



# A Hum About Mine Ears

Clara Sanabras

March 6<sup>th</sup> 2016 at 6pm  
The Barbican



Photo by Simon Webb

## Thanks

### Chorus of Dissent:

Huge thanks to every member of Chorus Of Dissent for the hard work, the laughs and the joy. In particular, core Dissenters Jan Thornton, Nicolas Johnson, Katharine Schopflin, Rosanna Preston, Linda Galloway, John Sloboda and Buz Loveday for their extra dedication and diligence behind the scenes. To all members of the Elastic Band, leader Helen Cass and orchestral manager Sue Eversden, for actually achieving a spellbinding sustained pianississimo at Hum's world première. Yes, even the trombones. To Father David Lambert and the St Matthias community for welcoming us to their beautiful church. To the support team at RWA, led by press and PR consultant Jackie Ambrosini, who polishes our public face and directs the Front Of House team. To Harvey Brough, distinguished composer in his own right, conductor, orchestrator and record producer, who is the only person in the universe capable of putting this gloriously bonkers project together, and getting us all to the Barbican. And most of all to Clara Sanabras, whose music has changed and enhanced our lives for ever.

### Vox Holloway:

Thank you Dave and Pat Tomlinson, the wardens, PCC and community of St Luke's. Our rehearsal sectional leaders: Naomi Hammerton, Matt Evan Smith, Rick Leigh and assistant conductor James Murray. Hannah Barton for graphic design. We are grateful for the support of our patrons Lee Hall, Kevin McCloud and Emma Thompson. Most of all, thank you to Vox Holloway members for their commitment, hard work and friendship; and to Justin Butcher and Harvey Brough for inspiring and leading us to achieve more than we ever imagined possible.

### Clara thanks:

To James Runcie for so generously agreeing to join the debate.  
To Simon Schama for his invaluable support and inspiring contributions.  
To Jimmy Smyth for drawing our attention to the wonderful poem by Shelley.  
To Jeremy Farnell for lending us his expertise with this CD.  
To Roarke Pearce, Ceyda Tanc, Cheryl Summers, Kevin Summers and Lukas Demgenski.  
To Håvard Gundersen and Ceyda Tanc Youth Dancers, for lending their likenesses to represent the characters in Clara's Tempest.

Special thanks to Hannah Donat

For the Barbican:

Toni Racklin, Leanne Cosby, Chris Sharp, Sabine Kindell, Mat Fidler, Shaun Coombs.

For the Britten Sinfonia:

David Butcher, James Calver, Annabel Leakey, Hazel Terry, Karys Orman.

Thanks to Harvey Brough for his devotion, hard work and exceptional talent.

Most special thanks to Ruth Whitehead for sharing so much love, vision and generosity, through the power of her convictions.

# A Hum About Mine Ears

## Clara Sanabras

March 6<sup>th</sup> 2016 at 6pm  
The Barbican

Clara Sanabras

Voice, electric guitar  
& Indian harmonium

Harvey Brough Conductor

Britten Sinfonia

Jackie Shave Concertmaster

Chorus of Dissent Dir. Ruth Whitehead

Vox Holloway Dir. Harvey Brough

Harvey & The Wallbangers Jeremy Taylor, Richard Allen,  
Harvey Brough with Naomi Hammerton

And a special sppearance by

Ceyda Tanc Youth Dancers

Choreographed By Ceyda Tanc



# Foreword

I wished to set The Tempest to music ever since my days at the New Shakespeare’s Globe Theatre when Vanessa Redgrave played Prospero. Night after night, her delivery - of the soliloquy in particular - left me spellbound. That particular production’s gender reversal was striking, unapologetic in its portrayal of Prospero as a woman, a female force as powerful as Mother Earth. ***A Hum About Mine Ears*** was always heading in that direction, in the wings of Shakespeare, so I can only hope he would have raised an eyebrow in surprise rather than disapproval.

For his final play, The Bard himself found inspiration in the true story of the Sea Venture, a seventeenth century English sailing ship that wrecked in Bermuda. Barely a century after the discovery of the New World, The Tempest touches on powerful themes - race versus belonging, the human condition versus nature, spirituality versus religious norm. Shakespeare outlines a psychological journey of incredible relevance to modern times. Themes of transgression and redemption, loss and retrieval, exile and reunion, “whose island is it?”, “who is the real monster?”, “what is real love?” are incredibly poignant questions, right now, every day. The magician watches over us constantly, much like the internet does, and the “monster” - our own psychosis - puts up with it for too long. And poor repressed Miranda, with her potential to better the world, her humanity and ability to “suffer with those whom she sees suffer”, is silenced again and again, married under a spell, sent to sleep - for her own good.

When I first saw The Tempest at the Globe, I didn’t speak much English, so my ears interpreted Shakespeare’s writing directly as musical language, pure from the source. Later, it made sense to discover that so many of its themes relate to music, art, magic, the power of creativity. And how true, when they say that most us “speak Shakespeare” all the time, without even knowing it, be it in English, Catalan, Norwegian...

I set some of the play’s best-known texts, opening with Caliban’s extraordinary “Be not afeard, the isle is full of noises” but I also enjoyed bringing small peripheral details into focus, making stage directions become songs: “Enter Ariel, playing and singing, like a water-nymph, invisible Ariel”. My Ariel is a festival-crazed “free-spirit”, a modern hippie who doesn’t realise the system still holds power over him; my Caliban is the scapegoat, society’s reject, a bluesman. ***A Hum About Mine Ears*** was originally commissioned by Ruth Whitehead for her Chorus of Dissent, my local community choir in Stoke Newington. I wanted to acknowledge their non-conformist, free-thinking ideals by weaving them into the action, so I decided to emancipate Miranda. She reinvents herself and is found “singing to her heart’s content”, a feminist anthem, “with her own Chorus of Dissent”. While conjuring up the spirit of the founding feminist philosopher Mary Wollstonecraft, who was from Stoke Newington herself, I came across a poem by her son-in-law Percy Shelley, “With a guitar to Jane”, all about The Tempest. Harvey Brough and I decided to jointly set this wonderful poem to music, to serve as an overture for tonight’s performance of ***A Hum About Mine Ears***.

As well as Chorus of Dissent and Britten Sinfonia, our recording features stellar guests including Nigel Kennedy as “The Tempest Himself”, Lisa Knapp as “Ariel”, London Voices as “The King of Naples and his cortège, Young Dissenters and Harvey & The Wallbangers as “The Boatswain & his crew”.

Toward the end of the play, Miranda and Ferdinand are discovered playing a game of chess. This visualisation is most important, symbolic, as it frames the moment when a black and white world begins to show its shades of grey - its true colours - and can begin to change, metamorphose, renew. Miranda gently suggests that her ideal man may be “playing her false” - soon after, Prospero renounces his magic powers altogether and decides to forgive everyone who ever wronged him. This is perhaps the most powerful and cathartic ending ever written.

***Clara Sanabras***

# How Hum Happened

I first heard Clara sing her own compositions in 2013, and just couldn’t get her music out of my head. It was so inspiring, I commissioned her to write something for my choir, Chorus Of Dissent. A great and terrifying leap into the unknown for us both; we didn’t know each other, Chorus of Dissent was only 18 months old, and Clara had never written a choral piece before.

At the very first rehearsal of ***A Hum About Mine Ears***, we all knew immediately that this was something big, something world class. We’re proud to bursting that we performed the

world premiere in Stoke Newington in 2014, repeated it to sellout audiences since, and crowdfunded recording the CD with the Britten Sinfonia in 2015.

From its roots in the heart of our community, Chorus of Dissent has been privileged to grow up with this piece. It’s time now for ***A Hum About Mine Ears*** to leave home, and Clara’s stellar talent as singer, poet and composer to be more widely enjoyed on the world stage.

***Ruth Whitehead***



Video still from *Enter Ariel* (Ceyda Tanc Youth Dancers) by Roarke Pearce



Video still from *Miranda & Boatswain* by Håvard Helle



# A Hum About Mine Ears

Overture: Take this Slave of Music

With a Guitar, To Jane

Percy Bysshe Shelley

(Ariel to Miranda)Take  
This slave of Music, for the sake  
Of him who is the slave of thee,  
And teach it all the harmony  
In which thou canst, and only thou,  
Make the delighted spirit glow,  
Till joy denies itself again,  
And, too intense, is turned to pain;  
For by permission and command  
Of thine own Prince Ferdinand,  
Poor Ariel sends this silent token  
Of more than ever can be spoken;  
Your guardian spirit, Ariel, who,  
From life to life, must still pursue  
Your happiness; for thus alone  
Can Ariel ever find his own.  
From Prospero’s enchanted cell,  
As the mighty verses tell,  
To the throne of Naples, he  
Lit you o’er the trackless sea,  
Flitting on, your prow before,  
Like a living meteor.  
When you die, the silent Moon,  
In her interlunar swoon,  
Is not sadder in her cell  
Than deserted Ariel.  
When you live again on earth,  
Like an unseen star of birth,  
Ariel guides you o’er the sea  
Of life from your nativity.  
Many changes have been run  
Since Ferdinand and you begun  
Your course of love, and Ariel still  
Has tracked your steps, and served your will;  
Now, in humbler, happier lot,  
This is all remembered not;  
And now, alas! the poor sprite is  
Imprisoned, for some fault of his,  
In a body like a grave;  
From you he only dares to crave,  
For his service and his sorrow,  
A smile today, a song tomorrow.

The artist who this idol wrought,  
To echo all harmonious thought,  
Felled a tree, while on the steep  
The woods were in their winter sleep,  
Rocked in that repose divine  
On the wind-swept Apennine;  
And dreaming, some of Autumn past,  
And some of Spring approaching fast,  
And some of April buds and showers,  
And some of songs in July bowers,

And all of love; and so this tree,  
O that such our death may be!  
Died in sleep, and felt no pain,  
To live in happier form again:  
From which, beneath Heaven’s fairest star,  
The artist wrought this loved Guitar,  
And taught it justly to reply,  
To all who question skilfully,  
In language gentle as thine own;  
Whispering in enamoured tone  
Sweet oracles of woods and dells,  
And summer winds in sylvan cells;  
For it had learned all harmonies  
Of the plains and of the skies,  
Of the forests and the mountains,  
And the many-voiced fountains;  
The clearest echoes of the hills,  
The softest notes of falling rills,  
The melodies of birds and bees,  
The murmuring of summer seas,  
And pattering rain, and breathing dew,  
And airs of evening; and it knew  
That seldom-heard mysterious sound,  
Which, driven on its diurnal round,  
As it floats through boundless day,  
Our world enkindles on its way.  
All this it knows, but will not tell  
To those who cannot question well  
The Spirit that inhabits it;  
It talks according to the wit  
Of its companions; and no more  
Is heard than has been felt before,  
By those who tempt it to betray  
These secrets of an elder day:  
But, sweetly as its answers will  
Flatter hands of perfect skill,  
It keeps its highest, holiest tone  
For our beloved Jane alone.

1. I Cried To Dream Again

William Shakespeare

Be not afeard. The isle is full of noises,  
Sounds and sweet airs that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices  
That, if I then had waked after long sleep,  
Will make me sleep again; and then, in dreaming,  
The clouds methought would open, and show riches  
Ready to drop upon me, that when I waked,  
I cried to dream again.

2. Caliban’s Cave

Clara Sanabras

I cried to dream again  
I wish my dream would never end

Please don’t wake me  
And when life runs like a play  
I follow the Shakespearian way  
I plead guilty

For I am just a man  
And I’m quoting Caliban  
Cause I’m lonely and blue

I’m a man of many woes  
This is how my story goes  
(same could happen to you)

This island is my own  
All the seeds here I have sown  
Then you came said you were King  
Won’t you stop controlling every thing

You better stop watching over me  
With your evil sorcery  
Because you’re Ban Ban C’Caliban  
Ban Ban C’Caliban  
Ban Ban C’Caliban has a new master  
Get a new man

I’ve been here for a while  
I’m used to living in exile  
Don’t you worry

A monster I may be  
But even I’m the progeny  
Of a loving mother  
Mother loved me

And now that I’m a man  
I’m quoting Caliban  
Cause I’m lonely and blue

For a man of many woes  
This is how the story goes  
Ban Ban C’Caliban  
Ban Ban C’Caliban  
Has a new master  
Get a new man  
Has a new master Caliban

Believe you me I’m trying to be brave  
But it’s cold and dark in this Caliban’s cave  
And I spend all day working like a slave  
Heading for an early grave

Ban Ban C’Caliban  
Ban Ban C’Caliban  
Ban Ban C’Caliban  
Has a new master  
Get a new man  
Get a new man.

3. Miranda’s Dissent

Clara Sanabras

The first time I saw Miranda  
She was walking in a daze  
The first time I saw Miranda  
She was lost in a maze

She told me she was looking for her point of view  
Or at least something to compare it to

Miranda in all her splendour  
Sang a plaintive melody  
How easy ‘tis to surrender  
To the powers that be

But now comes the hour of the brave  
Who fought, who lost and who forgave

I’m done with being that dutiful daughter  
I’m done with being that foolish man’s wife  
I’m done having no say in the matter  
And I won’t give up the fight until I’ve won

The second time I saw Miranda  
She was earning her own keep  
Suffering with those whom she saw suffer  
Caring for the weak

But always singing to her heart’s content  
With her own Chorus of Dissent

She sang: I’m done with being that dutiful daughter  
I’m done with being that foolish man’s wife  
I’m done having no say in the matter  
And I won’t give up the fight until I’ve won

I won’t give up the fight  
I won’t give up the fight  
I won’t give up the fight  
I won’t give up the fight

The last time I saw Miranda  
She stood staring at the storm  
As painted by John William Waterhouse  
Generous and warm

What see-est thou else Miranda  
In the dark backward and abysm of time

She said I’m done with being that dutiful daughter  
I’m done with being that foolish man’s wife  
I’m done having no say in the matter  
And I won’t give up the fight until  
I’m done with being that dutiful daughter  
I’m done with being that foolish man’s wife

I'm done having no say in the matter  
And I won't give up the fight until I  
Won't give up the fight until I've won!

4. Enter Ariel  
Clara Sanabras and William Shakespeare

Free spirit,  
soul of the festival,  
hallowed be thy name  
Thy Kingdom come  
My will be done on the island  
by the fires of Beltane

Enter Ariel  
Like a water nymph  
playing and singing, invisible

All hail great master, grave sir, all hail  
I come to answer, to answer thy best pleasure  
Be't to fly, be't to swim, be't to dive into the fire  
Be't to ride on the curled clouds to thy strong bidding task

Free spirit,  
Flower of the summer solstice  
hallowed be thy name  
Bring us this day our fairy cakes  
and forgive us our mistakes

Free Spirit  
Flower of the summer solstice  
forgive us our mistakes  
As we forgive those  
who trespassed against us

Enter Ariel  
And lead them back into temptation  
But deliver them from evil  
All hail great master, grave sir, all hail  
I come to answer, to answer thy best pleasure  
For thine is the kingdom  
Mine is the power  
Ours is the Glory  
Forever and ever

Hell is empty all the devils are here

5. Yellow Sands  
William Shakespeare

Come unto these yellow sands,  
and then take hands;  
Curtsied when you have and kissed  
the wild waves whist  
Foot it featly here and there,  
and sweet sprites bear  
Bear the burden. Hark, hark  
Hark the watch-dogs bark.  
Hark, hark I hear

the strain of strutting chanticleer  
Hark, hark I hear  
Cry “cock-a-diddle-dow”  
Full fathom five thy father lies  
Of his bones are coral made;  
those are pearls that were his eyes;  
nothing of him that doth fade  
But doth suffer a sea-change  
into something rich and strange.  
Sea-nymphs hourly ring his knell;  
now I hear them  
ding dong bell.  
Where the bee sucks, there suck I.  
In a cowslip's bell I lie.  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily  
Merrily shall I live now  
Under the blossom that hangs on the bough

6. Travellers Never Did Lie  
Clara Sanabras after William Shakespeare

“Travellers never did lie, though fools at home condemn ‘em.”

Be courageous, see the world you know you need to get out more,  
Take the plunge! do something outrageous or simply get out  
the door,  
It's time to get a life, end your strife so hit, hit, hit the road,  
It's only once you're there you can decide  
if the grass is greener on the other side

Travel broadens the mind,  
The things you'll see the love you'll find  
Travel brings back belief in human kind

Travellers never did lie, never did lie, never did lie,  
never did lie never!  
Travellers never did lie, though fools at home condemn ‘em.

Travel light, you're going solo you'll survive if you can carry  
a tune,  
You're Captain Scott, you're Marco Polo,  
You're Columbus, you're the Man on the Moon!

Travel broadens the mind,  
The things you'll see the love you'll find  
Travel brings back belief in human kind

Be courageous, speak the truth, refuse to live a lie,  
Living never did run smooth and such was Shakespeare's cry:

Travellers never did lie...

7. Juno Sings  
William Shakespeare

Honour, riches, marriage-blessing,

Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings upon you.  
Earth's increase, foison plenty,  
Barns and garner's never empty,  
Vines and clustering bunches growing;  
Plants with goodly burthen bowing;  
Spring come to you at the farthest  
In the very end of harvest!  
Scarcity and want shall shun you;  
Ceres' blessing so is on you.

8. Prospero's Soliloquy  
William Shakespeare

Now my charms are all o'erthrown,  
And what strength I have's mine own,  
Which is most faint: now, 'tis true,  
I must be here confined by you,  
Or sent to Naples.  
Let me not,  
Since I have my dukedom got  
And pardon'd the deceiver, dwell  
In this bare island by your spell;  
But release me from my bands  
With the help of your good hands:  
Gentle breath of yours my sails  
Must fill, or else my project fails,  
Which was to please.  
Now I want  
Spirits to enforce, art to enchant,  
And my ending is despair,  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardon'd be,  
Let your indulgence set me free.



Photo by Simon Webb

From video: Enter Ariel (Ceyda Tanc Youth Dancers) by Roarke Pearce







## Clara Sanabras

Clara Sanabras  
enigmatic voice and  
multi-instrumentalism  
features in top Hollywood

soundtracks such as The Hobbit, The Hunger Games, Snow White and The Huntsman, For Greater Glory and Titanic-Live.

Born in France, raised in Barcelona, now a Londoner, Clara is an exceptionally versatile musician and captivating performer. She sings and accompanies herself on baroque guitar, Indian harmonium, oud, charango, her music being as varied as her background. Classically trained as a singer and pianist, (Guildhall School of Music and Drama - Conservatori Superior del Liceu Barcelona), she has worked in the fields of early music, world music, jazz, folk and contemporary and now writes her own music. In an impressive back catalogue of recordings, theatre and screen credits, Clara has appeared at many international festivals and venues, including Glastonbury, London Jazz Festival, WOMAD, Sydney Opera House, La Scala Milan, KKL Lucerne, Tokyo Casals Hall, and mingled with artists from all disciplines:

Working alongside Howard Shore as the soloist of The Lord of The Rings in Concert and The Hobbit, she has also collaborated with James Newton-Howard (The Hunger Games), Terry Edwards and London Voices, Nigel Kennedy, Jocelyn Pook, Alberto Iglesias, Avshalom Caspi, Rachel Portman, Natacha Atlas, Eliseo Parra, Jarvis Cocker, The Harp Consort, John Rutter, RPO, Sydney Symphony, Orchestre National de Lyon, OAE, Ludwig Wicki and 21st Century Orchestra, Justin Freer and CineConcerts, Orquestra Simfònica de Barcelona i Nacional de Catalunya, OCNE, Theatre of Voices, The Society of Strange and Ancient Instruments, Ukelele Orchestra of Great Britain, Theatre of the Ayre, Charivari Agréable, Israel Camerata, eX Ensemble and The Dufay Collective amongst many.

She has recorded for LINN, Decca, Harmonia Mundi, Signum, Taith and Collegium Records.

She appears on screen alongside Al Pacino in The Merchant of Venice movie (Mike Radford 2004), on radio with Bill Nighy in the BBC Radio 3 play The Don, on stage with director Nicholas Hytner at the National Theatre and in concert under the guidance of Karlheinz Stockhausen, the forefather of electronica. Clara composed the music for the TV documentary “The Glories of Islamic Art”, directed by Roger Thomas for Channel 5 and her voice features in Simon Schama’s award-winning BBC 2 documentary “The Story of The Jews”. She is also the featured singer in the movie “For Greater Glory/ (Cristiada)” about the Mexican Cristeros War, with music by the late James Horner (Titanic).

Her song “Nada Igual”, as heard in La Reina del Sur was no. 1 in the iTunes charts (Mexico) in June 2011.

Since she burst into the global music scene in 2006, with the highly acclaimed album “Clara & The Real Lowdown” (Smudged Discs), produced by maverick producer and

composer Harvey Brough (Harvey and The Wallbangers), they’ve released another three albums: “Hopetown House”, “The Emblem” and “El Vol Dispers - Songs of Spanish Exile”

This latest project, A HUM ABOUT MINE EARS, a folk opera based on Shakespeare’s the Tempest for vocal soloists, choir and orchestra, featuring Britten Sinfonia, London Voices, Chorus of Dissent, Lisa Knapp, produced by Harvey Brough, marks the 400th Anniversary of Shakespeare’s death.  
[www.clarasanabras.com](http://www.clarasanabras.com)



## Harvey Brough

Harvey Brough composer  
and performer, is one

of the UK’s most accomplished and diverse musicians. He is unique in his ability to work with the finest professional musicians and complete beginners (both children and adults), often side by side.

Many of his compositions bring these forces together, with remarkable results. He has been promoting community music for many years before it became a popular movement.

Harvey sang as a chorister at Coventry Cathedral before studying at the Royal Academy of Music and Clare College, Cambridge. Since then he has worked as a freelance performer, arranger, conductor, producer and composer.

Harvey and the Wallbangers had great success in the 1980s throughout Europe, recording four albums and one called Jazz on EMI, with Simon Rattle.

His compositions have been performed at the Barbican, Royal Opera House, Queen Elizabeth Hall, St John’s Smith Square, Cadogan Hall, Union Chapel, Kings Place, Turner Sims Southampton, Usher Hall Edinburgh and many other major venues.

For the last five years, Harvey has been composer in residence and patron of VOX HOLLOWAY, co directing their concerts with VH’s founder Justin Butcher. They present a regular series of innovative concerts, occasionally including staples of the choral repertoire, but mostly creating new and eclectic programmes.

In September 2012 Harvey was made the Turner Sims Professor of Music at the University of Southampton. He started a new university community choir USV and has performed with students and professionals in concerts and workshops at the university. This post has been made permanent and he is now also an Associate Professor teaching a module in Community Music.

For this Barbican concert, Harvey is delighted to welcome two original Wallbangers, Jeremy Taylor and Richard Allen. With Naomi Hammerton and a certain Clara Sanabras, they make a Harvey and the Wallbangers 2.0, for one performance only.

## Britten Sinfonia

Britten Sinfonia is one of the world’s most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

Britten Sinfonia is an Associate Ensemble at the Barbican in London, and has residencies across the east of England in Norwich and Cambridge (where it is an Ensemble-in-Residence at the University of Cambridge). The orchestra also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals including Aldeburgh and the BBC Proms. The orchestra’s growing international profile includes regular touring to North and South America and Europe. In August 2014, Britten Sinfonia made its Indian debut with a tour of six major cities. In November 2014 the orchestra returned to the US with a tour of Netia Jones’ acclaimed production of Britten’s Curlew River. The orchestra makes its debut in China in May 2016 with a three-concert residency in Shanghai, as well as performances in Beijing and Wuhan.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world’s finest concert halls and the local community. Britten Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

In 2015–16, Britten Sinfonia collaborates with artists including Claire Booth, Oliver Knussen, Eddie Gomez, Colin Currie, Allison Bell, director Netia Jones, Benjamin Grosvenor, Jeremy Denk and Ian Bostridge, with premieres from composers including Elena Langer, Anna Clyne, Edward Nesbit and Daniel Bjarnason. Following UK performances, many of these collaborations will tour internationally with performances in some of the world’s finest concert halls.

Central to Britten Sinfonia’s artistic programmes is a wide range of creative learning projects both within schools and the community. In the 2015–16 season Britten Sinfonia Academy, our talented youth ensemble, will perform its own At Lunch concerts and we hold our composition competition, OPUS2016, offering unpublished composers the chance to receive a professional commission.

In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007. Britten Sinfonia recordings have been Grammy nominated, received a Gramophone Award and an ECHO/Klassik Recording Award. In 2014 Britten Sinfonia was nominated for an Olivier Award for its collaboration with the Richard Alston Dance Company.



## Jacqueline Shave

Jacqueline Shave received her formal training at the Royal Academy of Music, but drew her particular performance inspiration and love of chamber music from her time at the Britten-Pears School in Snape. On leaving the Academy she became Leader of English Touring Opera, but soon made the decision to dedicate herself to chamber music, leading the Schubert Ensemble and then co-founding and leading the Brindisi Quartet for fifteen years.

She has appeared as guest leader with many groups including the Nash Ensemble, London Sinfonietta, Composers’ Ensemble, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra and Royal Philharmonic Orchestra. She was appointed leader of Britten Sinfonia in 2005. In 2013 she additionally became leader of the Red Note Ensemble, a contemporary music group in Glasgow.

In 2011 she took a year away to explore other musical pathways, which resulted in Postcards from Home, a world music/jazz CD in collaboration with Kuljit Bhamra (tabla) and John Parricelli (guitar). She also presented a complete Beethoven string quartet cycle on the Hebridean island of Harris, and gave a free improvisation concert in a cave on Hestur, in the North Atlantic Faroe Islands.

Jacqueline plays on a Nicola Amati violin, from 1672.

## Ceyda Tanc Youth Dance

### Dancers

Alex Henderson  
Betty Maguire  
Colette Kite  
Ellen Vollmer  
Eleanor Candlish-Welford  
Fauve Penketh  
Gabriella Sanders  
Georgia Marshall  
Karla Pearce  
Kate Thomson  
Lauren Ablett  
Lauren Waller  
Phoebe Crossland

[www.ceydatancdance.com](http://www.ceydatancdance.com)

# Chorus Of Dissent

Founded in 2012 by Ruth Whitehead as a birthday present to herself, Stoke Newington’s community choir is project-based and non-audition, with a mission to celebrate local musical excellence. Drawing on Stoke Newington’s proud history of nonconformism, CoD’s concerts with a difference are an ongoing experiment in audience engagement, drawing in a more diverse mix of ages and backgrounds to their adventurous and eclectic programmes, without an ounce of dumbing down.

As part of Ruth’s remit to support women composers, she describes it as ‘a joyous privilege’ to have commissioned and conducted the world premiere of Clara Sanabras’ A Hum About Mine Ears in 2014. CoD is especially excited to be singing it again with Clara on the Barbican stage today. [www.dissenterslondon.org](http://www.dissenterslondon.org)

Sopranos	Altos	Tenors
Keiko Anson	Sylvia Chew	Armen Boldy
Claire Armitstead	Emma Dahlman	Andy Brain
Marianne Bolton	Janet Dobney	Norman Carey
Sarah Castle	Linda Galloway	Rich Mead
Katie Costello	Alix Kroeger	Rosanna Preston
Cec Darker	Clare Lissaman	Nick Smith
Marta Foresti	Buz Loveday	Duncan Whyte
Tricia George	Deborah McGurk	Margaret Pitt
Alex Lamont	Caroline Millar	
Lucy Myers	Emma Parsons	Basses
Sylvia Scott-Cowell	Kat Petersen	Nicolas Johnson
Clare Spilman	Sue Reid	Geoff Quilley
Mary Stacey	Linda Richards	Bill Booth
Ros Stuart	Mel Rogan	Farquhar McKay
Cherry Taylor	Katharine Schopflin	Will Petty
Sylvia Teteris	Jan Thornton	Luke Roberts
Anita Vallance	Jo Thorp	John Sloboda,
Liz Watson	Ruth Whitehead	Maurice Wren
Melior Whitear	Lizzie Yauner	

# Vox Holloway

(the voice of Holloway)

Founded in 2009 by Justin Butcher, Vox Holloway is a community choir open to all: there are no auditions and members are not required to have previous singing experience, belong to any faith, or live in a particular postcode. Under the musical direction of Harvey Brough, Vox Holloway performs three or more times per year, singing an eclectic range of classical, ecclesiastical, folk, pop, and world music. Previous concerts have included Handel’s Messiah and Foundling Hospital Anthem; Harvey Brough’s Requiem in Blue, A Particulare Care, and Thecla; Taverner’s Ex Maria Virgine; Rachmaninov’s Vespers; Ariel Ramirez’s Misa Criolla and Vivaldi’s Gloria. For more information including how to join, please visit [www.voxholloway.com](http://www.voxholloway.com)

Sopranos
Liz Alsford
Marian Barber
Polly Barker
Sarah Bennison
Helen Britten
Jessica Bryan-Bentley
Rosa Cagnoni
Bruna Cattini
Sheena Cruse
Susi Drake
Marianne Falk
Katherine Fewings
Natasha Gomperts
Barbara Grender-Jones
Kathy Grimes
Lona Jones
Carrol Lamouline
Louise Lyon
Elle McAll
Elizabeth McHale
Sue McIntosh
Storm Moncur
Alicia Montplaisir
Lucy Northeast
Eryl O’Day
Yemi Oloyede
Natalie O’Tham
Stevie Porter
Pippa Stobbs
Jane Sugarman
Avis Venning
Deirdre Vereker
Inga Wolf
Meg Wroe
Miranda Yates

Altos
Rita Bartlett
Ros Brown
Lorna Burn
Lynne Burrows
Freddie Byron
Morag Carmichael
Marion Chadwick
Fay Clark
Lynda Collingwood
Marion Cullen
Susan Davey
Sandra Debo
Jackie Draper
Oenone Dudley
Francesca Elston
Perpetual Emovon
Susan Fox
Karen Gledhill
Helen Haigh
Naomi Hammerton
Katherine Heffernan
Andrea Hegde
Mandy Hosking

Jane Keeley
Sarah Kent
Helen Kitley
Jan Logan
Amy MacGibbon
Shelley Malcolm
Ruth Melhuish
Isobel Mitchell
Polly Noble
Veronica Pasteur
Maddy Paxman
Anne Redmond
Naomi Roper
Shane Rowles
Sarah Schofield
Jenny Settrington
Rosie Sheldon
Anna Skalski
Elizabeth Skalski
Ruth Skinner
Lauren Souter
Nicolette Spera
Elaine Spicer
Jacqui Steel
Amanda Taylor
Maggie Tomlin
Jo Tunnard
Laura Vuoma
Chris Wise
Tricia Zipfel

Tenors
Jenny Hargreaves
Joseph Jackson
Joern Janssen
Rick Leigh
Gabriel Li
David Moreno
Mark Reihill
Hugh Richardson
Adam Skalski
Joshua Winfield
Philip Woods
Ben Woolford

Basses
Jonathan Adams
Tim Bushe
Edward Clayton
Phil Hainsworth
Jim Joseph
Tim MacFarlane
Keith Mason
Martin McEnery
Tom Nash
Archie Onslow
Peter O’Shea
Jonathan Sedgwick
Bob Smith
Matthew Evan Smith

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[www.justinbutcher.co.uk/devilspassion](http://www.justinbutcher.co.uk/devilspassion) #DevilsPassion  
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*Proudly supporting Vox Holloway at the  
Barbican launch of 'A Hum'.  
A big congratulations to the community  
choirs that have made it possible!*

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