Geliebte Schöne;
Er klagt;
Tiefe Sehnsucht
- Schubert –** Am Bach im Frühling;
An die Laute;
Der Wanderer
- Wolf –** Verschwiegene Liebe;
Um Mitternacht;
Der Jäger
- Poulenc –** Le bestiaire;
Priez pour paix;
Vous n'écrivez plus?

Interval

- Traditional –** Avinu Malkeinu – Acapella
- Monteverdi –** Nigra sum;
O quam pulchra es
- Boskovich –** Hinach Yafa
- Grandi –** O quam tu pulchra es
- Traditional –** Lecha Eli T'shukati;
Aserico;
Noches noches;
Adio Querida;
Los Bilbilcos;
Aserico
- Janowski –** Avinu Malkeinu

Alban Berg (1885–1935)

- 4 Jugendlieder
Ferne Lieder (1901-4)
Geliebte Schöne (1901-4)
Er klagt (1904-8)
Tiefe Sehnsucht (1904-8)

Franz Schubert 1797–1828

- Am Bach im Frühling D361 (1816)
An die Laute D905 (1827)
Der wanderer D489 (1816)

Hugo Wolf (1860 –1903)

- Verschwiegene Liebe (1888)
Um Mitternacht (1888)
Der Jäger (1888)

Francis Poulenc (1899–1963)

- Le Bestiaire (1919)
Le Dromadaire
La Chèvre du Thibet
La Sauterelle
Le Dauphin
L'Ecrivisse
La Carpe
Priez pour paix (1938)
Vous n'écrivez plus? (1954)

When Berg first met Schoenberg, whose pupil he became in 1904, the older composer was impressed by the compositions this “very tall and extremely timid” young man had brought with him, “however awkward they may have been”. Berg was capable of writing only songs at the time but from these examples “in a style between Hugo Wolf and Brahms,” Schoenberg recognised at once that he was “a real talent.” Berg’s own attitude to his teenage scores, and to most of those he was to write during the next four years, was implicit in his decision to keep them firmly out of sight of the public. In 1928 he did agree to publish seven of them but these *Sieben frühe Lieder* were much the best of those he had written while working with Schoenberg between 1904 and 1908. Nothing else, he declared, was to see the light of day. It was only after Berg’s death, on the occasion of the hundredth anniversary of his birth, that his publishers issued two volumes of what were now presented as *Jugendlieder* (Songs from the Composer’s Youth), 22 of them dating from 1901 to 1904 and a similar number from 1904 to 1908.

Ferne Lieder, one of the earlier set of *Jugendlieder*, is a fascinating example of the kind of thing Berg would have put

before Schoenberg at the beginning of their relationship. The first stanza proceeds engagingly enough on an attractively limping rhythm in the piano part as it describes the magical scene. But the real test of the composer's imagination is in the second stanza where a woman "plays and sings" and where Berg adds a new voice in high right-hand octaves in the piano part. Better still, he recalls that voice in the piano interlude just before the singer's last two words. *Geliebte Schöne* is remarkable not only for the anti-spring sentiment of Heine's poem. It is remarkable too for the setting, where the first stanza is as glum as the words but where the second gives expression in its sinking harmonies to the erotic suggestions of the last line of Heine's text. Arno Holz's *Er Klagt*, a more conventional spring poem, is matched by a more conventional setting, which – thanks no doubt to Schoenberg's tuition – is thoroughly professional and thoroughly delightful.

Looking at the the words of Liliencron's *Tiefe Sehnsucht* one wonders why any composer bothered to set it. The clue is in the title, which suggests that the first stanza arouses memories which create a "deep longing" in the second. Strangely enough, in his uniformly cheerful setting Brahms leaves out the title – he calls it *Maienkätzchen* – and misses the point. Berg's somewhat Schumannesque version, which illuminates the nostalgia in the second stanza, makes no such mistake.

Schubert's *Am Bach im Frühling* begins as if it is to be another greeting, though a subdued one, of the renewal brought by spring. But then, with an unanticipated application of minor harmonies at the beginning of the second stanza, it goes on to disclose that for this protagonist there is no joy in this particular spring. The third stanza is presented as a kind of recitative which leads to a recall of the first two stanzas and so to the sad conclusion of a construction that boldly shapes the song in a *da capo* aria form. In the delightful little serenade *An die Laute* there is no downside, unless it should be the loved one's jealous neighbours. Written at much the same time as *Am Bach im Frühling* – which, however, was not published until after the composer's death – *Der Wanderer* contributed as much as the even earlier *Erlkönig*, also published in 1821, to the establishment of the young composer's reputation. Its expressive power derives above all from Schubert's liberated treatment of Schmidt von Lübeck's text. It is a mixture of song and dramatic monologue, beginning with a recitative in the minor, changing within a couple of lines to a cantilena in the major, passing through a particularly desolate second stanza (which later became the basis of the "Wanderer" Fantasy) to an elated memory of home and a sombre ending all the more poignant for its resigned conclusion in the major.

Captivated by Eichendorff but unwilling to apply himself to anything already set by Schumann, Hugo Wolf tried to avoid the more romantic examples of his verse. He was so thrilled by

Verschwiegene Liebe, however, that he couldn't resist it and apparently completed the song in one sitting. It is a frankly romantic setting which is moved by its rapturous observations and its melodic inspiration through a series of spontaneous modulations from the minor key in which it begins to the dominant major at the end. Also set at night, *Um Mitternacht* is one of those rare songs that add so much to poetry even as great as Mörike's that it transcends it. In the last two lines of each stanza, as the often dissonant minor harmonies associated with the piano *ostinato* settle blissfully into the tonic major, we seem to hear what it is the waters are singing in their sleep.

Another Mörike setting but on a quite different level, *Der Jäger* is a masterpiece of comic characterisation. The huntsman lover is driven by his domestic distress, through impulsive rhythms and defiant minor harmonies, to a climax of impotent frustration symbolised by his failure to find a quarry and by a shot which produces exhilaratingly violent echoes but then a depressingly dull rumble – an irony reflected in exaggeratedly hollow *tremolandos* low in the piano part. The impulse is revived but now in the opposite direction, towards completely new melodic material in the closing bars and a major-key reconciliation.

Guillaume Apollinaire's *Le Bestiaire, ou Cortège d'Orphée* – a series of short poems depicting a procession of animals following Orpheus with his lute – was first published in 1911. When it was reprinted in 1918 with illustrations by Raoul Dufy a copy was sent to Poulenc who, though engaged in military service at Pont-sur-Seine at the time, immediately got to work on them. First performed (in a version for voice and chamber ensemble) in June 1919 at a *matinée poétique* given in Apollinaire's memory, the six songs of *Le Bestiaire* are delightful observations of animal behaviour. The heavy-footed *Dromadaire* and the languorous *Carpe* – the latter written in a restaurant car between Longueville and Paris, the composer tells us – are the most successful. They all, however, confirm the validity of Poulenc's feeling that he had "a bond, sure and mysterious, with the poetry of Apollinaire" and require little commentary except perhaps in the case of *L'Écrivisse* where the witty backwards version ("*à reculons*") of the opening motif is not immediately obvious to the ear.

The contrast between the two sides of Poulenc's creative personality, "le moine" (the monk) and "le voyou" (the bad boy) could not be better illustrated than by that between the two songs *Priez pour paix* and *Vous n'écrivez plus?* The first, written under the threat of an approaching war, is deeply serious and consciously religious in its archaic stylistic demeanour. The other, to words by a Jewish friend who died in that war, is a virtuoso example of a music hall patter song.

Programme Notes

Ensemble NAYA

Yaniv d'Or

Laurence Cummings

with

Avi Avital, mandolin

Yiar Dalal, Oud

Anders Ericson, Theorbo

Erez Mounk, percussion

Nora Roll, viola da gamba

The second part of this evening's concert features Yaniv d'Or with harpsichordist Laurence Cummings and Ensemble Naya, a group specially formed to perform this programme of works centred around settings of sacred and secular Jewish texts. The performance juxtaposes different musical traditions from both East and West so that, for example, settings of the same biblical texts by composers within the Christian musical tradition such as Claudio Monteverdi (1567-1643) and Alessandro Grandi (1586-1630) form a dialogue with settings by Jewish composers such as Boskovich and Janowski, alongside traditional Jewish sacred and secular music from the Sephardic musical culture dating back of the 14th century and earlier.

The Sephardic musical tradition can be traced back to Medieval Spain. After the expulsion of the Jews from Spain in 1492, the lyrics of traditional songs of the Sephardim were taken with them to the many countries in which they subsequently settled, including Morocco, Greece, Turkey and South America (particularly Argentina), and the musical settings of these songs were consequently influenced by the indigenous musical vocal traditions of these various countries, resulting in the rich diversity of style which you will hear this evening. Hebrew, of course, is the usual language chosen for the religious texts, whilst Ladino is commonly used for the secular songs. The term "Ladino" (related to the word "Latin"), incidentally, was originally used to describe the Judaeo-Spanish language used to translate the Bible from Hebrew, but is now often used to describe the spoken (or as here sung) Jewish language which has derived from old Castilian Spanish, heavily influenced by Hebrew, Aramaic and Turkish as the Sephardic Diaspora spread throughout the Ottoman Empire. The songs, *Axerico*, *Noches Noches*, *Adio Querida* and *Bilbilcos* which you will hear this evening are sung in Ladino.

Yaniv d'Or opens this section with an unaccompanied version of *Avinu Malkeinu* ("Our Father, Our King") the Jewish prayer recited on such holy days as Rosh Hashanah and Yom Kippur. There are several musical versions of this prayer, and the opening

one here is a 14th century Polish setting. This leads straight into Monteverdi's setting of *Nigra Sum* (from his Vespers of 1610) followed by his motet *O Quam Pulchra Es*. Both texts are taken from the Latin translation of the Hebrew bible – the Song of Songs (or Solomon) – and in this context would probably have been taken anachronistically to be referring to (or prefiguring) the Virgin Mary. It is possible that this interpretation of *Nigra Sum* ("I am black but beautiful") gave rise to the Catholic tradition of the Black Madonna, giving extra resonance to this evening's dialogue between Jewish and Christian traditions.

We then move on to another setting from The Song of Songs by the Jewish Hungarian composer Alexander Boskovich (1907-1964), *Hinach Yafah* ("Thou art beautiful"), sung in Hebrew, and then return to the early Baroque style of Monteverdi's assistant, Alessandro Grandi, to hear his version of the Latin text *O Quam Tu Pulchra Es* (differing slightly from the version of the same text set by Monteverdi).

We next hear a group of traditional anonymous settings beginning with the famous Piyut, *Lecha Eli T'Shukati* ("To you my God is my desire"). A Piyut is a liturgical composition designed to embellish an obligatory prayer during a religious service, and the words here were written by the great Spanish Jewish poet Rabbi Abraham ibn Ezra (1089-1164) to open the evening service of Yom Kippur for the Sephardim. A group of secular Sephardic songs follow (some dating back to early Medieval Spain): *Axerico*, *Noches Noches*, ("Nights, Nights") *Adio Querido* ("Farewell Beloved") *Los Bilbilcos* ("The Nightingales") and a reprise, in a different version, of *Axerico*.

The programme ends with the whole Ensemble reprising the great prayer *Avinu Malkeinu* this time in the setting by Max Janowski (1912-1991) for the Yamim Noraim (High Holy Days), bringing our musical and cultural exploration to a fitting conclusion.

Yaniv d'Or

British-Israeli Yaniv d'Or is a graduate of the Jerusalem Music Academy and of the Guildhall School of Music and Drama in London. He is a winner of scholarships and grants from the America-Israel Foundation, the Guildhall School, the International Vocal Art Institution, and private sponsors.



Yaniv sang the title roles of Orfeo by Gluck; of Giulio Cesare, Rinaldo, Orlando, Admeto and Ottone by Handel; of Ascanio in Alba by Mozart; and of Orion by Cavalli. Further operatic experience include Nerone and Ottone (L'incoronazione di Poppea, Monteverdi); Arsamene (Serse, Handel); Tolomeo (Giulio Cesare); Sorceress (Dido and Aeneas, Purcell); and Delfa (Giasone, Cavalli). He created the roles of Rabbi Elbaz (Journey to the End of the Millennium, Joseph Bardanashvili) and Barman in the prize-winning Nightshift by John W. Brennen. He sang for the Israeli New Opera, the Flemish Opera in Antwerp and Ghent, the Gothenburg Opera, the Teatro dell'Opera di Roma, the Lithuanian National Opera, the Stadttheater Wiesbaden, the Theater Sankt Gallen, Queen Elizabeth Hall in London, to name but a few.

The coming opera season brings him to the Lucerne Festival for Phaedra by Hans Werner Henze, to the Lithuanian national opera with Gluck's Orfeo, to the Israeli opera with the same opera (different production), to the Wiesbadentheatre with

The Child Dreams and to the Garsington Festival for the UK-premiere of Vivaldi's La Verità in Cimento.

Yaniv is regularly heard in oratorio, liturgical music, Lieder and contemporary repertoire as well as in chamber music. He is also the founder of Ensemble NAYA. They are currently touring at the Lucerne Festival, Wigmore Hall London, the Versailles Palace near Paris, the Stockholm Ripasso Festival, the Flemish Opera, the Felicia Blumenthal Festival in Tel Aviv, the Philharmonie Köln, the Concertgebouw in Brugge and AMUZ in Antwerp, with a programme of early and contemporary music inspired by Jewish texts.

Yaniv's concert engagements for this season include Carmina Burana at the Teatro Politeama in Palermo, a recital with Iain Burnside at Wigmore Hall, Israel in Egypt by Handel with Ensemble L'arte del Mondo for the Halle Festival (Germany) and the Israel Festival.

This summer, Yaniv will release the debut CD of Ensemble NAYA and his first solo album with the label NMC.

Iain Burnside

Iain Burnside enjoys a unique reputation as pianist and broadcaster, forged through his commitment to the song repertoire and his collaborations with leading international singers. In recent seasons such artists have included Galina Gorchakova, Ailish Tynan, Lisa Milne, Rebecca Evans; Susan Bickley, Ann Murray and Sarah Connolly; John Mark Ainsley, Mark Padmore and Andrew Kennedy; Roderick Williams and Bryn Terfel. Through his strong association with the Rosenblatt Recital Series Iain has appeared with outstanding artists such as Ekaterina Siurina, Ailyn Perez, Lawrence Brownlee, Stephen Costello and Matthew Rose.



His recording portfolio reflects his passion for British music. For Signum he has recorded Tippett (Ainsley), Judith Weir (Tynan/Bickley/Kennedy), FG Scott (Milne/Williams) and Herbert Hughes (Tynan). Naxos CDs include the complete songs of Gerald Finzi (Ainsley/Williams), together with Vaughan Williams, Ireland, Gurney and Butterworth. The NMC Songbook received a Gramophone Award. Other recent acclaimed releases include songs by Beethoven, Korngold and Liszt on Signum, and Richard Rodney Bennett on NMC (Daneman/Bickley/Williams).

Acclaimed as a programmer, Iain has devised a number of innovative recitals combining music and poetry presented with huge success in Brussels and Barcelona with the collaboration of actors such as Fiona Shaw, Harriet Walter and Simon Russell Beale. At the Guildhall School of Music and Drama, he is Research Associate, staging specially conceived programmes with student singers and pianists. He has given masterclasses throughout Europe, at New York's Juilliard School and the Banff Centre, Canada. Iain's broadcasting career covers both radio and TV and has been honoured with a Sony Radio Award.

Laurence Cummings Conductor

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He was an organ scholar at Christ Church Oxford where he graduated with first class honours. In 1996 he was appointed Head of Historical Performance at the Royal Academy of Music which



has led to both baroque and classical orchestras forming part of the established curriculum. He is also Musical Director of the Tilford Bach Society and a trustee of Handel House London. Since 1999 he has been Music Director of the London Handel Festival where performances have included productions of Deborah, Athalia, Esther, Agrippina, Sorsame, Alexander Balus, Hercules, Samson, Ezio, Riccardo Primo and Tolomeo. He is a regular guest at Casa da Musica in Porto where he conducts Orquestra Barroca Casa da Música. He was recently appointed Music Director of the Internationale Händel-Festspiele Göttingen beginning in 2012.

Other opera productions he has conducted include L'Incoronazione di Poppea, Semele, Messiah and Orfeo for English National Opera, Giulio Cesare and The Fairy Queen for Glyndebourne Festival Opera, Giulio Cesare at Gothenburg Opera, Vivaldi's L'Incoronazione di Dario for Garsington Opera, Ariodante and Tolomeo for English Touring Opera, Rodelinda for Opera Theatre Company in the UK, Ireland and New York, Alceste at the Linbury Theatre Covent Garden as part of the London Bach Festival, Caverlieri's Rappresentazione di Anima e di Corpo, Eccle's The Judgement of Paris and King Arthur in Croatia, Francisco António de Almeida's La Spinalba and La Guiditta in Porto, and L'Incoronazione di Poppea and Dardanus at the Royal Academy of Music.

He regularly conducts the English Concert and the Orchestra of the Age of Enlightenment, both in the UK and on tour. He also works with the Royal Liverpool Philharmonic, Ulster Orchestra, Hallé Orchestra in Bridgewater Hall, Irish Baroque Orchestra, Britten Sinfonia, Royal Academy of Music Baroque Orchestra - B minor Mass at the London Bach Festival and Monteverdi's 1610 Vespers at the Spitalfields Festival. In the US he has conducted the Handel and Haydn Society in Boston and St. Paul Chamber Orchestra, Minnesota.

His numerous recordings include the first recording of Handel's newly discovered Gloria with Emma Kirkby and the Royal Academy of Music on BIS and recital discs of solo harpsichord music (including music by Louis and Francois Couperin) for Naxos. A solo disc of Handel arias with Angelika Kirschlager and the Basel Chamber Orchestra was recently released on Sony BMG.

Engagements during the 2010/11 season have included Radamisto for English National Opera, Alcina for Gothenburg Opera and La Verita in Cimento for Garsington Opera. He gives concerts with the English Concert, Orchestra of the Age of Enlightenment, Zurich Chamber Orchestra and makes a return to the Glyndebourne Festival in 2012.

Avi Avital

Hailed by the New York Times for his "exquisitely sensitive playing" and "stunning agility," mandolinist Avi Avital is recognized as one of the world's most exciting and entrepreneurial young musicians

and is deeply committed to building a fresh legacy for the mandolin. In 2010, Avital became the first mandolin player to receive a GRAMMY nomination under the category of "Best Instrumental Soloist" for his recording of Avner Dorman's Mandolin Concerto with Andrew Cyr and the Metropolis Ensemble.

Avi Avital is internationally regarded for his performances, with frequent appearances in the United States, Europe, Asia and South Africa, at venues including Carnegie Hall and Lincoln Center in New York, Berlin Philharmonic Hall, KKL Luzern and the Forbidden City Concert Hall. He has played as soloist with the Israeli Philharmonic Orchestra, I Pomeriggi Musicali di Milano, The National Symphony Orchestra of Latvia, San Francisco Chamber Orchestra, and Berliner Symphoniker, under the batons of Mstislav Rostropovich, Sir Simon Rattle, Philippe Entremont, and many others. Avital has collaborated extensively with luminaries such as clarinetist Giora Feidman, soprano Dawn Upshaw, and trumpeter and composer Frank London.

Avi Avital is a lauded prize-winner of numerous competitions and awards, including Germany's ECHO Prize for his 2008 recording with the David Orlowsky Trio, the Eden Partosh Award for his performance of Israeli Music, and the Aviv Competition, the preeminent national competition for Israeli soloists. He has also released numerous recordings on labels including Deutsche Grammophon and Sony Classical BMG, as well as participating in the prestigious festivals at Tanglewood, Luzern, Spoleto, and Ravenna, among others.

Avi Avital is a graduate of the Jerusalem Music Academy and the Conservatorio Cesare Pollini of Padova, Italy.



Yair Dalal

Born in 1955; composer, violinist, oud player and singer; a prolific ethnic musician, plays an important role in shaping the global world music scene. Over the last decade he has put 12 albums, covering wide and varied cultural territory, and authentically representing Israeli, Jewish and Middle Eastern cultures and fusing them through music as whole.



Much of Dalal's work reflects his extensive musical skills in both classical-European, Jazz and Arabic music and also reflects

a strong affinity he has for the desert and its habitants. Dalal's family came to Israel from Baghdad and his Iraqi roots are embedded in his musical work. Whether working on his own, or with his Alol ensemble, Dalal creates new Middle Eastern music by interweaving the traditions of Iraqi and Jewish Arabic music with a range of influences originating from such diverse cultural milieus as the Balkans to India. The evocative compositions comprise a unique and colorful sound.

During the years Dalal is playing in concerts and festivals worldwide, collaborating with top musicians from all over the world, from different disciplines and music heritage .

Dalal participates and lectures in various music educational institute and universities in Israel and worldwide. Besides his musical endeavors, Dalal is also a peace activist, devoting much of his time and energy to helping to remove ideological barriers between different cultures and, in particular between Jews and Arabs. Dalal performed at the Nobel Peace Prize gala concert in 1994 honoring the Israeli Prime Minister Yitzhak Rabin, Foreign Minister Shimon Peres and Palestinian Chairman Yasser Arafat.

Dalal has won several Israeli awards acknowledging his music and his contribution to Israeli music and was also nominated by BBC world music rewards 2003 for his musical achievements as best musician from the middle east. Yair Dalal is continuing his musical work with new projects and composition.

Anders Ericson

Swedish born, Anders has started playing electric and classical guitar at the age of eight. Graduated of the Royal Collage of Music in Stockholm where he won several grants and the Collage of Music in Malmo. Anders has recorded many CDs with Anne Sofie von Otter, Barbera Hendricks, Ensemble NAYA and Goteborg Baroque Ensemble, to name but a few. He appears regularly as a lead Theorbo player in major opera houses including the Drottningholm Theatre, Gothenburg Opera, Copenhagen Royal Opera and theatre. A member of ensembles such as Concerto Copenhagen, Norska Barokksolisten, Drottningholm Baroque Ensemble, Gothenburg Baroque, Ensemble NAYA and Kaleidoskop Ensemble Berlin.

This is his first performance at the Wigmore Hall.

Erez Mounk

Born in Israel in 1969 to a mother from Iraqi origin and a father from Hungary.

Erez played the drums since the age of 12 and in 1990 travelled for several years in India and studied Indian tabla with



master pundit Ram Naharayam. Since then he has devoted himself to becoming an expert in hand percussion, especially Middle Eastern and Indian style, expanding his skills to a range of classical jazz and ethnic music.

Erez Mounk has performed in numerous concerts and major festivals in Israel, Spain, France, England, Japan and more. He has also recorded many albums collaborating with leading musicians from all over the world.

For the last four years Erez has been part of Jordi Savall Worldwide Ensemble touring and recording.

Nora Roll

Nora Roll is a Swedish gamba and lute player with a great passion for continuo playing. This passion has led to concerts, tours and recordings in 25 countries in Europe, Asia, North America and South America. Nora works regularly with Les Talens Lyriques, Atalante, Concerto Copenhagen, and The Harp Consort. Back home in Sweden, she is a permanent member of Göteborg Baroque.

This is her first performance at the Wigmore Hall.

Ensemble NAYA

Revealing the roots of Western Music

Fascinated by the musical heritage of Jewish culture, Yaniv d'Or founded Ensemble NAYA with the early music specialists Nora Roll and Anders Ericson in 2008. Now a group of six, Ensemble NAYA creates a mesmerizing dialogue between early Western music and musical traditions from the entire world.

NAYA's unique sound is attracting growing popularity and invitations to perform at international venues such as the Händel Festspiele – Halle, Chateau de Versailles, Israel Festival, Lucerne Festival, Stockholm Early Music Festival, Flemish Opera, and Concertgebouw Brugge.

Ensemble NAYA is currently touring in Europe and in the Middle East with its programme 'Liquefacta est'. The CD of this tour, centred around sacred and secular Jewish texts, will be released this year.

In the near future Ensemble NAYA will be collaborating with the leading conductors Laurence Cummings and Werner Ehrhardt.





The Pimlott Foundation was started after Steven's death in 2007, in memory of the enthusiasm and unique talent which he brought to both theatre and music.

An internationally acclaimed theatre and opera director, Steven was also an accomplished oboist, who regularly played with local orchestras and ensembles in East Anglia, where he lived.

The charity's aim is to promote music in the area by funding performances in buildings of historic interest, and encouraging talented young performers to gain experience alongside professionals.

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