

# PRESS RELEASE

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**SNAPE  
MALTINGS**

## Aldeburgh Festival 2018: 8 - 24 June

Highlights include:

- Aldeburgh Festival 2018 celebrates Britten, America and the centenary of Leonard Bernstein
- World Premiere of Emily Howard's new opera *To See The Invisible* on the opening weekend
- Artists in Residence violinist Patricia Kopatchinskaja, conductor John Wilson and flautist Claire Chase
- Sir Bryn Terfel makes his Aldeburgh Festival debut on the final weekend

The 71<sup>st</sup> Aldeburgh Festival takes place from **8 – 24 June 2018** featuring three **Artists in Residence** including violinist **Patricia Kopatchinskaja**, conductor **John Wilson** and flautist **Claire Chase** who have each curated parts of the Festival. 2018 is the 70<sup>th</sup> anniversary of the festival and the year of its launch (1948) is marked in a number of events.

### Britten and America

An overarching theme throughout the 2018 Festival celebrates Britten and America as well as the centenary of Leonard Bernstein. Britten and Bernstein were both composers, pianists, conductors, programme planners, educators, major media figures and towering creative leaders for their nations, and are linked but barely met each other. They sailed against prevailing winds, were celebrated and revered everywhere, and now at Snape Maltings they can be heard side by side with so many connections that resonate across the Festival. These links include Peter Grimes, W. H Auden, Revd Walter Hussey and their composing friend Aaron Copland.

### World Premiere of Emily Howard's *To See The Invisible*

**Emily Howard's** new opera *To See The Invisible* is based on a short story by renowned American sci-fi writer **Robert Silverberg** with words by **Selma Dimitrijevic** and directed by **Dan Ayling**. The artistic trio developed the opera on a research and development residency at Snape Maltings. An Aldeburgh Festival commission and world premiere, **Richard Baker** conducts a cast including baritone **Nick Morris** (The Invisible), soprano **Anna Dennis** (The Other Invisible), mezzo sopranos **Anne Mason** (Mother/Judge) and **Caryl Hughes** (Sister), baritone **Peter Savidge** (Father/Brothel Owner) and tenors **Dan Norman** and **Nathan Vale** (Guards). Condemned for a "crime of coldness" by an authoritarian regime, *The Invisible* is cast adrift from society. All human interaction is outlawed. This life of isolation leads to strange, vicarious thrills and painful inner torment. Yet, as the lonely exile draws to a close, it is not coldness but perilous empathy with a fellow "Invisible" that risks the cycle of exclusion beginning all over again. Howard's music embraces extremes - the eerie beauty of *The Invisible's* secluded psychological spaces set against the perpetual motion of the World of Warmth. Emily Howard recently won her second British Composer Award in the Orchestral category for *Torus* (Concerto for Orchestra).

### Artists in Residence: Patricia Kopatchinskaja

Violinist **Patricia Kopatchinskaja** is one of today's major creative forces and has programmed the final days at Snape in collaboration with the **Ojai Music Festival** where she is Music Director. This is the first year of a developing relationship with the Ojai Festival. Kopatchinskaja presents two concerts with the **Mahler Chamber Orchestra**. The first on **20 June** probes the fault lines between fable and reality, memory and modernity, virtuosity and expression: from Stravinsky's dark wartime fairy tale *The Soldier's Tale* and Bartók's premonition of conflict in his *Divertimento for Strings* to Ligeti's shimmering, bittersweet reinvention of the great Hungarian violin tradition in his *Violin Concerto*. Kopatchinskaja is always looking for new directions. Her staged concert **Bye Bye Beethoven** on **22 June** articulates the sense of oppression of a classical musician who in conventional programming is limited to a mostly retrospective view of musical culture. It features orchestral performances and collaborations with video and sound designers and

showcases Kopatchinskaja's imaginative curatorial flair. American composer and pianist **Michael Hersch** is a regular collaborator with Kopatchinskaja and she has programmed a concert of his works including UK premieres of three of the composer's pieces on **21 June**. Kopatchinskaja's final concert on **23 June** explores her native Moldovan roots with her musician parents - violinist **Emilia Kopatchinskaja** and cimbalom player **Viktor Kopatchinski**.

#### **Artist in Residence: John Wilson**

Britten and America highlights include two concerts on the opening weekend featuring the **BBC Scottish Symphony Orchestra** and its Principal Guest Conductor **John Wilson**, who has curated these programmes and makes his Aldeburgh Festival debut. Both concerts explore Britten's wartime experience of America, the relationships that took him there and echoes of home. The opening concert on **8 June** features the Aldeburgh Festival commission and world premiere of a new song cycle arrangement, an orchestration by **Colin Matthews** of Britten's *Seven Sonnets of Michelangelo* with tenor **Robert Murray**. It marries some of the most sensuous music Britten ever wrote with the full palette of orchestral colours. The programme on **9 June** features the *Four Sea Interludes* from *Peter Grimes* which unites Britten and Bernstein, who led the opera's American premiere as a young man and featured in his last concert. The programme also includes Bernstein's *Halil* with flautist **Claire Chase** as soloist, Britten's *Diversions for Piano Left Hand and Orchestra* and Copland's *Billy the Kid*. On the opening weekend **Wilson** will also conduct his **John Wilson Orchestra** in a programme of popular and less well-known Broadway hits by Bernstein including excerpts from *West Side Story*, *Wonderful Town*, *On the Town*, *Candide*, *Peter Pan*, *Trouble in Tahiti* and *1600 Pennsylvania Avenue*.

#### **Artist in Residence: Claire Chase**

American flautist **Claire Chase** is a soloist, collaborative artist, curator and advocate for new and experimental music. She was named a MacArthur Fellow in 2012 and in 2017 was awarded the Avery Fisher Prize. *Density 2036* is a 22-year project begun by Chase in 2014 to commission an entirely new body of repertory for solo flute each year until the 100<sup>th</sup> anniversary of Edgard Varèse's groundbreaking 1936 flute solo *Density 21.5*. For the 2018 Festival, Chase has programmed a Varèse inspired recital of music commissioned and written for her which takes place on **14 June** and includes *Density 21.5* as well as *Poeme electronique* also by Varèse and the UK premiere of Marcos Balter's *Suite from Pan*.

#### **Sir Bryn Terfel makes his debut at the Aldeburgh Festival**

Baritone Sir Bryn Terfel makes his Aldeburgh Festival debut on the closing day (24 June) with a recital with pianist Malcolm Martineau in Snape Maltings Concert Hall. The programme will include music by Schubert, Copland and Britten.

[www.snapemaltings.co.uk](http://www.snapemaltings.co.uk)

Full programme to be announced on Tuesday 9 January

Priority booking will open from 10 January

General booking will open on 14 February

#### **For further press information please contact:**

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#### **Notes to Editors**

**Snape Maltings** is a unique place of energy and inspiration and one of the world's leading centres of music, hosting outstanding concerts and festivals throughout the year, from the flagship Aldeburgh Festival – one of the world's most significant classical events – to the broad range of music including folk, world music and jazz of the Snape Proms. Set in an Area of Outstanding Natural Beauty on the Suffolk coast, it is the

realisation of Suffolk-born composer Benjamin Britten's vision of a creative campus where musicians of all ages, backgrounds and career stages are given the time, space and support to develop their work and create new work surrounded by the natural environment. Snape Maltings is a remarkable collection of Victorian industrial buildings, redeveloped to house world-class concerts and events, distinctive independent shops, cafes, galleries and walks. It has abundant wildlife and is set against a breath-taking expanse of reeds, water and sky. The proposed site developments will expand this vision by providing more accommodation and additional music studios to allow for a growth in residencies as well as the significant advancement of Snape Maltings as a central hub for the UK's work in music and wellbeing.

The broad field of arts, wellbeing and health is rapidly expanding. Since April 2016, the Snape Maltings executive team and Council have been considering how Snape Maltings can best contribute to this important work. In January 2017 a feasibility study was commissioned to investigate options for expanding Snape Maltings' music, health and wellbeing work in the context of the planned redevelopment of the Snape Maltings site. The report delivered to Snape Maltings Council in July 2017 recommends that music, health and wellbeing be placed at the heart of the re-visioned organisation as it strengthens its position as the leading international creative campus.

The new Snape Maltings creative campus model will continue to support musicians as creators, collaborators and performers, but this will be alongside a new series of partnerships, developing a wide-ranging enquiry into the impact and value of music in a variety of social and health specific contexts, bringing together musicians, communities and academic researchers to explore, benefit from and celebrate the positive social impacts of music, establishing best practice in local and regional activity and testing it and rolling it out to achieve national and international impact.