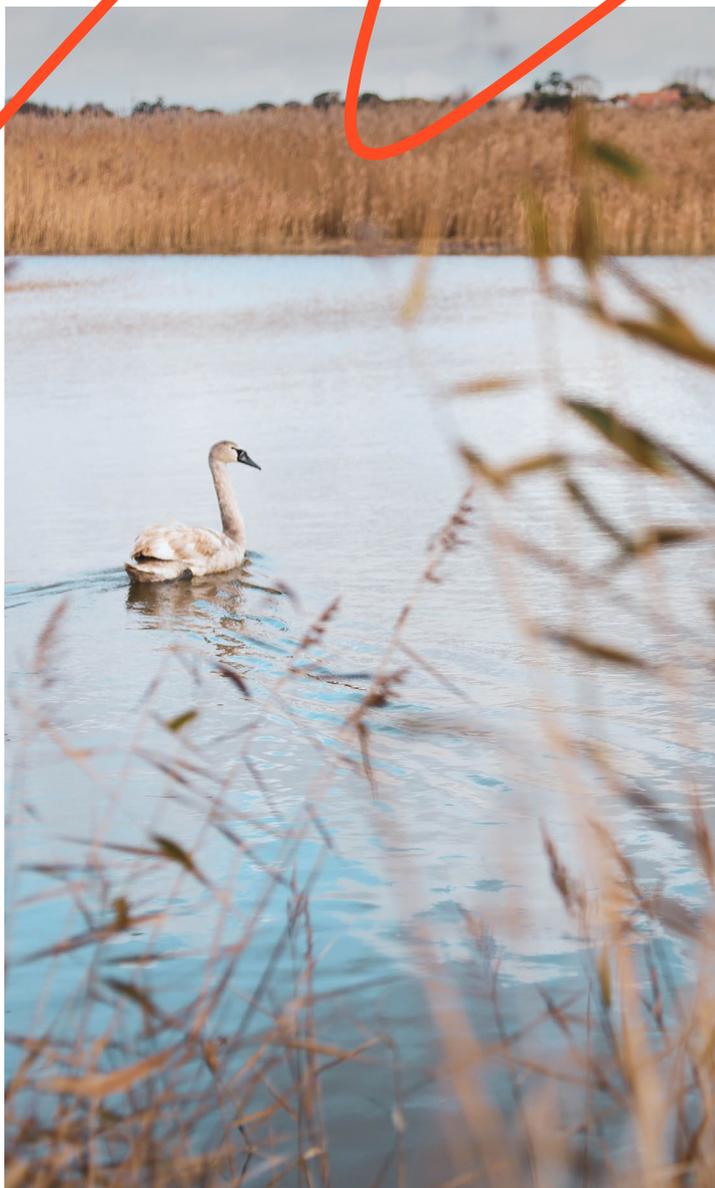




# Annual Review

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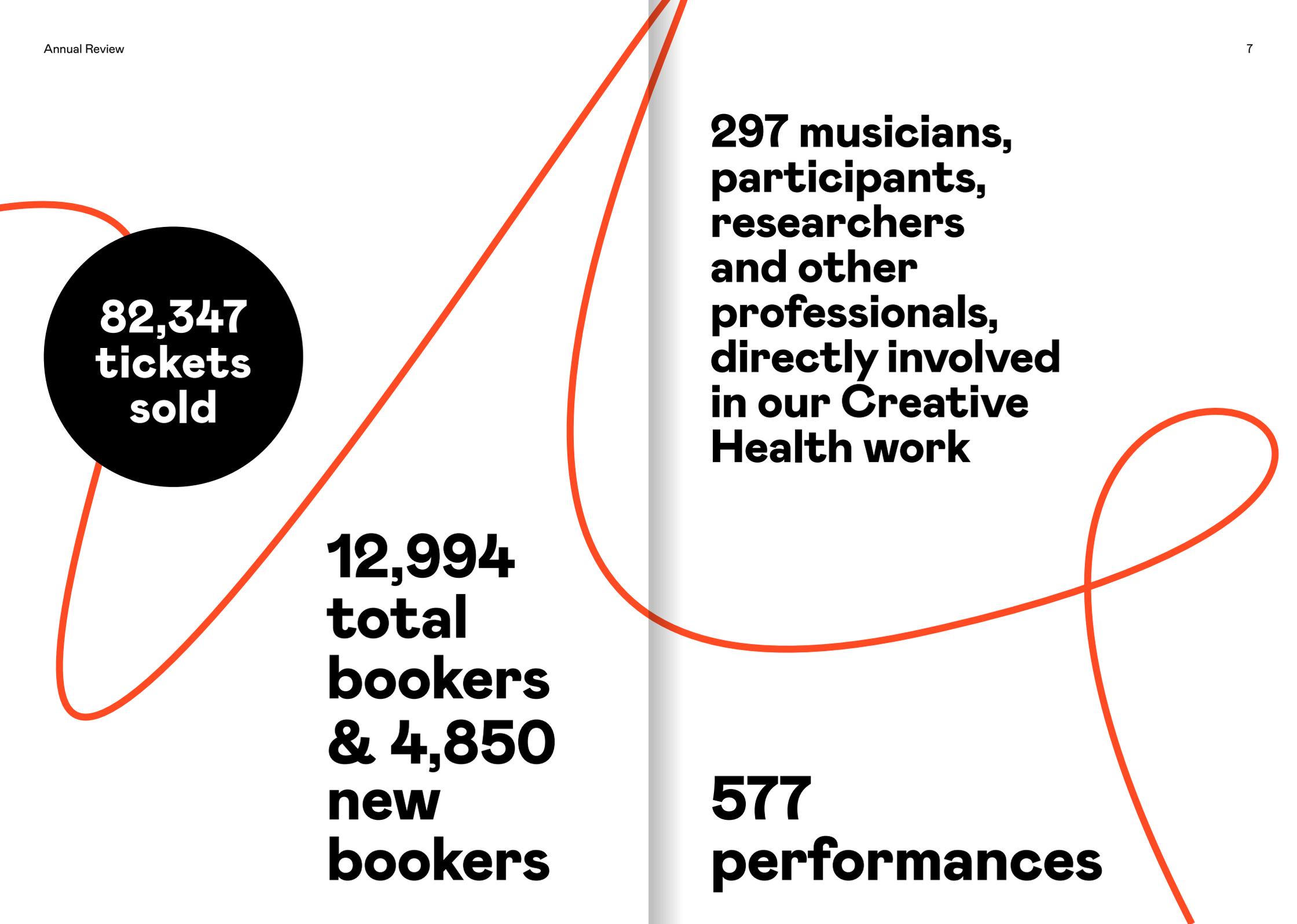
## Introduction

Reflecting on the work of Britten Pears Arts there is much to celebrate, particularly in light of the challenges the world is facing now. It is clear that the arts are essential to peoples' wellbeing and have an ever more important role to play in our community, nationally and internationally.

At the end of March 2020, Snape Maltings and the Britten-Pears Foundation merged to become one organisation, Britten Pears Arts. This was a momentous occasion and brought together the two enduring legacies that Benjamin Britten and Peter Pears left for the world in Suffolk.

We are hugely grateful to Arts Council England for its regular financial support and more recently its incredibly generous additional funding. It is essential and so many of our activities would be impossible without it. On behalf of the Board of Trustees, we would like to extend our thanks to you, our Friends, Individuals, Trusts and Foundations, Corporate supporters and audiences, for all that you do to help us. Your support is vital and Britten Pears Arts would not be able to look to the future with such determination and confidence without it.

**Sir Simon Robey, Sir Vernon Ellis, Co-Chairs,**  
Britten Pears Arts



**82,347  
tickets  
sold**

**12,994  
total  
bookers  
& 4,850  
new  
bookers**

**297 musicians,  
participants,  
researchers  
and other  
professionals,  
directly involved  
in our Creative  
Health work**

**577  
performances**

**The  
Community  
team worked  
with 2656  
young people**

**74 artists worked  
across 71 days,  
and delivered  
11 recruitment  
workshops and  
ongoing mentoring  
opportunities to  
Aldeburgh Young  
Musicians**

**We delivered  
28 Residencies,  
working with  
190 creative  
practitioners**

**148  
Britten Pears  
Young Artists  
engaged in our  
programme**

## **Leaving a Legacy**

If our work has enriched your life, please consider remembering Britten Pears Arts in your Will. It is a wonderful and enduring way of perpetuating your relationship with us while ensuring that future generations can continue to share in the joy that music and our inspirational sites bring. We are truly grateful for every act of generosity, each of which helps to make sure that future generations can continue to enjoy the remarkable legacies of Britten and Pears.

To speak to someone confidentially about leaving a gift in your Will, or to arrange a visit to see how such donations support our work, please get in touch on [legacy@brittenpearsarts.org](mailto:legacy@brittenpearsarts.org) 01728 687148.



# Performances

The 72nd Aldeburgh Festival featured three extraordinary artists-in-residence: Thomas Larcher, Mark Padmore and Barbara Hannigan. Larcher's opera, *The Hunting Gun*, opened the Festival with its UK premiere to much acclaim. Mark Padmore took part in eight inspiring concerts and led a Poetry and Music series focussing on the poets and texts set by Britten. Barbara Hannigan sang a suite of songs from Gershwin's *Girl Crazy*, a poignant cycle of Satie songs in recital with Reinbert de Leeuw as well as conducting the Ludwig Orchestra in Stravinsky's *The Rake's Progress*, featuring young singers from her Momentum programme.

Ryan Wigglesworth conducted debut performances by the Knussen Chamber Orchestra in tribute to the late Oliver Knussen. There were premieres of new works by Charlotte Bray and Freya Waley-Cohen, and three return performances from Lionel Meunier's Vox Luminis choir. Tenebrae gave an atmospheric concert at Blythburgh Church. BBC Symphony Orchestra was conducted by Karina Cannellakis, making her Snape debut, and the Festival closed with The City of Birmingham Symphony Orchestra playing Tippett, Beethoven and Larcher with pianist Stephen Hough and cellist Alisa Weilerstein.

The 2019 Snape Proms offered an impressive variety of music from jazz funk saxophonist Pee Wee Ellis, to trumpeter Alison Balsom. Blazin' Fiddles played toe tapping folk and there were outstanding recitals by young stars, Sheku & Isata Kanneh-Mason and Jess Gillam. Performers also included leading UK country music duo, The Shires, and keyboardist and raconteur Rick Wakeman. We were also delighted to welcome the legendary Don McLean for the first time.

The Britten weekend in October celebrated the composer's significant relationships with Russian artists, particularly Rostropovich and Shostakovich. Soprano Julia Sitkovetsky, pianist Roger Vignoles and cellist Alban Gerhardt gave compelling performances of Britten's *The Poet's Echo*, Shostakovich's *Hebrew Songs* and Britten's Cello Suites and sonatas. Alban Gerhardt gave an emotive performance of Britten's *Cello Symphony* with BBC National Orchestra of Wales under conductor Jac van Steen.

In November, after 25 years Richard Alston Dance Company made an exhilarating final appearance on the concert hall stage with a programme including the world premiere of Alston's piece *Shine On*, memorably danced to a live performance of Britten's song cycle *On This Island*.



pp.10 Sarah Aristidou as Shoko in *The Hunting Gun* by Thomas Larcher at Aldeburgh Festival 2019 by Stephen Cummiskey ©

*The Rake's Progress*, conducted by Barbara Hannigan and performed by the Ludwig Orchestra and Equilibrium Young Artists at Aldeburgh Festival 2019

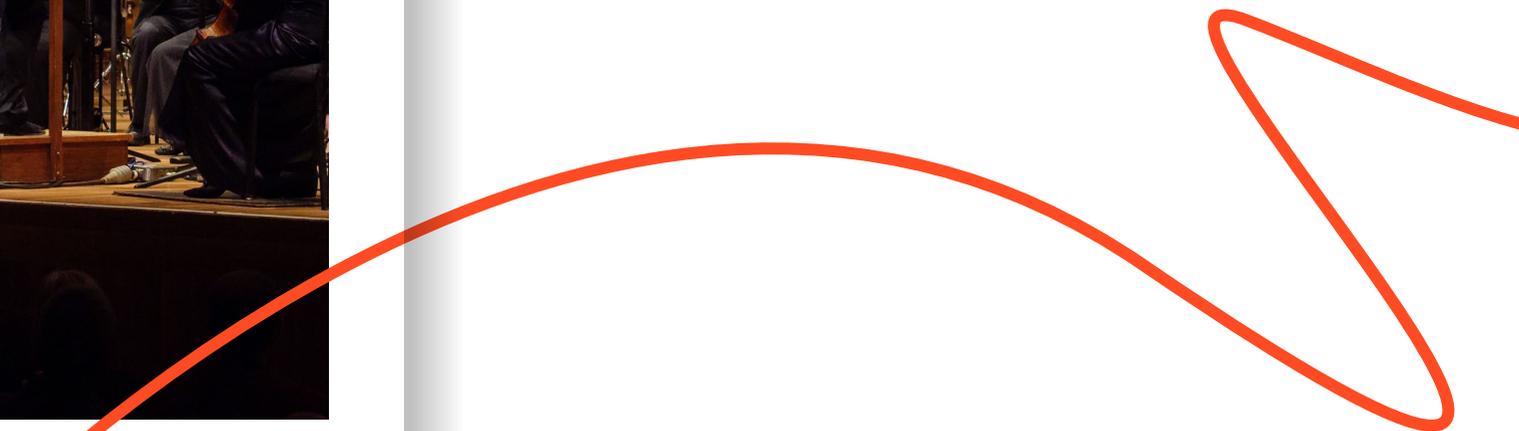
Sheku Kanneh-Mason at Snape Proms 2019





Alban Gerhardt and the BBC National Orchestra of Wales conducted by Jac van Steen perform at Britten Weekend.

The Shires at Snape Proms





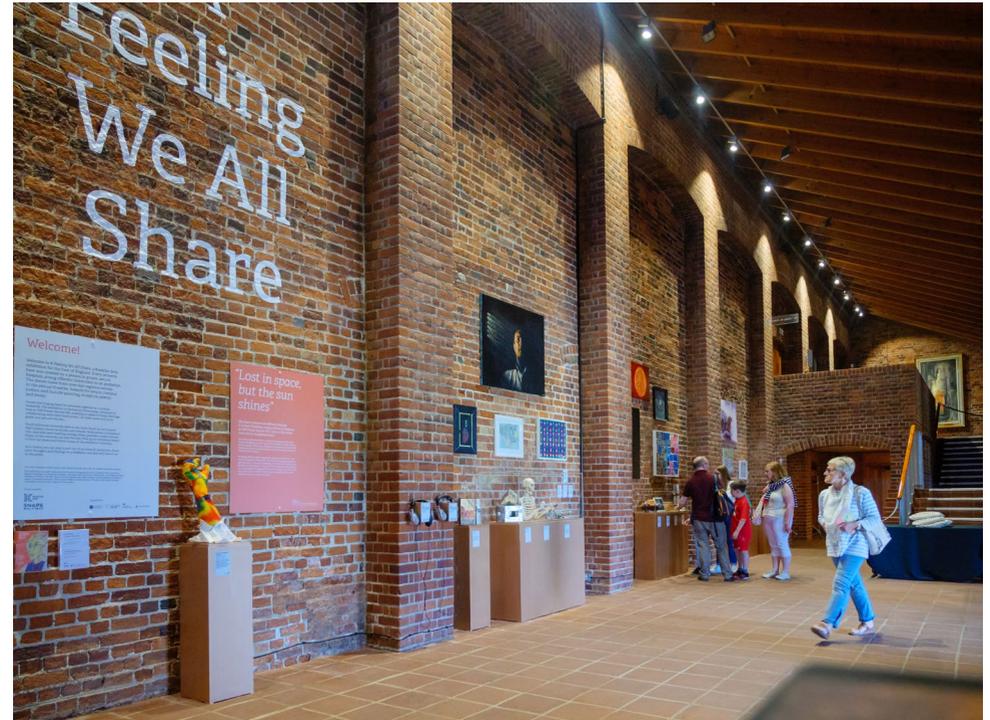
# Community Work

Our Community team continued to improve the wellbeing of people across Suffolk and beyond, strengthening connections between individuals in a variety of settings.

Group A, an un-auditioned vocal group of 8-18s in Lowestoft and Ipswich, came together to perform a newly commissioned 'beach opera' for the finale of the Lowestoft First Light Festival. August saw a celebration of our 20 years of work in Criminal Justice settings, as we partnered Koestler Arts on *A Feeling We All Share*. The exhibition was curated around three songs written and recorded by men at HMP Warren Hill.

The Friday Afternoons website was relaunched on Britten's birthday (22 November), including three new songs, and Project Ambassadors were introduced to guide the development of new resources and deliver national training opportunities. There was also a Friday Afternoons Big Sing in collaboration with Hull Music Hub. In addition to this, our projects supporting music in schools continued and included Celebration, a six-day festival of performances by young people from Suffolk schools and community groups.

Monthly Participate sessions provided Carers and Cared-for with afternoons of musical connection including Tea Dances bringing together local care homes, community groups and dancers.



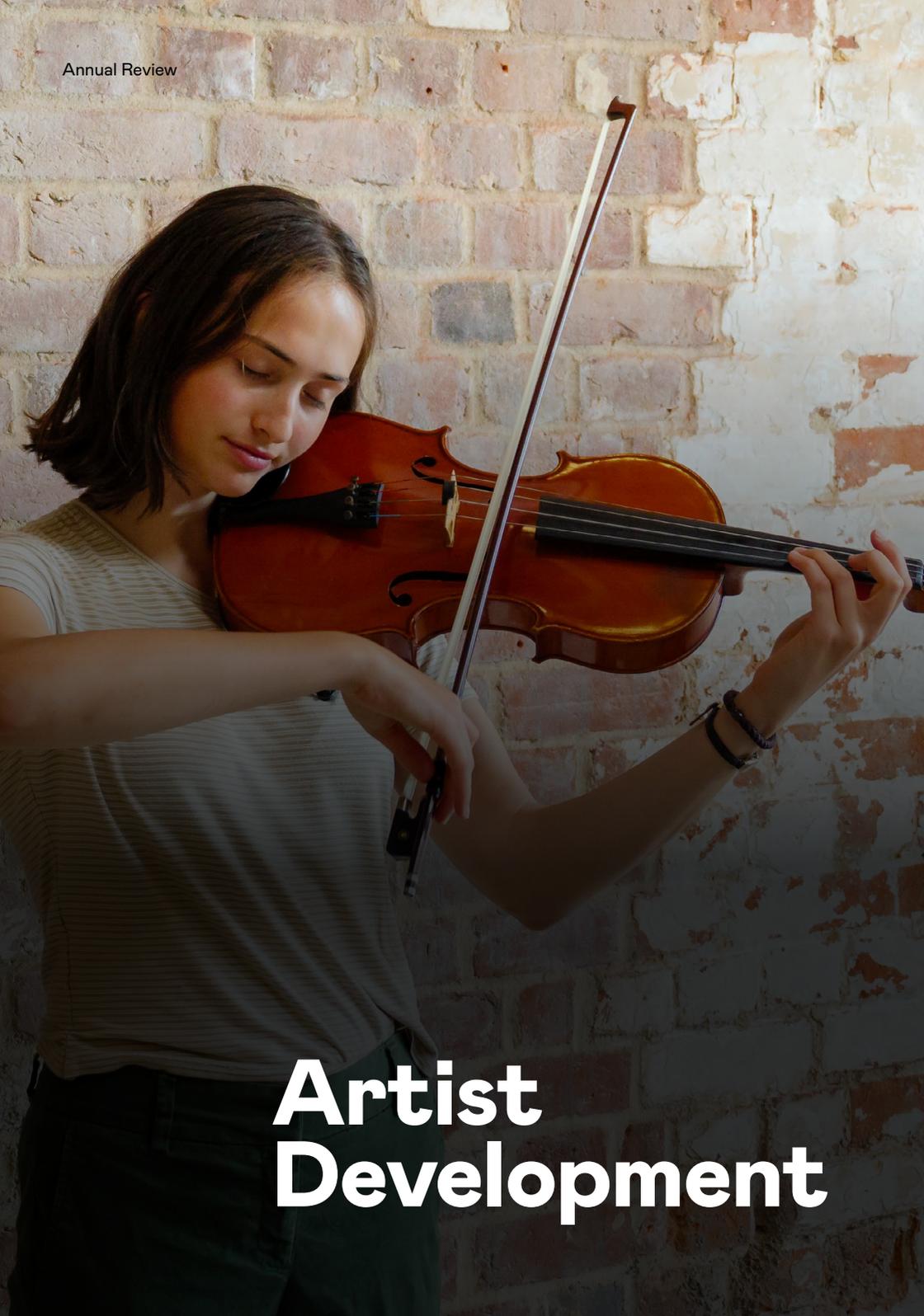
Participate

Friday Afternoon's  
Big Sing in Hull

Group A at the First Light  
Festival on Lowestoft beach

Koestler Arts: A Feeling We  
All Share Exhibition, marking  
20 years' work with HMP  
Warren Hill

Celebration in the Concert  
Hall, Snape Maltings



# Artist Development

## **Britten Pears Young Artist Programme**

The Britten-Pears Young Artist Programme provided artist development opportunities for excellent, international emerging professional artists, delivered by some of the world's most exciting & well-known coaches, tutors and musicians. Courses focussed on the three pillars of the programme - vocal & piano, composition, and instrumental music. They were led, amongst others, by Antonio Pappano, Mark Padmore, Colin Matthews, Mark Anthony Turnage, Jessica Cottis, Jorja Fleezanis, Julie Landsman and Phillippe Herreweghe.

Participants worked in public and private coaching with their tutors, and were given performance opportunities across the year.

## **Aldeburgh Young Musicians**

After a year of celebrating the programme's 10th anniversary, AYM started its next decade by offering a diverse range of musical experiences. The young musicians collaborated with over 70 professionals to explore musical worlds such as Indian Music, Contemporary Music, Chamber Music and Musical Theatre.

Aldeburgh Young Musicians continues to support young musicians, unlocking their potential through a range of courses, masterclasses, and mentoring opportunities. Traditionally a residential programme, at the end of the financial year 19-20 AYM has responded to the Covid-19 pandemic by offering an immersive and interactive online experience; a vibrant range of creative activities led by inspiring professionals.



Aldeburgh Young Musicians -  
Afro-Beat Grooves with  
Afrik Bawantu  
AYM Participant



Antonio Pappano teaches  
contralto Lauren Decker  
and Katelan Terrell in  
a masterclass on the  
Britten Pears Young  
Artist Programme at  
the Aldeburgh Festival



## Residencies

The Residencies programme targeted new organisations and corners of the musical spectrum to reach new artists, and build a diverse programme working with artists from a wide variety of musical genres and collaborations, with 182 applications to choose from over the course of the year.

We continued to offer Open Sessions for artists to share work-in-progress with inquisitive audiences and industry colleagues, generating interest in their ideas and projects. This was magnified in our second Festival of New in September 2019, celebrating new work created by ten Residency artists, including Israeli artist Yael Rasooly's *Silence Makes Perfect* and the return of folk favourites Sam Lee and Firefly Burning for a Saturday night double-bill, as well as a raw and emotional contribution from Hip Hop artist Reload.

We welcomed a number of national and international colleagues from other organisations to share in the new work and lend their insight and feedback. Bastard Assignments finished their two-year Residency with a performance at the Aldeburgh Festival, whilst

Perhaps Contraption took their show *Nearly Human* to the Edinburgh Fringe to great acclaim. This year also explored collaborations with BT Adastral Park, offering artists Residency time in their Acoustic Laboratory; and with the British Council to support a composer from Russia with time and space to develop their work in a new part of the world.



Melanie Wilson on a Sapele Residency at BT's Acoustic Lab 2019

Reload at Festival of New 2019

Sharma Rahman at Festival of New 2019



# Creative Health

Our feasibility study – written in 2017 – laid out a 10-year vision, strategy and activity plan. This is now being received on a national basis with respect, excitement and energy. Our forward-thinking vision landed at the right time in order to play a significant role in the surge of activity and thinking around arts and health over the last few years.

Our activity has included convening and curating national and international conversations bringing together musicians, academics, clinicians and communities in order to develop significant dialogue and partnerships. These interactions are successfully laying the foundations for programmes of activity that can start to be delivered through our programme framework: Professional Development, Community and Shared Thinking.

Snape Maltings has proven to be an attractive setting for these events. The exceptional heritage, sense of place and reputation for excellence and innovation have acted as a magnet for some of the best thinkers, challengers and experts in the world. This has meant we have collected a valuable group of critical friends to help us on our journey.

People are welcomed and supported in a way that allows risk and new thinking, between and across sectors. Through testing our model and framework and our convening power we provide a neutral, safe space for conversation. We are an ‘incubator’ to develop partnerships, activity and knowledge. There is a magic to Snape which is now being experienced on a national scale beyond our performance and artist development programmes.

HerStory: The Catchpole Chronicles, A performance project that celebrates and showcases the creative talents of people living with Parkinson's.



# Britten Pears Archive

The extensive Archive documents Britten and Pears' lives as well as their professional musical activities. It explains who they were as people, their relationship with each other, their friends and family ties, their interests and passions. The depth and extent of the holdings mean that it is not only musical academics who engage with the archive. It enables all visitors to learn from the past and understand the world now, and it encourages an element of time travel, reflection on identity and what has helped make us.

There were around 2,000 in person visitors to the archive during the period, of which there were 151 research visits and 619 school children visitors. The vast majority of people who enjoyed the archive were members of the general public who attended small exhibits and short presentations by the archivists. There were 410 digital enquires. The archivist worked to make the collections even more accessible with over 50,000 new records made available online during the year.

A number of important new acquisitions were made, including the papers of Rita Thompson, Britten's long-standing nurse, and the collection of Lennox Berkeley, the composer and Britten's friend. The Trustees acknowledge the generous support of the V&A Purchase Fund, Friends of the National Library, the Pilgrim Trust and the John R Murray Charitable Trust towards this acquisition. Another significant acquisition during the year was a gift of six John Piper stained glass windows of Venice, kindly donated from the Scarfe Charitable Trust.



# Art & Exhibitions

## Aldeburgh Festival Exhibitions

At the 2019 Aldeburgh Festival we hosted three exhibitions at Snape Maltings, in addition to those at The Red House.

In painter Stuart Pearson Wright's large-scale exhibition *Halfboy*, which took four years to create, visitors were invited to immerse themselves in Pearson Wright's childhood and adolescence, his not-quite-right realism bringing an uncanny nostalgia to the minutiae of life growing up in a 1980s council estate.

Meanwhile the celebrated war artist, John Keane, marked the 25th anniversary of the horrific 1994 Rwandan genocide with his exhibition of paintings entitled *If you knew me. If you knew yourself. You would not kill me. and At the Front*. Following a visit to the country in 2015, Keane's beautiful paintings of richly coloured Rwandan clothing, fabrics and banners drew visitors to look closely, before leaving them with the powerful realisation of the absence of the items' owners. The exhibition took place in three spaces around Snape Maltings and at the Peter Pears Gallery in Aldeburgh.

Finally, inspired by the work of writer W.G. Sebald, who was inspired by landscapes and places, the Arca Project invited 17 writers and 17 artists – including Bruce McLean, Abigail Lane, Simon Patterson, Tony Grisoni, Craig Burnett, Oona Grimes, Ana Milenkovic and Jaeho Kang – to respond to a single image of a house. The results were an intriguing mix of fact and fiction, documentary and reality.

## Other exhibitions

In the summer, we welcomed a new artwork to our permanent sculpture collection – the mysterious and fun *To Give Light (Northern Aspirational Charms)* by Ryan Gander. Located on the Hepworth Lawn at Snape Maltings, it has proved a hit with both adults and children. In August we exhibited mesmerising large-scale photographs and drawings of East coast seascapes by Harry Cory Wright and watercolours by Suffolk-based artist Michael Coulter.

In the autumn, Maggi Hambling's magisterial collection of paintings, *War Requiem*, inspired by Britten's 1962 piece and the horrors of war, returned to the Dovecote Studio.

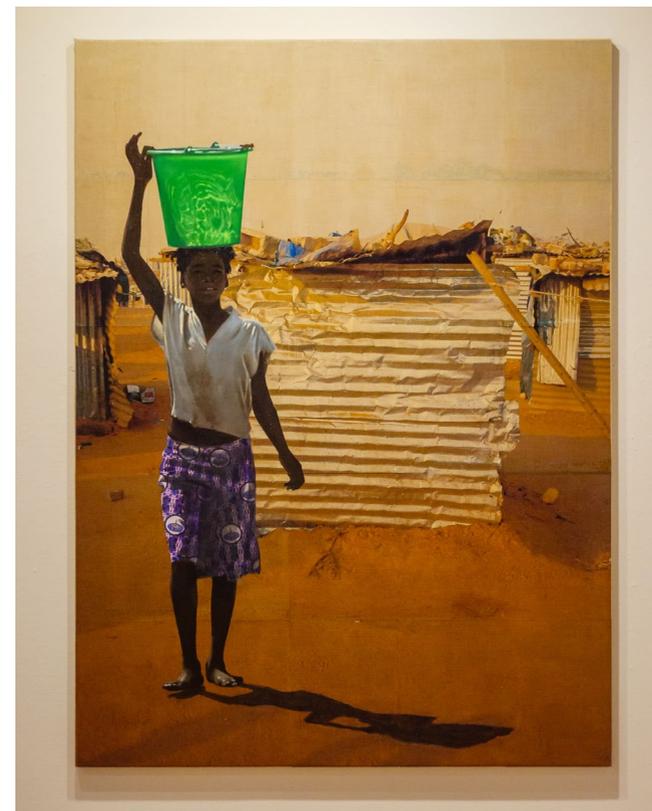


Ryan Gander: *To Give Light*  
(*Northern Aspirational Charms*) located on the  
Hepworth Lawn



Stuart Pearson Wright: *Halfboy*, in the Derelict  
Gallery

John Keane: *At The Front*,  
in the Garage and Peter  
Pears Galleries, Aldeburgh





# The Red House

Activities and engagement at the Red House were extensive during this period and this was recognised publically and by museum colleagues, as the Red House was awarded the Suffolk Large Museum of the Year Award for 2019.

The central exhibition was *Tippett and Britten; Portrait of a Wartime Friendship*. It explored Britten's friendship with the composer Michael Tippett and was curated by Oliver Soden, publisher of Tippett's autobiography. Alongside this there were two further exhibitions. One presented all of the works that Pears collected by Indian artist Francis Souza, including a portrait of Pears himself. The *Facing the Music* exhibition curated by Dr Mandy Bentley included many of the portraits that Britten and Pears had in their collection, both of themselves and others.

Over 17,000 people engaged with the Red House in person during the period. Of these over 8,000 were young people and children who took part in one of the learning activities either on site or in their school. 2,875 people attended across the 92 events that were delivered during the year. Activities were aimed at all ages including higher education students, adult learner groups, and members of the general public.

Events ranged from intimate concerts in Britten's library, Discovery Sessions, Scratch choir, tours, and one outdoor theatrical performance. A particular highlight was the collaboration with the Royal College of Music Museum. They brought artworks from their collection to display alongside the works of Milein Cosman in the Britten Pears Collection, supplemented with a wide range of activities for all audiences. These included art sessions where visitors were able to sketch RCM students as they performed, music from the students in the Red House, and a joint Mini-Music session for 0-5 year olds; activities culminated in a Sunday morning concert and lecture on musical portraiture.



Pantaloons Theatre Company's performance of *Sense and Sensibility* on the croquet lawn at The Red House.

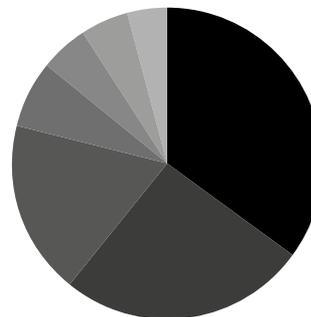
Royal College of Music Museum's Roadshow at The Red House.

# Financial Summary

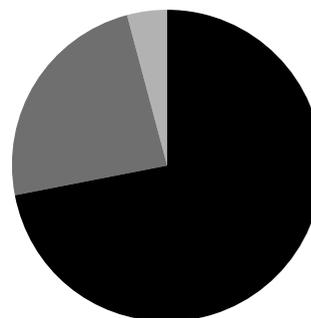
Year ending 31.03.20

Britten Pears Arts relies on charitable donations to support the majority of our work. We are also an Arts Council National Portfolio organisation, representing around 25% of our income in 19/20. We generated approximately 20% from ticket sales, and 5% from commercial activities during this period. 96% of the income we received was used in the delivery of, and essential operational support for, our charitable activities.

We are indebted to many generous individuals, trusts and foundations, and businesses for their important support. We gratefully acknowledge the particularly significant legacies received in 19/20 from Gillie Cave, John Hamilton Rees and George Aubrey Turner, and are hugely appreciative of everyone who remembers Britten Pears Arts in their will, changing the future for our organisation and the communities we support.



<b>Total Income</b>	<b>£5.5m</b>	
Philanthropy	£1.9m	35%
Arts Council England	£1.4m	26%
Ticket Sales	£1.0m	18%
Trading Income	£0.4m	7%
Other Earned Income	£0.3m	5%
Other Public Funding	£0.3m	5%
Endowment Funding	£0.2m	4%



<b>Total Expenditure</b>	<b>£5.4m</b>	
Artistic Activities	£3.9m	72%
Operational Support	£1.3m	24%
Fundraising	£0.2m	4%

# Your support transforms lives

Together with key philanthropic partners who share our vision, whether they be individuals, corporate partners, or charitable trusts, we transform lives through music. Less than 20% of our costs are covered by ticket sales, so the majority of the activity happening across our broad artistic programme - both on-site and within schools, prisons, care homes and more - can only take place thanks to your support.

Our Friends and Membership programmes continue to be a popular way for people to become more closely involved with our work. To learn more about how you can make a lasting impact on the lives of the people we work with, through membership or other philanthropic gifts, please contact our Development Team at [joinus@brittenpearsarts.org](mailto:joinus@brittenpearsarts.org). They will be delighted to speak with you.



Group A at the Aldeburgh Carnival

# Thank you

Generosity from individuals, trusts and businesses provided essential support this year, helping us to change thousands of lives through music and enabling us to continue delivering world-class music to the widest possible audience.

Sir Richard  
Arnold and Mary  
Elford

Rodney and Gail  
Baker-Bates

Mark & Angela  
Bridges

John and Lindi  
Carrington

Charles & Angela  
Chadwyck-Healey

The Daunt Family

Sir Vernon and  
Lady Ellis

Matthew  
Greenburgh &  
Helen Payne

Jeremy  
Greenwood &  
Alan Swerdlow

David Robbie &  
Fred Goetzen

Michael & Patty  
Hopkins

Diana Hiddleston

Professor Sir  
Barry Ife

Simon and  
Chris Ive

Jane Jewell

Ralph Kanza

William & Miranda  
Kendall

Tim & Lizzie-Boo  
Llewellyn

Peter & Veronica  
Lofthouse

Tony & Criona  
Mackintosh

The Pollard Family

Hamish Parker

Sir Simon & Lady  
Robey

Simon Roberts &  
Laura Wade-Gery

Selman & Suzanne  
Selvi

Charlotte and  
Dennis Stevenson

Robert & Patricia  
Swannell

Robert and  
Margaret Lane

Clive & Eileen  
Schlee

Chris Tooth,  
in memory of  
Waltheof Tooth

The Tregear  
Family

John & Ann-  
Margaret Walton

Paul & Sybella  
Zisman

Victoria and  
Stephen Swift

Water Donors

and five  
anonymous  
donors

Aldeburgh Fish  
& Chips

Aldeburgh Market

Aston Lark

Bedfords Estate  
Agents

Cambridge  
Assessment

EIRA: Enabling  
Innovation,  
Research to  
Application

Fennel

Fishers Gin

Five Castles Press

George Juniper

Gotelee Solicitors

James White  
Drinks

John Grose

Kier Construction

Kirker Holidays

O&C Butcher

Poetry in  
Aldeburgh

Suffolk Hideaways

Suffolk Secrets

The Hotel Folk

The Unruly Pig

Trinity College  
London

University of  
East Anglia

Waitrose  
Community  
Matters

Angus Allnatt  
Charitable Trust

Barbara  
Whatmore  
Charitable Trust

The Boltini Trust

Cedar Trust

Chapman  
Charitable Trust

The Chivers Trust

Clore Duffield  
Foundation

Doric Charitable  
Trust

East Suffolk  
Partnership

Esmée Fairbairn  
Foundation

The Foyle  
Foundation

Ganzoni  
Charitable Trust

Garfield Weston  
Foundation

The Haskel Family  
Foundation

Help Musicians UK

The Holst  
Foundation

John Ellerman  
Foundation

The Leverhulme  
Trust

Limbourne Trust

The Michael  
Guest Charitable  
Foundation

Music Sales  
Charitable Trust

Performing Arts  
Fund NL

The Nichol Young  
Foundation

Paul Hamlyn  
Foundation

PRS Foundation

Rainbow Dickinson  
Charitable Trust

The Radcliffe  
Trust

RVW Trust

The Sackler Trust

Scarfe Charitable  
Trust

Scops Arts Trust

Youth Music

**[brittenpearsarts.org](http://brittenpearsarts.org)**

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Snape Maltings

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Snape, Suffolk

IP17 1SP

+ 44 (0) 1728 451700

The Red House

Golf Lane

Aldeburgh, Suffolk

IP15 5PZ

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