


LIVE CHOICE

20 UNMISSABLE EVENTS FOR MAY 2014

The *BBC Music Magazine* guide to the very best concerts and opera – including highlights from the UK's amateur scene

 For detailed concert listings visit www.classical-music.com/whats-on

1 FESTIVAL OF THE VOICE

Trinity College, Cambridge, 2-4 May
Tel: +44 (0)1233 847330

Web: www.cambridgeearlymusic.org

As the groundbreaking Hilliard Ensemble near the end of their 40-year journey together, Cambridge Early Music bids the fondest of farewells by placing the four-voice group at the centre of its 2014 choral festival. They are joined by Hilliard protégés Amarcord, Singer Pur and new kids on the block, Eo Nomine. The programmes span composers from Pandolfo to Penderecki, and the final concert brings all four groups together for an extravaganza that includes works by Monteverdi and Orlando Gough.

2 JULIAN ANDERSON'S THEBANS

Coliseum, London, from 3 May

Tel: +44 (0)20 7845 9300

Web: www.eno.org

A long-established and acclaimed composer on the orchestral and chamber music scene, Julian Anderson is at last venturing into the world of opera. His choice of subject could hardly be more enticing – collaborating in this English National Opera commission with playwright Frank McGuinness, Anderson reworks Sophocles's viscerally powerful trilogy, the Theban Plays. The world premiere production, which brings director Pierre Audi to the Coliseum for the first time, is conducted by Edward Gardner, while baritone Roland Wood is Oedipus.

3 APOLLO'S FIRE

Town Hall, Birmingham, 7 May

Tel: +44 (0)121 345 0498

Web: www.thsh.co.uk

Love is in the air as leading American period instrument ensemble Apollo's Fire embarks on a three-date European tour in the

SANDRINE EXPIILLY

4 LEAMINGTON MUSIC FESTIVAL WEEKEND

Royal Pump Rooms, Leamington Spa, 2-5 May

Tel: +44 (0)1926 776438

Web: www.leamingtonmusic.org

It's exactly 200 years since Leamington's Royal Pump Rooms opened for business, and Ensemble 360 turns the clock back to 1814 at the start of a chamber music festival that includes a Polish day with the Royal Quartet, a Czech day featuring the Guarneri Trio, and The Okeanos Ensemble's 70th birthday tribute to distinguished 'old Leamingtonian', composer Robin Holloway.

MANNING THE PUMPS:

The Guarneri Trio perform in Leamington Spa



FLAMING PASSION:
Sandrine Piau joins
Apollo's Fire in
Birmingham (Choice 3)

company of French soprano Sandrine Piau. Impassioned excerpts from Handel's *Alcina*, *Giulio Cesare* and *Faramondo* and Vivaldi's *La fida ninfa* are soothed by Rameau. But be warned: director Jeanette Sorrell's exuberant concluding arrangement of Vivaldi's *La follia* takes no hostages!

5 BOURNEMOUTH SYMPHONY ORCHESTRA

Lighthouse, Poole, 7, 8 May

Tel: 0844 406 8666 (UK only)

Web: www.bsolive.com

Whether it's from Riccardo Chailly and his Leipzig Gewandhaus forces (see *Orchestral Award*, p33), or Andris Nelsons's recent guest partnership with the Philharmonia, Brahms Symphony cycles have been decidedly in vogue this season. Now conductor Kirill Karabits is also throwing his hat into the ring with the Bournemouth Symphony Orchestra, performing the four symphonies in chronological order and concentrated over just two consecutive nights at The Lighthouse in Poole.



6 AURORA ORCHESTRA

Stamford Arts Centre, 10 May
Tel: +44 (0)1780 763203

Web: www.auroraorchestra.com

After a recent heady and illuminating mix of Mahler and Klezmer, the Aurora Orchestra turns to something a little more poised with Ravel's harp-gilded *Introduction and Allegro* and Mozart's sublime *Serenade in B flat*, the 'Gran Partita'. Between them is Thomas Adès's *The Four Quarters*, a string quartet haunted by the passage of time.

7 DUNEDIN CONSORT

Queen's Hall, Edinburgh, 11 May
Tel +44 (0)131 668 2019

Web: www.dunedin-consort.org.uk

Interleaved with instrumental music by Marini and Castello, Monteverdi's Eighth Book of Madrigals provides the Dunedin Consort with respite from the immersion of its Passiontide Bach. At the heart of the programme is *Il combattimento di Tancredi e Clorinda*, as well as the extraordinary freewheeling plaint of *Lamento della ninfa*.

8 THE MYRTHEN ENSEMBLE

Blackfriars Hall, Norwich, 14 May
Tel: +44 (0)1603 766400

Web: www.nnfestival.org.uk

Heirs to pianist Graham Johnson's much-missed *Songmakers' Almanac*, The Myrthen Ensemble follows their example with an irresistible combination of arresting programming and vocal flair assembled around pianist Joseph Middleton. Their 'Songs to the Moon' programme invites soprano Katherine Broderick, mezzo Clara Mouriz, tenor Andrew Kennedy and baritone Benjamin Appl to indulge in a spot of moon-bathing with Debussy, Brahms and Barber among others.

9 BIRTWISTLE'S GAWAIN

Barbican, London, 16 May
Tel: +44 (0)20 7638 8891

Web: www.barbican.org.uk

What with a performance of his *Down by the Greenwood Side* in Brighton and a Birmingham Contemporary Music Group tribute conducted by Oliver Knussen, the

BACKSTAGE WITH...



HAYDN FAN: 'I play it whenever I can'

Augustin Hadelich

Violin Concertos by Haydn and Adès make quite an unusual pairing. How did you come up with it?

Adès's music goes very well with Baroque and Classical works, because they've been such a huge influence on his own style. They are both quite short works, but complement each other nicely and provide the programme with a fresh contrast. This Haydn Concerto doesn't get played as much as it deserves, so I play it whenever I can.

What can people expect of Haydn's First Violin Concerto?

The Haydn is less like Mozart and more like the Bach Concertos in the way that it moves, and it's often played with harpsichord. It's creative, witty and surprising. The slow movement is extremely beautiful and prayer-like. The final movement is a fun Rondo. Perhaps it's neglected because it's much harder to play than it sounds, and there was never really a violinist during the Romantic era who championed it.

Meanwhile, is the Adès Violin Concerto as hard as it sounds?

It's very difficult technically. There's a lot of playing in the highest register which is really hard to do. When I first opened the music, I didn't know how I was going to play it. But I fell in love with the piece, and it's worth all the work it took.

Peter Oundjian, who is also a violinist, conducts the RSNO for your concerts. Does it make a difference working with a string player?

Yes, absolutely. I can always tell, and it makes the collaboration much easier. We've done Dvořák and Mozart together and it's been wonderful. Also he plays chamber music, which means he listens and communicates in such a sensitive way.

See Choice No. 17