



Outstanding classical music and artists continue to enrich the cultural life of St Martin's in spring and summer 2023

13 January - 11 July 2023

"St Martin-in-the-Fields, the colonnaded landmark on the north-east corner of Trafalgar Square ...has been reinvigorated as a venue for high-level concerts," wrote *The Observer* in spring 2022. Now, looking forward to next spring, St Martin-in-the-Fields – praised by *The Daily Telegraph* for its "airy spaces and lively acoustic" – announces its programme for the first half of 2023. Music ranges from Renaissance to the 21st century and from intimate instrumental or vocal music to the grandeur of choral works with orchestra with a rich mix of world class artists and ensembles.

SPRING SEASON AT A GLANCE:

- Sensational US baroque ensemble **Apollo's Fire** take up residence for a three-concert weekend
- Benjamin Appl returns for two further highly personal concerts in his three-concert residency
- Theatrical evenings centred on **William Byrd and Joseph Bologne, Chevalier de Saint-Georges** both created by former Director of Music at Shakespeare's Globe, **Bill Barclay**
- Instrumental groups include the **12 Ensemble, Apollo's Fire, Carducci Quartet, English Baroque Soloists** conducted by **John Eliot Gardiner, The English Concert, Fretwork, London Philharmonic Orchestra and La Serenissima**
- Vocal ensembles include **Alamire, BBC Singers, Carice Singers, Ex Cathedra, Gesualdo Six, I Fagiolini, Monteverdi Choir, SANSARA, The Sixteen, St Martin's Voices and Tenebrae**
- Soloists include **Benjamin Appl, Avi Avital, Peter Donohoe, Isabelle Faust, Jess Gillam, Braimah Kanneh-Mason, Rachel Podger, Christopher Purves and Antoine Tamestit**
- Jazz highlights include a welcome return for **Jason Rebello with Tim Garland**

CHORAL CONCERTS

Central to the artistic offer of St Martin's, in its radiant acoustic, is outstanding choral music from some of the finest of the UK's established and upcoming groups.

Easter Festival

At the heart of St Martin's Spring season sits a beautifully-crafted Easter Festival (31 March – 7 April). Taking grief and inwardness as its anchor, it opens with **SANSARA** directed by Tom Herring, making a welcome return to St Martin's, performing a concert for choir and electronics in which old and new music collide. The programme juxtaposes Palestrina's *Stabat mater*, a renaissance masterpiece for

double choir, with the London premiere of a choral-electronic reimagining of the same piece by celebrated British composer Jonathan Harvey. Marking the 10th anniversary year of Harvey's death, the concert opens with his epic electronic classic *Mortuos Plango, Vivos Voco*.

The subject matter of the *Stabat mater*, the grief of the Virgin Mary by the Cross, is taken up by **The Sixteen** (4 April) with a programme entitled 'A Mother's Sorrow'; it includes a contemporary *Stabat mater* by the Russian-British composer Alissa Firsova and works by James MacMillan and Poulenc. Good Friday (7 April) brings Bach's mighty St John Passion, with **St Martin's Voices** and **Academy of St Martin in the Fields** conducted by Andrew Earis. The next day **I Fagiolini** close the festival with a concert meditation that interleaves Victoria's *Tenebrae Responses*, another of the glories of renaissance choral music, with the profound inwardness of Bach's solo violin sonatas in the unrivalled interpretations of violinist **Rachel Podger**.

Candlelit Russian and Estonian Vespers

The first choral concert of 2023 sees a welcome return for **Tenebrae**, bringing its superlative artistry to Rachmaninov's *Vespers*, a work regarded as among the most challenging to perform in the *a capella* repertory [26 Jan].

In an acknowledgement that the spirituality of great music can bring people together when world events divide them, this Russian Vespers is paralleled by a candlelit Estonian Vespers, devoted to music by Arvo Pärt and other composers from Estonia, which celebrates its Independence Day on 24 February. It includes the London premiere of Pärt's *O Holy Father Nicholas*, a significant recent work composed for the reopening of New York's St Nicholas Greek Orthodox Church at Ground Zero after its destruction in the 9/11 attacks. The performers are the **Carice Singers**, directed by George Parris [23 Feb]. This rising young ensemble is named after Elgar's daughter and they return on 2 June to celebrate the composer's 166th birthday with a programme of his part-songs and those of his contemporaries Rebecca Clarke and Samuel Coleridge-Taylor, the latter described by Elgar as 'far away the cleverest fellow going amongst the young men.'

The Tudors, Byrd anniversary, the English renaissance and a towering baroque masterpiece

January closes with 'Secret Byrd', co-commissioned by St Martin-in-the-Fields and heralding the 400th anniversary of William Byrd's death, which falls in July 2023. Byrd's Mass for five voices is theatrically staged in St Martin's Crypt as it was meant to be heard: by secret worshippers under threat of persecution in Tudor England. For these world premiere performances, **Fretwork** and **The Gesualdo Six** create a candlelit community with the audience, breaking bread and celebrating Byrd's ravishing masterpiece. A costumed, candlelit performance conceived by **Bill Barclay** and Concert Theatre Works, the event salutes Byrd's role as a Roman Catholic active in the closing years of the English Reformation, and a leading composer of the first Elizabethan Age [27 & 28 Jan].

An earlier phase of the Tudor Era is evoked with 'Anne Boleyn's Songbook', a concert in which **Alamire**, directed by David Skinner, sings music from Anne Boleyn's own songbook, collected by her and kept with her throughout her short life. Choral music for choir, and solo voice with lute and harp, is interspersed with readings from the love letters of Henry VIII and Anne - courtship, to marriage, to execution. [17 Feb].

The focus is once again on William Byrd when **The Sixteen** and **Harry Christophers** return to St Martin-in-the-Fields on their 2023 Choral Pilgrimage. They place him in the context of his influences (notably the Flemish composer Clemens non Papa) and his colleagues (such as Philip van Wilder, also from Flanders). Paying a contemporary tribute to Byrd are two psalm settings by the Bulgarian-born British composer

Dobrinka Tabakova, who has been praised by The Strad for her “glowing tonal harmonies and grand, sweeping gestures [which] convey a huge emotional depth” [13 Jun].

On 17 March **Ex Cathedra**, conducted by Jeffrey Skidmore, take us back to his first love, English renaissance music by Byrd, Tallis, Sheppard, Tomkins, and Gibbons, while on 24 April **Sir John Eliot Gardiner** conducts the **Monteverdi Choir** and **English Baroque Soloists** in one of the towering masterpieces of religious choral music, Bach’s Mass in B Minor. St Martin-in-the-Fields is the London home of the Monteverdi Choir and Orchestra, and Sir John Eliot’s profound insights into Bach’s music, gained through a lifetime of peerless performances and recordings, make this performance an unmissable season highlight.

St Martin’s Voices continue its series of hour-long ‘Beyond the Dawn’ concerts exploring themes of philosophy and discovery. ‘In the Beginning’ features unaccompanied choral works exploring The Creation story such as Copland’s setting of *In the Beginning* and Rautavaara’s *The First Runo* [17 Feb], while ‘Fire Songs’ includes madrigals old and new on themes of love, loss and yearning by Lauridsen, Chilcott, Strozzi and Morely [9 Mar]. The series includes the world premiere of a newly commissioned setting of Henry Vaughan’s *I Saw Eternity* by Lucy Walker in a concert focussing on metaphysical poetry [15 Jun].

ORCHESTRAS AND INSTRUMENTAL ENSEMBLES

The St Martin’s Spring Season opens on 13 January with a concert of Haydn and Mozart in which the **English Baroque Soloists** are again conducted by **Sir John Eliot Gardiner** at their London base. Its centrepiece is Mozart’s *Sinfonia Concertante* with the starry duo of violinist **Isabelle Faust** and viola player **Antoine Tamestit**.

Apollo’s Fire Weekend and Vivaldi with a difference

Apollo’s Fire – the GRAMMY-winning ensemble from Cleveland, Ohio, described as the ‘USA’s hottest baroque band’ by *Classical Music Magazine* – returns to the UK for the first time since 2015 for a series of three concerts at St Martin’s in April.

‘The Four Seasons Rediscovered’ brings all the ensemble’s vibrancy, skill, imagination and flair to Vivaldi’s *Four Seasons* – in the first of three very different takes on this great work at St Martin’s between April and June. That same evening, in a late-night event called ‘Blues Café 1610’, held in St Martin’s famous Crypt, Apollo’s Fire takes us on a pub crawl around the taverns of the early seventeenth century, immersing the audience in a vibrant cultural fusion of ballads and lively dances from around the world [15 Apr]. In their third concert, ‘Exiles’, an ensemble including Jewish, Palestinian and African American artists explore the experience of uprooted and dispossessed Jewish and African peoples with music from renaissance and baroque Italy, and from the Ashkenazy, Sephardic, and North African traditions. [17 Apr].

Vivaldi makes his first notable appearance of the season on 1 February when **La Serenissima** builds on the success of its acclaimed album of double concertos, *Vivaldi x2*. Directed by Adrian Chandler it presents a selection of his double concertos for pairs of flutes, violins, oboes and cellos, and also a lavish concerto scored for two flutes, two oboes, violin, cello, harpsichord, strings and continuo, named *Il Proteo ò Il mondo al rovescio*.

The Four Seasons, Vivaldi’s great set of descriptive concertos, has always been a core element of the popular candlelit concerts at St Martin’s and wherever possible the church aims to present the work in a fresh manner, both through the most dynamic period-instrument performances, or in new versions. Following the Apollo’s Fire weekend in April, **La Serenissima** – again directed by Adrian Chandler –

performs Vivaldi's greatest hit once more two months later, this time in the so-called Manchester Version. This edition of the four concertos was made from the original manuscripts preserved in Manchester Central Library. Since they are thought to predate the first printed edition of the works, the Manchester Version represents Vivaldi's intentions with the utmost possible fidelity [29 Jun].

12 Ensemble do Vivaldi differently on 16 June, performing Max Richter's *Four Seasons Recomposed*. When it was first heard in the US (in 2012) *The New York Times* wrote: "Mr. Richter's recreation, scored for electronics and ensemble including harpsichord, reflects many of his influences, which range from Baroque composers like Purcell to electronica, dance music and punk."

Earlier in the season, **12 Ensemble** looks history straight in the eye with a programme entitled 'Tragedy & Totalitarianism'. It comprises two works from the mid-20th century, both responding to the tragedy of war and specifically to the destruction of Dresden: Richard Strauss's deeply elegiac *Metamorphosen* and Shostakovich's Chamber Symphony in C minor, Op 110a – Rudolf Barshai's transcription of the String Quartet No. 8, which Shostakovich wrote in 1960 after a visit to East Germany. The same quartet in its original form is the final work in the **Carducci Quartet's** concert, 'Testimonies of War' on 20 April. It is preceded by two works that recall the Holocaust: Steve Reich's *Different Trains* and Oswaldo Golijov's *Yiddishbuk*, which commemorates three children who were interned at the Terezín concentration camp. Their poems will be read in the concert [23 Mar].

Internationally acclaimed cellist **Johannes Moser** joins **Academy of St Martin in the Fields** to direct an all-strings programme of JS Bach, CPE Bach, Corelli, Biber and Geminiani [9 Feb]. Academy of St Martin in the Fields returns in July with 'explosively charismatic' (*The New York Times*) mandolin virtuoso **Avi Avital** for Anna Clyne's 'Three Sisters' concerto - premiered by Avital in 2017 and one of more than 100 contemporary works written for him - and his own arrangement of Bach's A minor Violin Concerto. The programme is topped and tailed with works by Tippett and Walton [11 Jul].

Coming to St Martin's for the first time with her ensemble, saxophonist **Jess Gillam** presents a programme that crosses eras and genres from CPE Bach to Bernstein, Piazzolla and Meredith Monk, and on to Philip Glass, Will Gregory and Rune Sorensen [12 May].

Mozart takes the spotlight in the first visit to St Martin's by the esteemed master of the harpsichord and fortepiano, **Kristian Bezuidenhout** who directs **The English Concert** from the keyboard in an all-Mozart programme including his brooding Piano Concerto No. 21 in D minor and the joyous and much-loved *Jupiter* Symphony [7 Jun].

London Philharmonic Orchestra presents 'The Chevalier' – the remarkable life of Joseph Bologne

An 18th-century composer of African and French descent is the subject of *The Chevalier*, a theatrical concert written and directed by Bostonian actor and musician (and former director of music at Shakespeare's Globe) **Bill Barclay**. It tells the story of Joseph Bologne, Chevalier de Saint-Georges, who was born on the Caribbean Island of Guadeloupe in 1745 as the son of a white plantation owner and his wife's African slave. A man of many talents, he became renowned in France for his skills as a violinist and a composer – and with a fencing foil. He even became friendly with both Queen Marie Antoinette and Mozart and further made his mark as a campaigner for the abolition of slavery. **Matthew Kofi Waldren** conducts members of the **London Philharmonic Orchestra**, who are joined by violinist **Braimah Kanneh-Mason** and actors **Chukwudi Iwujii**, **Merritt Janson**, **David Joseph** and **Bill Barclay** himself [21 Mar].

SONG AND SOLO PIANO

Following a deeply personal recital with 96-year-old Auschwitz survivor Eva Fahidi in October 2022, baritone **Benjamin Appl** returns for two further imaginatively programmed concerts at St Martin's this

spring. The first, with pianist **James Baillieu**, carries the title 'Forbidden Fruit' and muses on the theme of temptation with songs by a rollcall of great late-romantic composers, including Debussy, Fauré, Grieg, Gurney, Hahn, Mahler, Poulenc, Quilter, Schoenberg, Schumann, Strauss, Weill and Wolf [24 February]. Returning to the innocence of earlier age, Appl is joined by pianist **Simon Lepper** for Schubert's evergreen cycle *Die schöne Müllerin*, which was composed 200 years ago. Complementing Schubert's masterpiece is a new work, specially commissioned for the anniversary, by American composer David Lang; called *flower, forget me*, it embraces all the flower references in the texts of the 600-plus songs that Schubert wrote. A number of these are to be found in *Die schöne Müllerin* itself [27 April].

Simon Lepper joins another of today's finest bass-baritone recitalists, **Christopher Purves**, for 'Songs of Refuge and War'. Imaginatively recreating the sound-world of pre-war Weimar, Purves has chosen works by Bach, Schubert, Schumann, Mahler, Strauss, Weill and Eisler and is joined by **Lucy Shaw** (double bass), **Miloš Milivojević** (accordion), **Sarah Field** (saxophone), **Lily Vernon-Purves** (flute) and **Rafael Onyett** (guitar), adding further colour and intensity to recreate the sound-world of pre-War Weimar [9 May].

The season's unmissable piano recital is something of a landmark. 41 years after his triumph in the International Tchaikovsky Competition, **Peter Donohoe** celebrates his 70th birthday with a monumental programme of the repertoire in which he is renowned: Rachmaninov, Busoni, Brahms and Beethoven [2 March].

JAZZ HIGHLIGHTS

Jazz drummer **Buster Birch** pays tribute to silent comedy legend Buster Keaton with 'Buster plays Buster'. Birch and the other members of his jazz quartet provide a live soundtrack – with improvised elements – to a classic Keaton movie [14 Jan].

A week later, two British musicians whose flair for jazz grows from classical credentials reaffirm a performing relationship of more than 30 years. 'Life to Life' makes clear just why saxophonist **Tim Garland** and pianist **Jason Rebello** remain at the top of their game [14 Jan].

For further information and booking, please visit

www.smitf.org/spring

ENDS

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Notes for Editors

St Martin-in-the-Fields is an architectural jewel sitting at the corner of one of the world's most famous squares. Presenting over 300 concerts each year, St Martin's is transforming its artistic and cultural offer, and attracting new audiences, as it broadens the roster of artists it presents (including early career artists) and the repertoire performed in the beautiful and acoustically superb setting of the church.

SELECTED LISTINGS

All concerts begin at 7.30pm unless otherwise stated

13 Jan Mozart & Haydn from John Eliot Gardiner & English Baroque Soloists

Haydn Symphony No. 84 in E flat major; Mozart Sinfonia Concertante; Mozart Symphony No. 36 'Linz'

Isabelle Faust (violin); Antoine Tamestit (viola); English Baroque Soloists/John Eliot Gardiner

14 Jan Buster plays Buster

Buster Birch and his quartet of outstanding jazz musicians play live with Buster Keaton silent film screening
Buster Birch Quartet

21 Jan Tim Garland and Jason Rebello: Life to Life

Grammy award-winning saxophonist Tim Garland and leading British jazz pianist Jason Rebello come together for a blend of composed and improvised music with elements of jazz, classical and original music
Tim Garland (sax); Jason Rebello (piano)

26 Jan Tenebrae: Rachmaninov Vespers by candlelight

Rachmaninov Vespers
Tenebrae/Nigel Short

27 & 28 Jan (9pm)

Crypt: Secret Byrd – An Immersive Staged Mass On the 400th anniversary of William Byrd

A theatrical performance of Byrd's Mass for 5 Voices, composed for secret Catholic worship, interspersed with his music for strings.

The Gesualdo Six; Fretwork

Created by Bill Barclay and Concert Theatre Works

9 Feb The Academy and Johannes Moser

Star cellist Johannes Moser joins the Academy for a programme of Schubert, Schuman, Sallinen and Tchaikovsky.

Johannes Moser (cello); Academy of St Martin in the Fields

10 Feb BBC Singers: Brahms German Requiem

Brahms German Requiem in the composer's arrangement for two pianos
BBC Singers/Krista Audere

11 Feb La Serenissima: Vivaldi x 2 Squared - Double Concertos

A selection of double concertos for pairs of flutes, violins, oboes and cellos with string orchestra.

La Serenissima; Adrian Chandler (director/violin)

16 Feb St Martin's Voices: In the Beginning (7-8pm)

Unaccompanied choral works by Lassus, Copland, Lang, Rautavarra, Rehnqvist and Pärt exploring Creation stories

St Martin's Voices/Andrew Earis

17 Feb Alamire: Anne Boleyn's Songbook – Music & Passions of a Tudor Queen

Choral music and songs from Anne's Boleyn's own songbook, collected and kept with her from her youth throughout her life, interspersed with readings from the love letters of Henry VIII and Anne through courtship to execution.

Kirsty Whatley (renaissance harp); Jacob Heringman (lute); Alamire/David Skinner

23 Feb Arvo Pärt: An Estonian Vespers by Candlelight

Estonian music by Galina Gigorjeva, Ester Mägi, Evelin Seppar and Arvo Pärt, including the London premiere of a major new work by the latter.

The Carice Singers/George Parris

24 Feb Benjamin Appl: Forbidden Fruit – Temptation in Song

Songs by a wide variety of composers – ranging from Schubert, Schumann and Wolf to Weil, Eisler and Jake Heggie, telling the story of the *Book of Genesis*.

Benjamin Appl (baritone); James Ballieu (piano)

2 Mar Peter Donohoe 70th Birthday Recital

Programme includes Rachmaninov Variations on a Theme of Chopin; Busoni Variations on Chopin's Prelude in C minor; Brahms Three Intermezzi Op. 117 and Beethoven's Sonata No. 32 in C minor, Op. 111.

Peter Donohoe (piano)

- 9 Mar St Martin's Voices: Fire Songs (7-8pm)**
Madrigals exploring themes of love, loss and yearning, including settings by Lauridsen, Chilcott, Strozzi and Morley.
St Martin's Voices/Andrew Earis
- 17 Mar Ex Cathedra – Renaissance: The Golden Age of English Choral Music**
Ex Cathedra returns to St Martin's with a programme of renaissance music from Byrd, Tallis, Sheppard, Tomkins and Gibbons and William Byrd.
Ex Cathedra/Jeffrey Skidmore
- 22 Mar London Philharmonic Orchestra: The Chevalier**
In this piece of concert theatre, four costumed actors join musicians to present *The Chevalier*, which tells the fascinating life of Joseph Bologne – an 18th-century Black composer, virtuoso violinist and friend of Mozart and Marie Antoinette – more commonly known as the Chevalier de Saint-Georges.
Cukwudi Iwuji (Joseph Bologne); Merritt Janson (Marie Antoinette); David Joseph (Mozart); Bill Barclay (Choderlos de Laclos); Braimah Kanneh-Mason (violin); members of London Philharmonic Orchestra/Matthew Kofi Waldren
Written and directed by Bill Barclay
- 23 Mar 12 Ensemble: Strauss & Shostakovich – Tragedy & Totalitarianism**
R Strauss's *Metamorphosen* and Shostakovich's Chamber Symphony in C minor
12 Ensemble
- 31 Mar Easter Festival - SANSARA: Stabat mater – Palestrina meets Jonathan Harvey**
Music for voices and live electronics centred on Palestrina's *Stabat mater* and the London premiere of Jonathan Harvey's version of it as well as Harvey's epic *Mortuos Plango, Vivos Voco*
SANSARA/Tom Herring; Joseph Bates (electronics)
- 4 Apr Easter Festival – The Sixteen: A Mother's Sorrow**
A selection of *Stabat mater* settings by Alissa Firsova and F Anerio, alongside Victoria's *Litaniae Beatae Mariae*, Sheppard's *Media vit in morte sumus*, Poulenc's *Quatre motets pour un temps de penitence* and James MacMillan's *Miserere*
The Sixteen/Harry Christophers
- 7 Apr Easter Festival – Bach St John Passion**
St Martin's Voices; Academy of St Martin in the Fields/Andrew Earis
- 8 Apr Easter Festival – I Fagiolini & Rachel Podger: Bach and Victoria at Passiontide**
Tomás Luis de Victoria's *Tenebrae Responsories* for Good Friday & Holy Saturday Interspersed with J. S. Bach's music for solo violin
Rachel Podger (violin); I Fagiolini/Robert Hollingworth
- 15 Apr Apollo's Fire: Vivaldi's Four Seasons - Rediscovered**
Apollo's Fire fresh take on Vivaldi's *Four Seasons*, alongside Vivaldi's *Concerto for Two Cellos* and Jeannette Sorrell's acclaimed arrangement of Vivaldi's *La Folia* ("Madness"), which the orchestra has performed from memory at BBC Proms and Carnegie Hall
Francisco Fullana (violin); Apollo's Fire/Jeanette Sorrell
- 15 Apr Apollo's Fire: Blues Café 1610 (9pm in The Crypt)**
Apollo's Fire stay on in The Crypt for late-night journey to the music of pubs and taverns in the early seventeenth century with ballads and lively dances from around the world.
Apollo's Fire/Jeanette Sorrell
- 17 Apr Apollo's Fire: Exile – Music of the Jewish and African diasporas**
Honouring the remarkable resilience of exiled and oppressed peoples during a period of 250 years (1600-1850), the programme interweaves music by Jewish baroque composer Salomone Rossi and Jewish-inspired composer Claudio Monteverdi along with the rhythms of life in the ghetto: songs, dances, and prayers from the Ashkenzy, Sephardic and Northern African traditions.
Apollo's Fire/Jeanette Sorrell
- 20 Apr Carducci Quartet: Testimonies of War**

Steve Reich's *Different Trains*, Shostakovich's Quartet No. 8 in C minor and Golijov's *Yiddishbuk*, which commemorates three children interned by the Nazis at the Terezin whose poems will be read, alongside letters from Shostakovich and other testimonials.

Carducci Quartet

24 Apr John Eliot Gardiner conducts Bach's Mass in B minor

One of the towering masterpieces of all music, in the peerless hands of Sir John Eliot Gardiner and his ensemble.

Monteverdi Choir; English Baroque Soloists/John Eliot Gardiner

27 Apr Benjamin Appl: Schubert's Die schöne Müllerin

Schubert's *Die schöne Müllerin*, alongside a specially commissioned new work by David Lang, *flower, forget me*, which connects Schubert's time with our own.

Benjamin Appl (baritone); Simon Lepper (piano)

4 May St Martin's Voices: Discoveries (7-8pm)

Works exploring science and discoveries by including Melissa Dunphy's *The Apotheosis of Apollo and Grace* Brigham's *Discoveries*

St Martin's Voices/Andrew Earis

9 May Christopher Purves: Songs of War & Refuge

A personal selection of songs on themes of war, sanctuary and exile including works by Bach, Schumann, Mahler, Strauss, Schubert, Weill and Eisler.

Christopher Purves (bass); Simon Lepper (piano); Milos Milivojevic (accordion); Sarah Field (saxophone); Lily Vernon-Purves (flute); Rafael Onyett (guitar)

12 May Jess Gillam and the Jess Gillam Ensemble

featuring music by composers as wide-ranging as CPE Bach, James Blake, Leonard Bernstein, Meredith Monk, Philip Glass and John Harle.

Jess Gillam and the Jess Gillam Ensemble

2 Jun The Carice Singers: Elgar Birthday Concert

Part-songs by Elgar, complemented by those of his contemporaries Rebecca Clarke and Samuel Coleridge-Taylor.

The Carice Singers/George Parris

7 Jun The English Concert: Mozart with Kristian Bezuidenhout

Mozart's Piano Concerto No. 21 in D minor; Jupiter Symphony

The English Concert/ Kristian Bezuidenhout (Director/fortepiano)

13 Jun The Sixteen Choral Pilgrimage 2023: Comfort and Help; Support and Protection

The Sixteen mark the 400th anniversary of the death of William Byrd by exploring his influences, his colleagues and his pervading faith, taking his legacy into the modern day with new works by Dobrinka Tabakova.

The Sixteen/Harry Christophers

15 Jun St Martin's Voices: I saw Eternity (7-8pm)

Metaphysical poetry in choral and organ works, including a newly commissioned setting of Henry Vaughan's *I Saw Eternity* by Lucy Walker.

St Martin's Voices/Andrew Earis

16 Jun Recomposed by Max Richter: Vivaldi's Four Seasons

Max Richter's chart-topping reworking of Vivaldi's *Four Seasons*.

12 Ensemble

29 Jun La Serenissima: Vivaldi's Four Seasons

Adrian Chandler's ensemble revives the Manchester version of Vivaldi's *Four Seasons* alongside other Italian baroque works by Brescianello, Vivaldi and Zavateri.

La Serenissima/Adrian Chandler (director; violin)

1 Jul Avi Avital and The Academy

Bach's Violin Concerto in A minor; Tippett's Fantasia concertante on a Theme of Corelli and Anna Clyne's mandolin concerto *Three Sisters*
Avi Avatal (mandolin); Academy of St Martin in the Fields

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