

# The Musical Brain

Arts, Science & the Mind

2012 CONFERENCE

## The Beethoven Question: *Can Art Make Life Worth Living?*



Saturday 27th/Sunday 28th October 2012  
Purcell Room at Queen Elizabeth Hall,  
Southbank Centre, London



INSTITUTE FOR MUSIC IN  
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## *of key dates in Beethoven's life and times*

Conference Leader  
Stephen Johnson

Artistic Director  
Ian Ritchie

Speakers  
Professor Barry Cooper  
Lindsey Dryden  
Robert Fulford  
Nigel Osborne  
Dr Edoardo Saccenti  
Professor Age Smilde  
Professor Richard Stokes  
John Suchet  
Professor Michael Trimble  
Dr Paul Whittaker OBE

Musicians  
Ian Brown *piano*  
Lloyd Coleman *composer*  
Stephan Loges *baritone*  
Anna Tilbrook *piano*  
Sacconi Quartet

THE HEILIGENSTADT TESTAMENT, which appears on page 4 in a new translation by Professor Richard Stokes, was written by Beethoven in October 1802 when, at the age of 31, he realised that his increasing deafness was an irreversible condition and that he might lose his hearing altogether.

Guided by some of the world's leading Beethoven scholars and our other distinguished speakers, The Musical Brain's 2012 Conference will explore how Beethoven, who at this point in his life was yet to compose most of his great works, rose above this crushing realisation and the descent into virtually complete deafness that followed it – and will examine the role that music and other arts can play today in the lives of those with impaired hearing.

The purpose of The Musical Brain is to bring before the widest audience new findings and new thinking about the power of music and the other arts to affect us, our moods and well-being; to include in its events the music itself, performed to the highest standards; and to involve speakers, musicians and delegates fully in the debate.

The Musical Brain warmly welcomes you to the Conference and wishes you a stimulating and enjoyable weekend.

27th October 2012

- 1770 Birth of Ludwig van Beethoven in Bonn, about 16th December.
- 1775 Beethoven begins music lessons with his father, a severe teacher.
- 1778 Piano recital in Cologne.
- c.1779 Composition lessons with Christian Gottlob Neefe.
- 1782 Beethoven leaves school and becomes unsalaried court organist under Neefe. “Dressler” Variations for Piano WoO 63 his first published work.
- 1783 Publication of three “Kurfurst” Piano Sonatas, WoO 47.
- 1787 Travels to Vienna and possibly plays for Mozart. Beethoven's mother dies; his father's long-standing alcohol problem becomes incapacitating.
- 1789 Fall of the Bastille and beginnings of the French Revolution. Beethoven matriculates at University of Bonn. Assumes responsibility for his family. Plays viola in court theatre orchestra.
- 1791 Death of Mozart.
- 1792 French troops occupy the Rhineland. Beethoven travels to Vienna to study with Haydn.
- 1794 Following Haydn's departure for London, Beethoven studies with other teachers and is sponsored by leading members of Viennese society, achieving early success as a piano virtuoso.
- 1795 First public concert in Vienna, at which Beethoven performs his 1st (or possibly 2nd) Piano Concerto. Three Piano Trios, Op.1, Piano Sonatas, Op.2.
- 1796 Beethoven travels to Prague, Dresden, Leipzig and Berlin on his only extended concert tour. Quintet for Piano and Winds, Op.16.
- 1798 Performs the 1st and 2nd Piano Concertos in Prague. Piano Sonatas Op.10, Op.13, “*Pathétique*” and Op. 14, number 1.
- 1799 Piano Sonata Op.14, No.2, Septet Op.20.
- 1800 First concert for Beethoven's own benefit, enhancing his public reputation. Lessons with Salieri in vocal and dramatic composition (c.1800). Symphony No.1 Op.21, Piano Sonatas Op.22, String Quartets Op.18 and Violin Sonata Op.24, “*Spring*”.
- 1801 Beethoven writes of his hearing loss to his friend Franz Gerhard Wegeler. Piano Sonatas Op.26 and 27 No2, “*Moonlight*” and 28.
- 1802 Beethoven writes his Heiligenstadt Testament. 2nd Symphony, Op.36, Piano Sonatas Op.31, Variations for Piano Op.34 and 35.
- 1803 Premieres of 3rd Piano Concerto and Violin Sonata, Op.47, “*Kreutzer*” (by Bridgetower). Symphony No.3, Op.55, “*Eroica*”.
- 1804 Napoleon crowns himself Emperor, Beethoven destroying the dedication to him in the score of the 3rd Symphony. Piano Sonatas Op.53, “*Waldstein*” and 54.
- 1805 Unsuccessful premiere of *Fidelio*. Beethoven meets Cherubini, whose work he much admires. Piano Sonata Op.57 “*Appassionata*”. Also, Piano Sonatas Op. 49 published (composed 1795–97?).
- 1806 Birth of Beethoven's nephew, Karl. 4th Symphony, Op.60, Violin Concerto, Op.61, String Quartets, Op. 59, “*Razumovsky*”.
- 1807 *Coriolan* Overture, Op.62, 4th Piano Concerto, Op.58 and Mass in C, Op. 86, commissioned by Prince Nikolaus Esterházy.
- 1808 Premieres of 5th and 6th Symphonies in a landmark four-hour concert.
- 1809 Annuity established guaranteeing Beethoven a lifelong income. French bombardment of Vienna. Death of Haydn. 5th Piano Concerto, Op.73, Piano Sonatas Op.78 and 79, String Quartet, Op.74, “*Harp*”.
- 1810 Bettina Brentano von Arnim writes to Goethe about Beethoven, paving the way for their later meeting. Piano Sonata Op. 8ra, String Quartet Op. 95. Begins setting folksongs for George Thomson (continues till 1820).
- 1811 Close friendship with Antonie Brentano (the “Immortal Beloved”?) Austrian currency devalued, affecting value of Beethoven's annuity. Correspondence with Goethe. Piano Trio Op. 97, “*Archduke*”.
- 1812 Relationship with “Immortal Beloved” evidently broken off. Beethoven relinquishes hopes of marriage. Meeting with Goethe. 7th (Op.92) and 8th (Op.93) Symphonies, Violin Sonata, Op.96.
- 1813 Brother Carl names Beethoven as guardian of his son, Karl. *Wellington's Victory*, Op.91.
- 1814 Many public performances of Beethoven's works during Congress of Vienna, including final version of *Fidelio*. Piano Sonata, Op.90.
- 1815 Beethoven's last public appearance as pianist. Before his death, Carl appoints his wife Johanna as co-guardian of Karl, leading to a five-year struggle over custody.
- 1816 Beethoven appointed Karl's legal guardian and takes him into his care. Piano Sonata, Op.101, *An die ferne Geliebte*, Op.98.
- 1817 Invitation from Philharmonic Society to visit London. Orders a loud piano from Streicher.
- 1818 Visit to London cancelled. Gift of new Broadwood from the piano maker. Piano Sonata Op.106, “*Hammerklavier*”.
- 1819 Beethoven ordered to give up guardianship of Karl, who returns to Johanna.
- 1820 Beethoven re-awarded custody of Karl, who returns to live with him. Piano Sonata, Op.109.
- 1821 Suffers prolonged illness.
- 1822 Goethe does not reply to Beethoven's letter sending him the Op.112 setting of Goethe's poem. Prince Nikolaus Galitzin commissions three string quartets. Piano Sonatas, Op.110 and 111.
- 1823 Successful revival of *Fidelio*. “*Diabelli*” Variations, Op.120, *Missa Solemnis*, Op. 123.
- 1824 Premieres of *Miss Solemnis* (St. Petersburg) and 9th Symphony, Op.125 (Vienna). Further invitation to London from the Philharmonic Society.
- 1825 Premieres of String Quartets Op. 127 and 132. First London performance of 9th Symphony.
- 1826 Karl attempts suicide. Beethoven's worsening illnesses include pneumonia. String Quartets, Op.130, 131 and 135.
- 1827 After four “operations”, Beethoven dies on 26th March. Large public funeral service in Vienna.

*Works are listed in the year of their completion, unless otherwise stated.*



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We look forward to seeing you again soon.



*The following translation preserves the idiosyncratic punctuation and unorthodox syntax of the original. It has not been possible to reproduce Beethoven's wayward spelling, except in the case of proper nouns.*

For my brothers Carl and [...] Beethoven<sup>1</sup>

O mankind – you who think or declare that I am Antagonistic stubborn or Misanthropic, how you wrong me, you do not know the secret cause which makes me seem that way to you, my heart and my soul have from childhood on been full of tender feelings of goodwill, I was ever inclined to accomplish even great things, but consider that for 6 years now an incurable condition has afflicted me, aggravated by foolish doctors, from year to year deceived with hopes of being cured, finally forced to face the prospect of a lasting infirmity<sup>2</sup> (whose cure will perhaps take years or even be impossible), born with a fiery Lively temperament susceptible even to the diversions of society, I was soon compelled to withdraw, live my life alone, if I wished at times to overcome all this, o how harshly was I rebuffed by the doubly sad ordeal of my poor hearing, yet it was not yet possible for me to say to people: speak louder, scream, for I am Deaf, ah how could I possibly admit a weakness in the one sense which is supposed to be more perfect in me than others, a sense which I once possessed in the greatest perfection, a perfection such as few in my profession possess or have ever possessed – oh I cannot do it, forgive me therefore if you see me withdraw when I would gladly have mingled among you, my misfortune is doubly painful because I am bound to be misunderstood, for me there can be no relaxation in Human company, no refined conversations, no Mutual outpourings, utterly alone I can only really enter society when necessity absolutely demands it, I must live like an outcast, if I approach people, hot anxiety assails me, for fear that I might run the danger of my condition being noticed – thus it has been during the past six months that I have spent in the country, my Competent doctor,<sup>3</sup> by ordering me to spare my hearing as much as possible, almost fell in with my own present natural inclination, though sometimes I surrendered to the need for companionship, but what humiliation when someone standing next to me heard a flute in the distance and I heard nothing, or someone heard the shepherd singing<sup>4</sup> and I again heard nothing, such incidents almost drove me to despair, it would have taken little for me to end my life – it was only my art that held me back, ah it seemed impossible for me to leave the world before I had produced all that I felt was within me, and so I spared this wretched life – truly wretched

for such a susceptible body<sup>5</sup> that can be thrown by a relatively sudden change from the Best condition to the very worst – Patience, I am told, is what I must now choose as my guide, I have done so – I hope my resolve to hold out will remain firm, till it please the inexorable Parcae to break the thread, perhaps I shall get better, perhaps not, I am resigned<sup>6</sup> – forced to be philosophical in my 28th year,<sup>7</sup> it is not easy, harder for the artist than anyone else – Divine One, You know and look down on my inmost soul, You know that love of mankind dwells there, and the desire to do good, o fellow human beings, when one day you read this, bear in mind that you have done me an injustice, and may the unfortunate console themselves to find one of their own kind who, despite all the limitations of Nature, yet did everything in his power to be admitted to the ranks of worthy artists and humans – you, by brothers Carl and [...], as soon as I am dead, if Professor schmidt is still alive, ask him in my name to describe my illness, and attach this written document to my medical history, so that at least the world may be reconciled to me as much as possible after my death – at the same time I declare you both to be the heirs to my small fortune (if it can so be called), divide it fairly, bear with one another and help each other, you know that the injury you have done me has long since been forgiven, to you, brother Carl, I give special thanks for the affection you have shewn me in recent times, my wish is that you may have a better and more trouble-free life than I have had, recommend virtue<sup>8</sup> to your children, it alone can provide happiness, not money, I speak from experience, virtue is what sustained me in my misery, it is thanks to virtue and my art that I did not end my life through suicide – fare well and love one another; – I thank all my friends, especially Prince Lichnovski<sup>9</sup> and Pofessor schmidt – I would like one of you to keep the instruments of Prince L. but let this cause no strife between you, as soon as they can serve a better purpose, sell them, how happy I shall be if I can still be of use to you in my grave – well, that is all – with joy I hasten towards death – if it comes before I have had the chance to develop all my artistic abilities, it will still come too soon despite my Harsh fate, and I should probably wish it later – but even so I shall be content, will it not free me from a state of endless suffering? – Come when you will, I shall meet you with courage – farewell and do not forget me entirely when I am dead, this I have deserved from you, since I often thought of you while I lived, and thought of ways to make you happy, be so –

LUDWIG VAN BEETHOVEN  
*HeiglNSTadt 6 October 1802*

<sup>1</sup>Translated by Richard Stokes © 2012

1. There are three places in the document where Beethoven, instead of addressing his brother Nikolaus Johann, leaves a blank space – which has given rise to much speculation. Careful examination of the manuscript suggests that originally the names of both Carl and Johann were omitted, and that of Carl added later. It has frequently been suggested that Beethoven omitted Johann’s name from his will because he was unsure of how to address him for legal purposes: when he first arrived in Vienna, for example, Nikolaus Johann dropped his first name.
2. The first signs of Beethoven’s deafness occurred around 1797, and at first he told no one. In 1801, however, he confided in two close friends. On 29 June 1801 he wrote from Vienna to Franz Gerhard Wegeler in Bonn:

Mein Gehör ist seit drei Jahren immer schwächer geworden . . . Ich kann sagen, ich bringe mein Leben elend zu, seit zwei Jahren fast meide ich alle Gesellschaft, weil’s mir nicht möglich ist, den Leuten zu sagen: ‘ich bin taub.’

For three years now my hearing has been getting worse and worse . . . I can truthfully say that my life is a misery, for almost two years I have avoided all society, because it is not possible for me to say to people: ‘I am deaf.’

Two days later on 1 July 1801 he wrote to Karl Amenda, his violinist friend in Vienna, explaining:

Bei meinem Spiel und Komposition macht mir mein Übel noch am wenigsten, nur am meisten im Umgang.

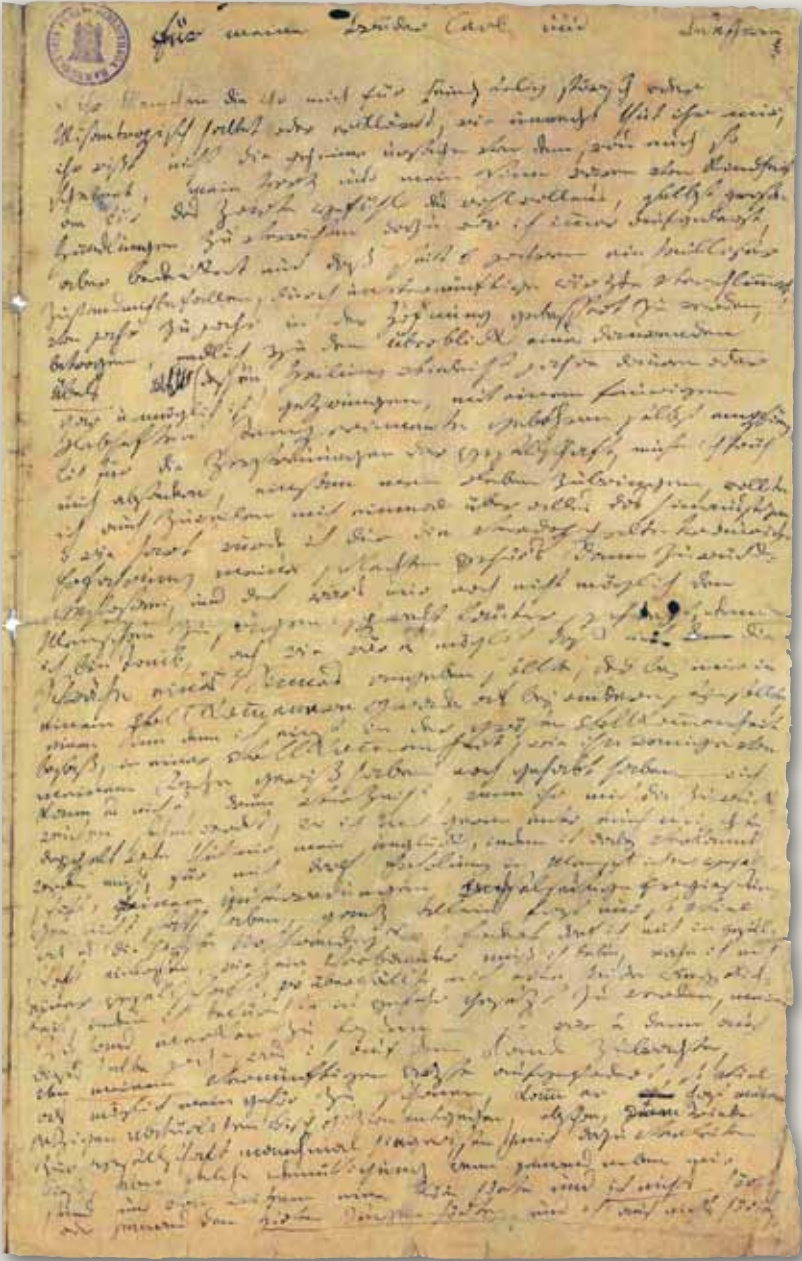
My illness affects me most of all in society, and least when I play the piano and compose.

Despite these confessions, it should be stated that Beethoven, at the time of the Heiligenstadt Testament, could still hear reasonably well, although he probably suffered intermittently from tinnitus and was unable to distinguish high frequencies with any efficiency. In 1805 he was still able to conduct rehearsals of *Fidelio*, but from 1810 he never appeared in recital as a solo pianist; and by 1817 he was, according to Czerny, unable to hear music.
3. Dr Johann Adam Schmidt (1759–1809), a physician and professor of anatomy who treated Beethoven during 1802 and 1807. It was Dr Schmidt who advised Beethoven to spend six months away from Vienna in the quiet village of Heiligenstadt in the hope that the serenity of the countryside would improve his hearing. Beethoven, who greatly admired this music-loving doctor, dedicated to him the piano trio arrangement, Op. 38, of his Septet.
4. A similar incident is described by Ferdinand Ries who published his account of it in 1838, although he might by then have been influenced by the Heiligenstadt Testament. See Franz Gerhard Wegeler and Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*, 1838, page 98.
5. Beethoven visited the mineral spa in Heiligenstadt, probably during the spring and summer of 1802, in an attempt to gain relief for his gastric complaints.
6. Beethoven expressed his resignation to fate several times. In the letter to Wegeler (see note 2 above) he had written:

Was nun werden wird, das weiß der liebe Himmel... Ich habe schon oft den Schöpfer und mein Dasein verflucht. Plutarch hat mich zu der Resignation geführt.

Only dear God knows what will now happen... I have often cursed the Creator and my existence. Plutarch taught me resignation.

And he was to express a similar stoicism in his setting of Haugwitz’s ‘Resignation’, a song that he began to sketch in about 1813 and completed in 1817.
7. Incorrect, as Beethoven was 31 when he wrote his Testament.
8. Beethoven frequently expressed his love of virtue in his writings.
9. Prince Karl Lichnowsky (1761–1814) was one of Beethoven’s most important patrons, in whose house he lived for a time between 1793 and 1795. Several of Beethoven’s works received their first performance in the Friday evening concerts that were held at Lichnowsky’s home. The three Trios Op. 1, the Piano Sonatas Opp. 13 and 26, the Second Symphony and a set of variations (WoO 69) were dedicated to the Prince.



*Facsimile of the Heiligenstadt Testament.*



# CONFERENCE PROGRAMME

## SATURDAY 27TH OCTOBER

- 10.00 **Introduction** *Stephen Johnson*  
The three allied themes of the Conference are the effects of Beethoven’s deafness upon his life and work, the role that music and other arts can play in the lives of the deaf today, and the importance of music to the composer, performer and listener. In opening, Stephen will give an overview of the two days and their content that sets us on the path to discovering whether art really can make life worth living.
- Beethoven’s life and deafness *John Suchet*  
If there is one thing that everybody knows about Beethoven, it is that he is the one who went deaf. But how suddenly did this happen, and to what extent did it affect his life and music? Most importantly, how was Beethoven able to continue composing, despite his almost total loss of hearing? John Suchet, who presents the Classic FM flagship morning show, has made a lifelong study of Beethoven. This month he publishes his sixth book on Beethoven, a full-length biography.
- Discussion and questions *with Stephen Johnson*
- 11.15 *Coffee*
- 11.30 **Beethoven’s deafness, his string quartets and his three styles**  
*Professor Age Smilde and Dr Edoardo Saccenti with the Sacconi Quartet*  
The influence of deafness on Beethoven’s composing style can show how life events, such as the onset of a disease, influence the creative process. There is a fundamental interplay between the three basic elements *life, creations*, and *creative process* of an artist. Light can be shed on this through quantification of these three basic elements. Modern statistical and mathematical tools can be used to study and establish relationships between these elements and to investigate the existence of possible cause-effect patterns. We will show that we can mathematically distinguish different styles in Beethoven’s string quartet writing by applying data analysis tools routinely used in genomics studies. We will also show a relationship between Beethoven’s string quartets and his deafness, interesting because it touches on the extent to which composing relies on auditory feedback, the inner ear or mixtures thereof.
- Discussion and questions *with Sacconi Quartet and Stephen Johnson*
- 12.25 **Introduced by Lindsey Dryden**  
***Lost and Sound*** is a moving creative documentary, made by a partially deaf filmmaker, Lindsey Dryden. It weaves its way through a startling world of sound and silence, via the ears and brains of: a dancer deaf since birth, a young pianist who lost her hearing as a baby, and a music critic facing sudden partial hearing loss. Featuring: Dr David Eagleman, Philip Ball, Professor Nigel Osborne, Dr Katie Overy, Professor David Huron, Dr Robert Zatorre
- 1.35 *Lunch* (not provided)
- 2.45 **Music and Deafness** *Introduced by Professor Michael Trimble*  
*Dr Paul Whittaker OBE*  
For many deaf people music is something they cannot imagine living without, yet there is quite a gap between those who are born deaf and those who lose their hearing later in life. Paul will talk about his experiences of music from a deaf perspective, how art makes his life worth living, and share some of his own thoughts on Beethoven’s deafness.
- The role of art in coping with sensory impairment
- 3.25 **The effects of hearing impairment on music making** *Robert Fulford*  
This talk will explore the effects of a hearing impairment on music rehearsal and performance. The experiences and perspectives of musicians with hearing impairments today will be shared and, through these accounts, the motivations for musical engagement and the strategies used in performance by the deaf and hearing-impaired musicians will be discussed. This will include an evaluation of the question of vibrotactile feedback: can feeling the vibrations of sound really help us understand music? The interplay between musical, and deaf, identities over the lifespan will be also be discussed, as will issues associated with the use of hearing aid technology for music listening.
- Joined by Nigel Osborne and Lloyd Coleman
- Discussion and questions: *Michael Trimble with Paul Whittaker, Robert Fulford, Nigel Osborne, Lloyd Coleman*
- 4.25 *Afternoon break*
- 4.45 **The need to compose** *introduced by Nigel Osborne*  
*Panel discussion with Stephen Johnson, Professor Barry Cooper and Lloyd Coleman*
- 5.30 *Pre-concert break*
- 6.45 **Concert** *Sacconi Quartet (see page 9)*

# CONFERENCE PROGRAMME

## SUNDAY 28TH OCTOBER

- 10.00 **Summary** *Stephen Johnson*  
**The Piano Sonatas** *Professor Barry Cooper with Ian Brown*  
Beethoven’s piano sonatas span almost his entire career, from those written at the age of twelve in 1783 to the final group of three (Opp. 109–111) written shortly before his Ninth Symphony in the 1820s. Each is strikingly different from the other 34, and it is impossible to do justice to them all in a short talk. Those selected for discussion here illustrate something of the range of style, technique and emotion found in these sonatas. There is a sonata for any and every occasion, from the despair of the ‘Appassionata’ to the exuberance and majesty of the ‘Hammerklavier’.
- 11.00 *Coffee*
- 11.15 **Coffee Concert**  
*Ian Brown* piano (see page 10)
- 12.00 **PANEL DISCUSSION** *The Need to Perform*  
*Ian Brown*, with *Stephen Johnson, Barry Cooper*, on Beethoven’s improvisation, and members of the *Sacconi Quartet*
- 12.45 *Lunch* (not provided)
- 2.00 **Beethoven: Mad, Bad and Dangerous to Know?** *Professor Michael Trimble*  
  
*Beethoven and Words*  
2.45 **Beethoven’s approach to word settings and folksong arrangements** *Professor Barry Cooper*  
Beethoven’s vocal music has all too often been neglected or even disparaged. Yet any proper examination of it reveals his extraordinary sensitivity to the meaning, structure and rhythms of the texts he set, and his vocal music includes some of his finest works. This talk begins with an exploration of his little-known cantata *Meeresstille* (Calm Sea and Prosperous Voyage) and makes reference to his *Missa solemnis* and the finale of his Ninth Symphony, before examining his approach to setting folksongs where, in most cases, he did not have the text.
- 3.00 **Beethoven: Father of the Lied** *Professor Richard Stokes with Stephan Loges and Anna Tilbrook*  
A brief discussion of earlier Lieder composers, including Haydn, Mozart, Reichardt, Zelter and Weber; Beethoven’s love of poetry and his habit of choosing texts as a medium for highly personal confession; Beethoven and Goethe; the significance of *An die ferne Geliebte* in the history of the Lied; consideration of the claim that Beethoven wrote ‘ungratefully’ for the voice; his method of Lieder composition; Beethoven as a composer of comic song; on nine occasions Beethoven and Schubert set the same text – more often than not it was Beethoven who composed the more successful version.
- Discussion and questions *with Stephen Johnson, Michael Trimble and Stephan Loges*
- 4.00 *Afternoon break*
- 4.15 **PANEL DISCUSSION** *The Need to Listen*  
**Music in the face of human problems**  
*Michael Pugh with Stephen Johnson, Michael Trimble and Lloyd Coleman*
- 4.4 5 **OPEN DISCUSSION** *Can Art Make Life Worth Living?*  
**Have we answered the question?**  
*Ian Ritchie, Stephen Johnson, Michael Trimble, Richard Stokes and Barry Cooper*
- 5.30 *Pre-concert break*
- 6.45 **Concert** *Sacconi Quartet, Stephan Loges baritone, Anna Tilbrook piano (see page 11)*



# THE SPEAKERS



**Barry Cooper** is a Professor of Music at the University of Manchester. His books include *Beethoven and the Creative Process* (Oxford, 1990); *Beethoven's Folksong Settings* (Oxford, 1994); and *Beethoven* (Oxford, 2000, 2nd edn 2008). He is also General Editor of *The Beethoven Compendium* (London, 1991), and in 1988 his performing version of the first movement of Beethoven's unfinished Tenth Symphony was premiered at the Royal Festival Hall. His scholarly performing edition of Beethoven's 35 Piano Sonatas (London: ABRSM, 2007) was proclaimed 'Best Classical Publication' of the year by the Music Industries Association. His new biography, *Beethoven: An Extraordinary Life* (ABRSM), is due to appear in spring 2013.



**Lindsey Dryden** is a documentary director, producer and writer from London, UK. Her first feature-length doc 'Lost and Sound' world premiered at South By Southwest 2012, earning nominations for 'Best Female-Directed Film' (Sheffield Doc/Fest) and 'Best New UK Filmmaker' (LondonOpenCity). Before starting her independent company 'Little By Little Films', she worked for 7 years on TV documentaries for BBC, Channel 4, History Channel and others. She's made films for the Royal Shakespeare Company, Royal Court Theatre and charities, and has screened at BFI Southbank, True/False Film Festival, LIDF, Sheffield Doc/Fest and Distrital Mexico. She is an obsessive music-lover, and is partially deaf.



**Robert Fulford** is a PhD student in Music Psychology at the Royal Northern College of Music. He studied Music with Education and subsequently gained an MPhil in Educational Psychology at Homerton College, Cambridge. His current research focuses on interactive music-making for musicians with a hearing impairment and is part of an AHRC-funded project in collaboration with the Acoustics Research Unit at the University of Liverpool.



**Stephen Johnson** Studied at the Northern School of Music under Alexander Goehr, at Leeds and Manchester Universities and with the Danish composer Per Nørgård. He broadcasts for BBC Radio 3, 4 and the World Service and is a regular presenter of Radio 3's *Discovering Music*. His publications include works on Bruckner, Mahler and Wagner. A bi-polar depression sufferer from his early teens, he has explore d the psychological and neurophysiological aspects of mental illness, and looked at how music can work upon us therapeutically, in the process throwing light on the way the human mind works and pursuing these issues further in his work with *The Musical Brain*.



**Nigel Osborne**, a composer whose works are performed by many leading orchestras and ensembles around the world, Nigel is a pioneer in the use of music in therapy and rehabilitation for children who are victims of conflict, in particular in the Balkans during and following the wars in that region in the 1990s. He was Reid Professor of Music and co-director of the Institute for Music in Human and Social Development at the University of Edinburgh until September this year.



**Edoardo Saccenti** graduated in Physics at the University of Florence and received his Ph.D. in Structural biology at the same University. His research focuses on the analysis of *omics* data, mathematical modeling of biological networks and theory of multivariate analysis. He is interested in the application of statistical and mathematical modeling to Music and Literature. He studied cello and piano. He is currently at the University of Amsterdam and since 2004 serves as music critic for the magazine operaclick.com.

**Professor Age K. Smilde** is professor of Biosystems Data Analysis at the Swammerdam Institute for Life Sciences at the University of Amsterdam and is also affiliated with the Academic Medical Centre of that same university. He holds an MSc in statistics and a PhD in chemistry. His research interest focuses on building methods for analyzing high-dimensional transcriptomics, proteomics and metabolomics data obtained from complex biological systems to support systems biology research. He has published more than 200 peer-reviewed papers and has been the Editor-Europe of the Journal of Chemometrics during the period 1994–2002. In his spare time he is very much involved in music; modern as well as classical. He plays the piano and goes to concerts regularly. He is also fond of mathematics and philosophy.

**Professor Richard Stokes** is Professor of Lieder at the Royal Academy of Music and has given many lectures and masterclasses on Lieder in the UK and abroad, including Wigmore Hall and the Edinburgh and Aldeburgh Festivals. For the operatic stage he has translated *Wozzeck* and *La voix humaine* (Opera North), and *Parsifal*, *Lulu*, *L'Amour de loin* and *Jakob Lenz* (ENO). His books include *J. S. Bach – The Complete Cantatas* (Scarecrow Press), *A French Song Companion* (with Graham Johnson) (OUP) and *The Book of Lieder* (Faber). His translation of Jules Renard's *Histoires naturelles* has recently been published by One World Books. Richard Stokes was awarded the Order of Merit of the Federal Republic of Germany in 2012.

**John Suchet** Before joining Classic FM, John was best known as one of the country's most popular television newscasters for ITN for 17 years until 2004, then again for Channel Five in 2006. Television Journalist of the Year 1986, and Television Newscaster of the Year 1996. John began his career with Reuters news agency. Since leaving the world of television news, John devotes his time to his lifelong hobby, classical music, and in particular to the life and work of Beethoven. He has published six books on the great composer, the latest being '*Beethoven – The Man Revealed*' (Classic FM). John began researching and writing the story of the great composer's life in 1990. In the late 90's his trilogy, *The Last Master*, was published to wide acclaim.

**Professor Michael Trimble** is Emeritus Professor of Behavioural Neurology at the Institute of Neurology, Queen Square. His clinical practice and research involved people with neurological and behavioural problems particularly related to movement disorders and epilepsy. He has been especially interested in our emotional responses to artistic experiences and his book "The Soul in the Brain", John Hopkins University Press, 2007, explored the cerebral basis of art and belief. More recently he has been examining the very human attribute of crying, and his forthcoming book "Why Humans Like to Cry", Oxford University Press, 2013, explores our emotional responses to tragedy and the arts, from an evolutionary and neurobiological perspective'.

**Paul Whittaker** was born in Huddersfield in 1964 and has been deaf from birth. After studying music at Wadham College, Oxford and at the RNCM he founded "Music and the Deaf" to help deaf people access music. For the past 3 years Paul has provided signed performances at the BBC Proms and is currently working on major projects with the Mahler Chamber Orchestra and the BBC National Orchestra of Wales.



# CONCERT PROGRAMME

## SATURDAY 27TH OCTOBER

6.45 **Sacconi Quartet**  
Ben Hancox *violin*  
Hannah Dawson *violin*  
Robin Ashwell *viola*  
Cara Berridge *cello*

Introduction by **Ian Ritchie** with  
**Lloyd Coleman** and **Stephen Johnson**

**Ludwig van Beethoven** (1770–1827)  
**String Quartet Op.18 No.4**  
**in C minor** (1800)  
*Allegro ma non tanto*  
*Andante scherzoso quasi allegretto*  
*Minuetto: Allegretto*  
*Allegro*

**Lloyd Coleman** (1992– )  
**String Quartet** (2009)

*Interval*

**Beethoven String Quartet**  
**Op. 132 in A minor** (1825)  
*Assai sostenuto: Allegro*  
*Allegro ma non tanto*  
*Molto Adagio: Andante*  
*Alla Marcia, assai vivace*  
*Allegro appassionato: Presto*

Beethoven's set of six string quartets, published together as Op 18 (1798–1800), reveal that his arduous path to first maturity was now complete. Along with the famous *Pathétique* Piano Sonata (1799) and the First Symphony (1799–1800) they announced to the world that Beethoven was now master of 'absolute' musical form – the kind of purely instrumental argument that could grip an audience without the prop of a literary 'programme' or the entertaining distraction of an athletic star soloist.

Abstract as these works are as overall conceptions, they often contain dramatic or expressive elements that cry out for some kind of interpretation. The **String Quartet Op 18 No 4** is in Beethoven's favourite tragic-heroic key of C minor – the same key as in the Fifth Symphony and the roughly contemporary *Pathétique* Sonata. 'Tragic' seems good enough description for the first and third movements, yet the second – a frequently hushed and mysteriously teasing quasi-fugue – seems to come from another plane. As for the finale, is this music desperately driven, or is this a demonstration of Beethoven's equally characteristic tigerish playfulness?

It is one of the enduringly fascinating qualities of Beethoven's large-scale works that they can seem so commandingly logical (like the philosopher Friedrich Nietzsche's ideal: 'a yes, a no, a straight line, a goal!'), while at the same time they contain riddles, paradoxes – even seemingly contradictions. As Beethoven himself wrote on the manuscript of one of his songs, 'Sometimes the opposite is also true.'

That comment could almost stand as a motto for Beethoven's **String Quartet Op 132 in A minor**, (1825) – one of his supreme, yet also most enigmatic 'late' masterpieces. At its heart is the great *Heiliger Dankgesang* ('Sacred Song of Thanks'), a mostly slow, awestruck hymn of thanks to the Deity on recovery from illness. But surrounding that are four shorter, acutely contrasted movements. The fourth of these follows the *Heiliger Dankgesang* with an oddly cheerful little march – like French Revolutionary or Masonic song of 'Brotherhood' – but this is suddenly cast aside by a nervous violin recitative, which plunges straight into the finale, and the theme Beethoven originally intended to begin a tragic, purely orchestral finale for his Ninth Symphony. Beethoven is said to have had his doubts about the success of the Ninth Symphony's concluding choral 'Ode to Joy'. Did it work musically? And was such idealism possible after the defeat of Napoleon and the collapse of republican democratic values? There's a case for seeing the last two movements of Op 132 as 'Ninth Symphony Tale Two' – a more doubtful, if not actually pessimistic take on the idea of human progress.

Between these two quartets sits Lloyd Coleman's one-movement **String Quartet** (2009). When young composers attempt string quartets they often find the giant shadow of Beethoven fatally inhibiting. But Lloyd Coleman's Quartet follows its own course, and with a single-mindedness Beethoven would surely have admired. It begins with stratospherically high, hushed violin harmonics – the sort of sound composers with hearing impairments often find particularly hard to pick out. Gradually these descend and a series of simple but distinctive motifs begin to emerge – again, one can imagine Beethoven signalling his approval. As the energy increases so does the tempo. After a climactic pause, a fugue-like passage begins, strings muted at first. The rhythmic energy increases as motifs from earlier return, building to a starkly emphatic conclusion.

STEPHEN JOHNSON



# CONCERT PROGRAMME

## SUNDAY 28TH OCTOBER

11.15 **Coffee Concert**  
**Ian Brown** *piano*

**Beethoven Sonata WoO 47**  
**No. 2 in F minor, 1783**  
*Larghetto maestoso – Allegro assai*  
*Andante*  
*Presto*

**Beethoven Sonata No. 31 in A flat major**  
**Op. 110, 1821**  
*Moderato cantabile molto espressivo*  
*Allegro molto*  
*Adagio ma non troppo*  
*Fuga Allegra ma non troppo*

One works dominates Ian Brown’s recital this morning: Beethoven’s penultimate Piano Sonata, Op 110 in A flat major. Before this though there’s a rare opportunity to hear one of the composer’s first efforts at a piano sonata, one of three he composed probably during 1782–3, i.e. when he was twelve. The proud indication on the title page of the first published edition that these sonatas are the work of ‘Ludwig van Beethoven, eleven years old’, slightly misleading, but quite understandable in an age which made much of the child prodigies.

The Beethoven that emerges in the **Sonata in F minor (WoO 47, No 2)** is still a long way from first maturity. Some of the ideas he uses are stereotypical for their time, and in developing them Beethoven shows little of the instinct for dramatic or witty surprise that was soon to become a stylistic hallmark. But there is vitality in this music, and Beethoven is also beginning to control his longer lines with some assurance. And one element in the F minor is strongly prophetic: the return of the *Larghetto maestoso* introduction later in the first movement is unusual for its time – and Beethoven was to make much more of this device in the first movement of his *Pathétique* Sonata (Op 8), fifteen years later. The similar return of the slow *Klagender Gesang* in the finale of the Op 110 Sonata shows how much Beethoven had enriched and deepened the expressive power of this device by the time he was fifty-one.

The **Sonata Op 110 in A flat major** (1821–2) has one of the widest ranges of character and emotion of any of Beethoven’s mature sonatas. In the substantial finale (the third movement) there is a sense of being taken on a probing spiritual quest, alternately meditative and active. The first movement is a serene, quasi-improvisatory outpouring of instrumental song. It seems free of all formal constraint, yet it is also a wonderfully concise, balanced demonstration of Classical ‘Sonata Form’. After this, in the brusque *Allegro molto*, ideas almost seem to fall over each other in their haste to find utterance – especially in the central section, all cascading descending right hand figures and jolting off-the-beat accents.

From the very first notes of the finale, it is clear that the issues to be dealt with are of a most serious kind. There’s a hint of a funeral march in the opening chordal figures, but this quickly melts into a poignant recitative – the pianist’s right hand now an almost vocal soloist. From this emerges the painfully eloquent *Klagender Gesang* (‘Song of Lamentation’ or ‘Weeping’), an aria for solo piano whose lamenting descending phrases come close to sobbing. This comes to a bleak conclusion; but then the mode switches to major, and a figure derived from the Sonata’s opening theme leads off a fugue, which seems to grow in strength and hope. At its climax however the music fragments, and an extraordinary sequence begins. First the *Klagender Gesang* returns, marked ‘Ermattet, klagend’ (‘Exhausted, weeping’), its phrases now more broken. This comes to rest, but then a series of major chords, quiet at first but with mounting energy, finally break up and flow into a return of the fugue, its theme now upside-down. Beethoven marks this ‘Nach und nach wieder auflebend’ (‘Little by little returning to life.’) The gradual return to the original home key of A flat major brings with it a physical sense of life returning. The Sonata ends in joyous flourishes.

STEPHEN JOHNSON

# CONCERT PROGRAMME

## SUNDAY 28TH OCTOBER

6.45 **Sacconi Quartet**  
Ben Hancox *violin*  
Hannah Dawson *violin*  
Robin Ashwell *viola*  
Cara Berridge *cello*

**Stephan Loges** *baritone*  
**Anna Tilbrook** *piano*

Signed by **Dr Paul Whittaker** OBE

Introduction by **Ian Ritchie** and  
**Stephen Johnson**

**Beethoven String Quartet Op. 59**  
**No. 3 in C major, Razumovsky (1808)**  
*Introduzione (Andante con moto) – Allegro vivace*  
*Andante con moto quasi allegretto*  
*Menuetto (Grazioso) & Trio*  
*Allegro molto*

**Beethoven Folksong Settings (1813–1818)**  
For baritone and piano trio  
**The Soldier**  
**Faithfu’ Johnie**  
**The Pulse of an Irishman**

*Interval*

**Beethoven An die ferne Geliebte**  
**Op. 98 (1816)**  
For baritone and piano

**Beethoven String Quartet**  
**Op. 135 in F major (1826)**  
*Allegretto*  
*Vivace*  
*Lento assai, cantate e tranquillo*  
*Grave, ma non troppo tratto – Allegro*

Like Beethoven’s Fifth Symphony, the **String Quartet Op 59 No 3 in C major** (1806) progresses from darkness to light. But it is a subtler, more enigmatic journey than that depicted in Symphony No 5. The Quartet – the third of the quartets dedicated to the Russian Ambassador, Count Andrei Razumovsky – begins with a sombre, probing introduction, with plenty of unexpected harmonic twists: Beethoven probably had the beginning of Mozart’s famous *Dissonance* Quartet (K465) at the back of his mind. It takes a moment or two for the *Allegro vivace* to stake its claim for light and life. Darkness returns in the second movement however: a haunted nocturnal song of sadness, troubled periodically by accented sighing figures. After this the classical neatness and grace of the following *Menuetto grazioso* is surprising, yet this too ultimately fades into melancholic uncertainty, coming to rest on a pause – from which the fugal finale explodes into action. Over a sketch for the finale theme Beethoven wrote the words, ‘Let your deafness no longer be a secret – even in Art.’

Beethoven’s **Folksong Arrangements** for solo voice and piano trio are rarely heard today. But they form a substantial part of his output. Beethoven created well over 150 of them between 1809 and 1817, at the request of the Edinburgh publisher George Thomson. Light though they may be in comparison with the string quartets, or with the more serious songs, they are full of delightful touches, and no doubt fed back into Beethoven’s use of folk-like material in his more serious works. A similar folk-like simplicity can be felt in some of the six songs that make up the cycle *An die ferne Geliebte* (‘To the distant Beloved’). The skill and originality is in the way Beethoven fuses these songs into a unified whole, enhancing the sense of an underlying story hinted at in the poetry. Whether these were intended for the mysterious ‘Immortal Beloved’ – the addressee of an apparently unsent letter Beethoven wrote in 1812 – is (frustratingly) impossible to say.

Beethoven’s last **String Quartet, Op 135 in F major**, is routinely grouped with its near-neighbours Op 127, 130, 131 & 132 under the heading of ‘Late Quartets’. ‘Late’ it most certainly is: after this the only things Beethoven managed to compose were an alternative finale for the Quartet Op 130 and some sketches for a String Quintet in C. But Op 135 is in some ways rather different from its precursors. It is shorter, more concise and – at first sight – formally much more straightforward. It’s tempting to call it ‘neo-classical’ after the exploratory, mould-shattering adventures of the other ‘Late’ quartets. It begins with lightly conversational exchanges between the four soloists – as though Beethoven had determined to go back to the roots of the classical ‘dialogue’ style of quartet writing, perfected by his teacher Haydn. But this doesn’t mean that the writing is any less original. The rhythmic complexity of the second movement is as brilliant and ingenious as in any of Beethoven’s scherzos, while the use of breath-halting silence at the heart of the *Grave ma non troppo tratto* is positively Mahlerian. The finale carries the title *Der schwer gefasste Entschluss* (‘The hard-won decision’). The slow introduction certainly sounds grimly determined. Its main three-note figure is identified by Beethoven with the words ‘Muss es sein?’ (‘Must it be?’) to which the *Allegro*’s main theme answers a cheery repeated ‘Es muss sein!’ (‘It must be!’). At the very end this figure is transformed deliciously on pizzicato strings with high first violin floating like thistledown – are there still people who insist that Beethoven had no sense of humour?

STEPHEN JOHNSON



# AN DIE FERNE GELIEBTE

<i>An die ferne Geliebte</i> Op. 98 (Aloys Jeitteles)		<i>To the distant beloved</i>	
1. Auf dem Hügel sitz ich spähend In das blaue Nebelland, Nach den fernen Triften sehend, Wo ich dich, Geliebte, fand.	1 I sit on the hill, gazing Into the misty blue, Towards the distant meadows Where, my love, I first found you.	4. Diese Wolken in den Höhen, Dieser Vöglein munt'rer Zug, Werden dich, o Huldin, sehen. Nehmt mich mit im leichten Flug!	4 These clouds on high, This cheerful flight of birds Will see you, O gracious one. Take me lightly winging too!
Weit bin ich von dir geschieden, Trennend liegen Berg und Tal Zwischen uns und unserm Frieden, Unserm Glück und unsrer Qual.	Now I'm far away from you, Mountain and valley intervene Between us and our peace, Our happiness and our pain.	Diese Weste werden spielen Scherzend dir um Wang' und Brust, In den seidnen Locken wühlen. – Teilt ich mit euch diese Lust!	These west winds will playfully Blow about your cheeks and breast, Will ruffle your silken tresses. Would I might share that joy!
Ach, den Blick kannst du nicht sehen, Der zu dir so glühend eilt, Und die Seufzer, sie verwehen In dem Raume, der uns teilt.	Ah, you cannot see the fiery gaze That wings its way towards you, And my sighs are lost In the space that divides us.	Hin zu dir von jenen Hügeln Emsig dieses Bächlein eilt. Wird ihr Bild sich in dir spiegeln, Fließ zurück dann unverweilt!	This brooklet hastens eagerly To you from those hills. If she's reflected in you, Flow directly back to me!
Will denn nichts mehr zu dir dringen, Nichts der Liebe Bote sein? Singen will ich, Lieder singen, Die dir klagen meine Pein!	Will nothing ever reach you again? Will nothing be love's messenger? I shall sing, sing songs That speak to you of my distress.	5. Es kehret der Maien, Es blühet die Au, Die Lüfte, sie wehen So milde, so lau, Geschwätzig die Bäche nun rinnen. Die Schwalbe, die kehret Zum wirtlichen Dach, Sie baut sich so emsig Ihr bräutlich Gemach, Die Liebe soll wohnen da drinnen.	5 May returns, The meadow blooms. The breezes blow So gentle, so mild. The babbling brooks flow again, The swallow returns To its roof-top home, And eagerly builds Her bridal chamber, Where love shall dwell.
Denn vor Liedesklang entweicht Jeder Raum und jede Zeit, Und ein liebend Herz erreicht Was ein liebend Herz geweiht!	For sounds of singing can put to flight All space and all time; And a loving heart is reached By what a loving heart has hallowed.	Sie bringt sich geschäftig Von Kreuz und von Quer Manch weicheres Stück Zu dem Brautbett hieher, Manch wärmendes Stück für die Kleinen. Nun wohnen die Gatten Beisammen so treu, Was Winter geschieden, Verband nun der Mai, Was liebet, das weiß er zu einen.	She busily brings From every direction Many soft scraps For the bridal bed, Many warm scraps for her young. Now the pair lives Faithfully together, What winter parted, May has joined, For May can unite all who love.
Dort im ruhigen Tal Schweigen Schmerzen und Qual. Wo im Gestein Still die Primel dort sinnt, Weht so leise der Wind, Möchte ich sein!	There, in the peaceful valley, Pain and torment cease. Where among the rocks The primrose meditates in silence, And the wind blows so softly – There would I be!	Es kehret der Maien, Es blühet die Au, Die Lüfte, sie wehen So milde, so lau – Nur ich kann nicht ziehen von hinnen. Wenn alles, was liebet, Der Frühling vereint, Nur unserer Liebe Kein Frühling erscheint, Und Tränen sind all ihr Gewinnen.	May returns, The meadow blooms. The breezes blow So gentle, so mild. I alone cannot move on. When spring unites All lovers, Our love alone Knows no spring, And tears are its only gain.
Hin zum sinnigen Wald Drängt mich Liebesgewalt, Innere Pein. Ach, mich zög's nicht von hier, Könnt ich, Traute, bei dir Ewiglich sein!	I am driven to the musing wood By the power of love, Inner pain. Ah, nothing could tempt me from here, If I were able, my love, To be with you eternally!	6. Nimm sie hin denn, diese Lieder, Die ich dir, Geliebte, sang, Singe sie dann abends wieder Zu der Laute süßem Klang!	6 Accept, then, these songs I sang for you, beloved; Sing them again at evening To the lute's sweet sound!
3. Leichte Segler in den Höhen, Und du, Bächlein klein und schmal, Könnt mein Liebchen ihr erspähen, Grüßt sie mir viel tausendmal.	3 Light clouds sailing on high, And you, narrow little brook, If you catch sight of my love, Greet her a thousand times.	Wenn das Dämmerungsrot dann ziehet Nach dem stillen blauen See, Und sein letzter Strahl verglühet Hinter jener Bergeshöh;	As the red light of evening draws Toward the calm blue lake, And its last rays fade Behind those mountain heights;
Seht ihr, Wolken, sie dann gehen Sinnend in dem stillen Tal, Laßt mein Bild vor ihr entstehen In dem luft'gen Himmelssaal.	If, clouds, you see her walking Thoughtful in the silent valley, Conjure up my image before her In the airy vaults of heaven.	Und du singst, was ich gesungen, Was mir aus der vollen Brust Ohne Kunstgepräng erklingen, Nur der Sehnsucht sich bewußt:	And you sing what I sang From a full heart With no display of art, Aware only of longing;
Wird sie an den Büschen stehen, Die nun herbstlich falb und kahl, Klagt ihr, wie mir ist geschehen, Klagt ihr, Vöglein, meine Qual.	If she be standing by the bushes That autumn has turned yellow and bare, Pour out to her my fate, Pour out, you birds, my torment.	Dann vor diesen Liedern weicht Was geschieden uns so weit, Und ein liebend Herz erreicht Was ein liebend Herz geweiht!	Then, at these songs, The distance that parted us shall recede, And a loving heart be reached By what a loving heart has hallowed!
Stille Weste, bringt im Wehen Hin zu meiner Herzenswahl Meine Seufzer, die vergehen Wie der Sonne letzter Strahl.	Soft west winds, waft my sighs To her my heart has chosen – Sighs that fade away Like the sun's last ray.	Flüstr' ihr zu mein Liebesflehen, Laß sie, Bächlein klein und schmal, Treu in deinen Wogen sehen Meine Tränen ohne Zahl!	Whisper to her my entreaties, Let her, narrow little brook, Truly see in your ripples My never-ending tears!



**Ian Ritchie**, Artistic Director of *The Musical Brain*, has been Director of the *City of London Festival* since 2005. After studies at the Royal College of Music, Trinity College, Cambridge (Law and Music) and the Guildhall School of Music & Drama, he has led a number of performing arts companies, including *City of London Sinfonia*, *Scottish Chamber Orchestra*, *Opera North* and *St Magnus Festival, Orkney*. He has also advises organisations and devises projects, most recently setting up the *Setúbal Music Festival* (Portugal), of which he is Artistic Director, and chairing the editorial committee for *The Choirbook for The Queen*, a collection of 44 contemporary anthems to mark the Diamond Jubilee. He is on the Dutch and UK boards of *Musicians without Borders*, which uses music to rebuild communities divided by conflict both at home and abroad.



**Lloyd Coleman** is studying composition with Gary Carpenter at the Royal Academy of Music. His works have won him prizes in the BBC Proms, Hampstead and Highgate Festival and EPTA UK Young Composers' competitions, and have been performed by the New London Chamber Ensemble, Endymion Ensemble, Spirituoso Trio, Aurora Orchestra, Manson Ensemble and Chetham's Symphony Orchestra. The BBC National Orchestra of Wales performed and recorded Breaking the Wall, a new large-scale orchestral work by Lloyd to celebrate the arrival of the London 2012 Games. As a clarinetist, Lloyd has performed with the National Youth Orchestra of Great Britain and Chetham's Symphony Orchestra. He recently performed with Charles Hazlewood's British Paraorchestra at the Closing Ceremony of the London 2012 Paralympic Games.



**Ian Brown, piano**, Ian's varied career embraces chamber music, solo playing and conducting. He has partnered many distinguished soloists, among them Rostropovich, Szeryng, Galway, and Dame Felicity Lott, also recording and touring in Russia with Maxim Vengerov. During his long association with the Nash Ensemble he has played and recorded an exceptionally large chamber music repertoire. As soloist he has played with the BBC Symphony and Philharmonic orchestras, London Sinfonietta and at the BBC Proms. He is now also working as a conductor, He has worked with several British orchestras and in Poland and the Czech Republic. He works regularly as conductor and soloist with the Stuttgart Chamber Orchestra and last season had a series of concerts with the Philharmonia Orchestra and toured with the Academy of St Martin in the Fields with Joshua Bell and Steven Isserlis as soloists.

**Stephan Loges**, bass-baritone, born in Dresden, was a member of the Dresden Kreuzchor before studying at the Hochschule der Künste, Berlin and the Guildhall School of Music and Drama in London. An early winner of the Wigmore Hall International Song Competition. He has given recitals throughout the world, including Wigmore Hall, Carnegie Hall, Concertgebouw Amsterdam, Klavierfestival Ruhr, La Monnaie, Brussels, Schleswig-Holstein Festival, Santiago de Compostela and the Vocal Arts Series in Washington with pianists Roger Vignoles, Simon Lepper, Alexander Schmalcz and Eugene Asti. Plans include Beethoven *Mass in C* with the CBSO and Olari Eits; Haydn *The Seven Last Words of Christ on the Cross* with the Bergen Philharmonic Orchestra; Bach *St Matthew Passion* with The Choir of King's College, Cambridge, AAM and Stephen Cleobury, the Munich Bach Choir and in Poland with The Gabrieli Consort.



**Anna Tilbrook**, one of Britain's most exciting pianists, performs regularly at Europe's major concert halls and festivals. Recent engagements include the Anima Mundi festival in Pisa, Wroclaw Cantans, Wigmore Hall, Oxford Lieder Festival, Three Choirs Festival, Derry City of Song, and concerts at LSO St Lukes and Kings Place. Anna collaborates with leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Willard White, Mark Padmore, Stephan Loges, Chris Maltman, Ian Bostridge, Barbara Bonney, Christine Rice, Iestyn Davies, Natalie Clein, Nick Daniel, Adrian Brendel, the Fitzwilliam, Elias and Sacconi string quartets. With the distinguished tenor James Gilchrist she has made acclaimed recordings of 20th-century English song, the Schubert song cycles and Beethoven's *An die ferne Geliebte*.



**The Sacconi Quartet: Ben Hancox, violin, Hannah Dawson, violin, Robin Ashwell, viola, and Cara Berridge, cello**, has established a secure and substantial reputation since its formation at the Royal College of Music in 2001. The Quartet is recognised for its unanimous and compelling ensemble, performing with style and commitment and consistently communicating with a fresh and imaginative approach. Its four founder members demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. Over the past decade they have enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and radio broadcasts. The Sacconi is *Quartet in Association* at the Royal College of Music and *Quartet in Residence* at the Bristol Old Vic Theatre.





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**Prof Michael Trimble**  
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**Joseph N. Strauss** (Recommended by Dr Paul Whittaker)  
*Extraordinary Measures: Disability in Music*, Oxford University  
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Once The Beethoven Question has been answered, The Musical Brain will direct its energies to the coming twelve months and beyond.

Very soon, in fact on Remembrance weekend, 9–11 November, Stephen Johnson is leading two days of reflection on the lives and work of British composers affected by the Great War. *The Sun Moves Always West* held at Dewsall Court – [www.dewsall.com](http://www.dewsall.com) – a lovely country house a few miles south of Hereford, will be the first outing for our new series of occasional mini-seminars under the name of **The Musical Brain**’s Trust. The weekend is open to residents and non-residents and there are a few places left. More information is available at this conference.

The theme of art in the face of conflict is one that The Musical Brain plans to explore further next year and continuing into 2014, the centenary of the outbreak of the Great War. We are in discussion with the City of London Festival over the inclusion in the Festival programme of our 2013 Conference next summer, under the title *Worlds in Collision: The Response of Music to the Trauma of War*, a subject that resonates with the Festival’s own theme for next year.

Speakers and performers at Musical Brain events 2010–12:

- Professor Barry Cooper  
Professor John Cox  
Lindsey Dryden  
Dr Biranda Ford  
Robert Fulford  
Dr Jessica Grahn  
Professor Stephan Koelsch  
Stephen Johnson  
Professor John Onians  
Professor Nigel Osborne  
Dr Katie Overy  
Ian Ritchie  
Dr Edoardo Saccenti  
Professor Roger Scruton  
Professor John Sloboda  
Professor Age Smilde  
Professor Richard Stokes  
John Suchet  
Professor Raymond Tallis  
Professor Michael Trimble  
Dr Paul Whittaker OBE  
Ian Brown piano  
James Gilchrist tenor  
Stephan Loges baritone  
Sacconi Quartet  
Anna Tilbrook piano



**The Musical Brain**  
Arts, Science & the Mind



*The Sun Moves Always West*  
**Stephen Johnson**  
with  
**Professor John Cox**  
**Stuart Jackson, tenor**  
**Ben Hancox, violin**  
**Anna Tilbrook, piano**

*A weekend of reflection, in words and music, on the work of  
British composers whose lives were touched by the Great War*

The Musical Brain registered charity number 1135554

Image: French Landscape; John Nash, 1918  
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Photo: Gamma Liaison Press

**Friday 9th - Sunday 11th November 2012 at Dewsall Court**

Through talks, discussions, musical illustration and performance, presenter of Radio 3's 'Discovering Music' Stephen Johnson leads an audience at the lovely Dewsall Court in an exploration of the effects of the Great War on the lives and music of composers falling within its orbit – Edward Elgar, Ralph Vaughan Williams, Gustav Holst, George Butterworth, E. J. Moeran, Ivor Gurney, John Ireland, Gerald Finzi, Frank Bridge, and his pupil Benjamin Britten – from the numerous settings of the mysteriously prescient pre-war poetry of A. E. Housman to the devastating effects of the war itself and its aftermath on their minds and work.

On Saturday 10th November the programme starts at 10.30am, coffee and registration from 9.45am. Stuart Jackson, tenor, Ben Hancox, violin and Anna Tilbrook, piano will perform in the Saturday evening concert in the church in the grounds of Dewsall and the musicians will also take part in the presentations on that day.

Professor John Cox joins Stephen and the musicians on the Saturday for The Musical Brain's Trust's initial illustrated lecture and debate, on The Psychology of Song.

On Sunday 11th November the programme starts at 10.00am, coffee from 9.30am. Remembrance Sunday will be marked by a gathering in the church at 11am.

[www.dewsall.com](http://www.dewsall.com) - [www.themusicalbrain.org](http://www.themusicalbrain.org)

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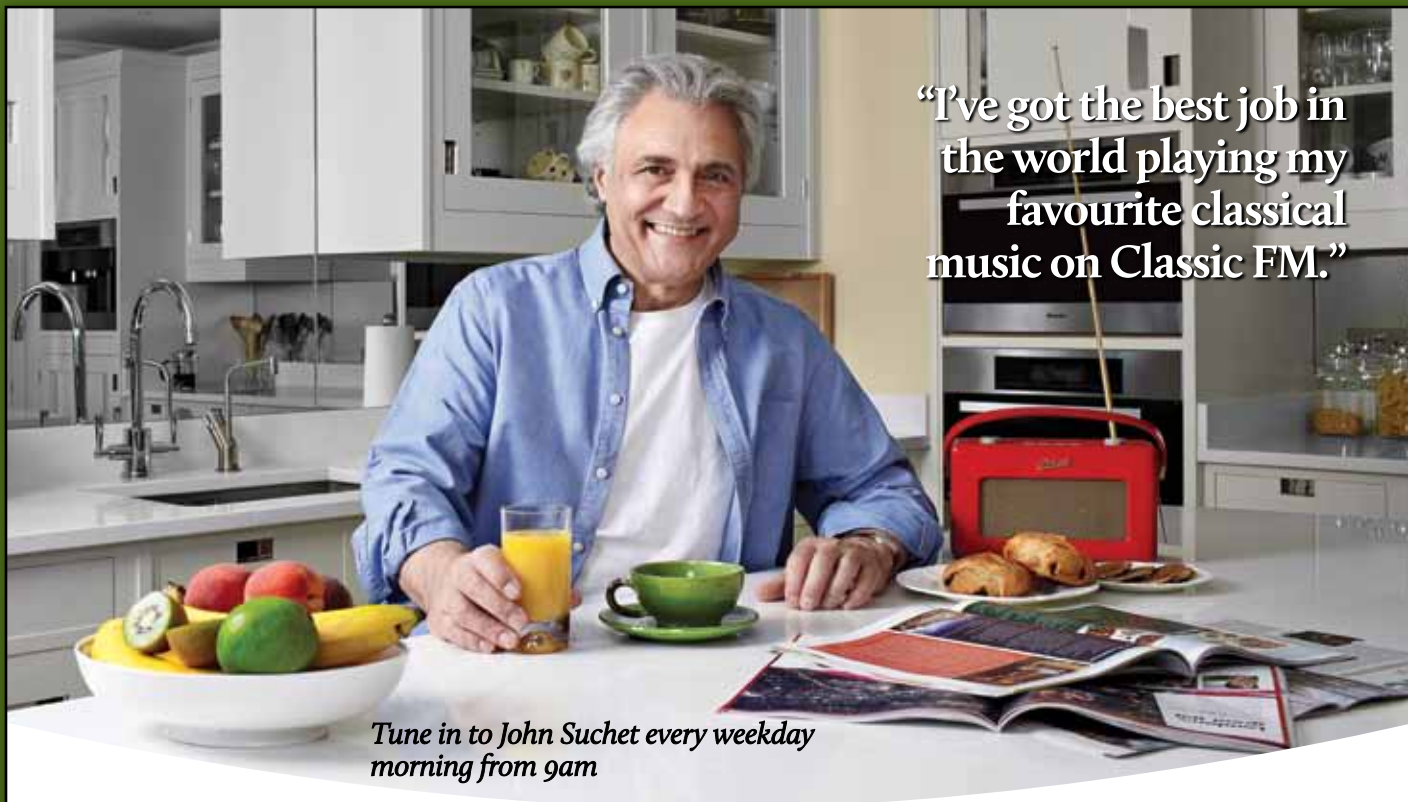
The Musical Brain  
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[www.themusicalbrain.org](http://www.themusicalbrain.org)  
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T 0208 404 1327 E [hilary@themusicalbrain.org](mailto:hilary@themusicalbrain.org)  
*Chairman:* Michael Pugh: [pughmj@btinternet.com](mailto:pughmj@btinternet.com)  
*Administrator:* Greg Harradine

*Sign Interpreters for the conference:* Angie Newman and Lauren Loughnane

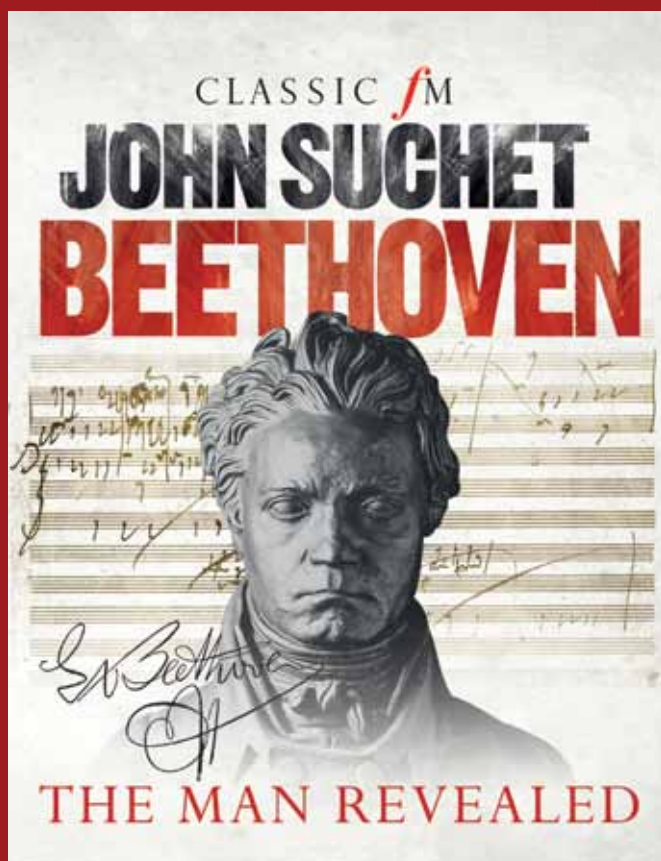
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