

No Man Is an Island

Mimi Doulton, Jonathan Higgins

Wednesday 1st July, 7pm | Rich Mix

Linda Buckley
Set Thy House in Order

Krõõt-Kärt Kaev
tears apart

Mladen Ivanović
The Fragile Art of Living Together

Elaine Mitchiner
Abode /ə' bəʊd/

Mimi Doulton Soprano

Jonathan Higgins Sound

10 years, 1 week, and 1 day ago, the United Kingdom held a referendum on whether to remain a member of the European Union. This project brings together artists from different corners of our continent to reflect on the turbulent decade in Europe since, and to explore ideas around nationalism, migration, conflict, unity, and the question of a common European identity.

My heartfelt gratitude to everyone who has participated in this process with such openness, and for the wealth of surprising, and enriching conversation as this project has taken shape.

- Mimi Doulton

Linda Buckley: Set Thy House in Order

The text used here is taken from Devotions upon Emergent Occasions, a 1624 prose work by the English poet John Donne. I was struck by how prophetic this text is, about division, suffering, the need for togetherness, empathy and understanding – particularly relevant to today's world. There is also a nod to William Byrd's Ave Verum Corpus, connecting to a belief in the redemptive nature of suffering. Byrd was a contemporary of John Donne and this thread of connection reflects my love of early music. The electronic component conveys my interest in glitch, chaos, expanse, harmony and exploring sound in space.

Krõõt-Kärt Kaev: tears apart

When everything feels uncertain, we tend to reach for what we know; music that comforts us, grounds us, and still feels meaningful. That's what led me back to some of the most iconic pieces in the vocal canon: works that have lasted for centuries, yet feel surprisingly relevant today. Listening to them through the lens of what Europe is going through right now – and what it has been through before – gives them a fresh, almost urgent resonance. At the centre is the song Flow My Tears by John Dowland, which he based on his earlier instrumental piece Lachrimae. A piece about loss, isolation, and feeling cut off from the world. Counterpointing this, among many other references, is Gabriel Fauré's Après un rêve, which articulates the disquieting emergence from an extended, idyllic daydream into a reality both abrupt and dire – an awakening that mirrors Europe's confrontation with challenges long deferred yet unavoidable.

Mladen Ivanović: The Fragile Art of Living Together

In today's Europe, where the idea of "European identity" is increasingly negotiated between integration and fragmentation, the Balkans function both as margin and mirror. Here, nationalism has not disappeared but been rewritten; isolation coexists with constant cultural exchange; and Europe is not an abstract ideal but a lived uncertainty; something that is both promised and questioned. Seen from this perspective, Europe often appears less as a unified horizon and more as a fragile narrative still struggling to hold its own internal contradictions together. The Yugoslav space, by contrast, remains marked by the lived memory of a society that once attempted to formalize coexistence beyond ethnic and national lines, however imperfectly and violently that project ended. What persists today is not nostalgia, but the unresolved tension of that experience – an experience that continues to unsettle any simple idea of what "together" might mean.

A longer version of this documentary was first screened at Balkan Affairs: a collaboration between Eclat Festival in Stuttgart, and the Music Biennale in Zagreb. Balkan Affairs brought together seven composers from the seven former Yugoslav republics, asking them to return to their own geography, memory, and present reality after the violent dissolution of a shared state through the mediums of music and film.

Abode /ə'bəʊd/

Abode /ə'bəʊd/ uses non-linear narratives, lo-fi sounds, archival and verbatim text, and images to vocally explore and express what 'Europe' means - or what it means to be European (personally) in 2026: 10 years post-Brexit, with war on the continent, a political shift to the right, and increasing climate catastrophe. Abode not only serves to anchor us physically but also anchors our state of mind and acts as a refusal to be forcibly untethered.

Mimi Doulton

Mimi Doulton is a soprano of British-Pakistani heritage, who has been living in Stuttgart, Germany since 2020. A graduate of King's College London and the Guildhall School of Music and Drama, she was second prize-winner at the 2021 John Cage Interpretation Awards Halberstadt. She is committed to the creation of new work, and has been involved in premieres with Birmingham Opera Company (Giorgio Battistelli's *Wake*), the Royal Ballet and Opera Linbury Theatre (Oliver Leith's *Last Days*), the Bayerische Staatsoper (Brett Dean's *Of One Blood*), Staatsoper Hamburg (Ludger Vollmer's *Frühlings Erwachen*) and Opernhaus Zürich (Beat Furrer's *Das grosse Feuer*); and with ensembles including Birmingham Contemporary Music Group, London Sinfonietta, the oenm Salzburg, and the Los Angeles Philharmonic.

Linda Buckley

Linda Buckley is an Irish composer who creates electronic and acoustic music, with a particular interest in working across many disciplines. Her NMC record *From Ocean's Floor* was featured by Iggy Pop on BBC6 as "beautiful music – here is somebody really special". She has worked in many collaborative contexts including scoring film by Kathryn Ferguson (*Nothing Compares* co-composed with Irene Buckley, nominated for Best Score at the IFTA Awards), Mark Cousins (*A Sudden Glimpse to Deeper Things*) and Pat Collins (*That They May Face the Rising Sun* co-composed with Irene Buckley). Recent commissions include new work for the BBC Scottish Symphony Orchestra, Iarla O'Lionáird with National Symphony Orchestra, Crash Ensemble and piper Brighde Chaimbeul.

Elaine Mitchener

Elaine Mitchener is a British Afro-Caribbean vocalist, movement artist and composer working between contemporary/experimental new music, free improvisation and visual art. She is an Associate Artist with the Wigmore Hall, ENSEMBLE KLANG and NEEDCompany. In February 2022, Mitchener was

awarded an MBE for Services to Music. She has guest curated for Deep Time Festival and Courtisane Festival, and is currently curating the London edition of Always, Already There, an Afrodiasporic Incubator project of contemporary music at the Barbican – the first of its kind in the UK. Artists she has collaborated with include George E Lewis, Corie Rose Soumah, Jennifer Walshe, Yvette Janine Jackson; ensembles Apartment House, Ekmeles Vocal Ensemble, Klangforum Wien, London Sinfonietta; choreographer Dam van Huynh and experimental musicians such as Moor Mother, Pat Thomas and David Toop.

Krõõt-Kärt Kaev

Krõõt-Kärt Kaev studied composition at Tallinn Music High School, Georg Otsa Music School, and with Galina Grigorjeva at the Estonian Academy of Music. She graduated from the HMTM Hannover, Germany (Prof. Ming Tsao, Gordon Williamson, Daniel Moreira, Joachim Heintz) with a B.Mus. in instrumental and electroacoustic composition. Currently, she is pursuing a master's degree at the University of Music and Performing Arts Graz, Austria, under the guidance of Prof. Franck Bedrossian. Krõõt-Kärt Kaev has worked with ensembles such as Ensemble Musikfabrik, EXAUDI, Ictus, Multilatérale, Tampere Cappella, and Neue Vocalsolisten Stuttgart. Her piece "Glimpses" received special recognition at the LHV New Music Award 2022 in Estonia, and was selected to represent Estonia at the Ung Nordisk Musik Festival in 2023.

Mladen Ivanović

Mladen Ivanović is a Montenegrin documentary filmmaker whose work explores the post-Yugoslav space through themes of political memory, war, transition, and fragile forms of coexistence. He graduated from the Faculty of Dramatic Arts in Cetinje and completed his MA in Documentary Film Directing at the Academy of Dramatic Art in Zagreb. His debut film "In Between" (2015) won the Best Debut Film award at the Balkan New Film Festival in Stockholm. His feature documentary "Rear Admiral", currently in post-production, examines the life of Krsto Đurović and the moral dilemmas of the Yugoslav war context, while "Monument of the Revolution" (2026)

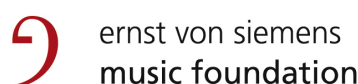
follows the fate of Vojin Bakić's monumental heritage through processes of decay and the transformation of collective memory. Ivanović is the founder of Kino Klub Podgorica.

No Man Is an Island is co-commissioned by Spitalfields Music Festival, Sound Festival, New Music Dublin and Mimi Doulton.

Please scan the QR code here to access the full texts of each of the works



This concert is supported by the Ernst von Siemens Music Foundation, the Vaughan Williams Foundation, The Marchus Trust, Kulka, Arts Council Ireland, the Hinrichsen Foundation, the Finzi Trust, and PRS Foundation's Beyond Borders, a co-commissioning and touring programme run in partnership with Creative Scotland, Arts Council of Wales, Arts Council of Northern Ireland and Arts Council of Ireland / An Chomhairle Ealaíon.



CELEBRATING 50 YEARS OF SPITALFIELDS MUSIC

We need your help!

This year marks Spitalfields Music's 50th Birthday. For half a century, we've been bringing artists, audiences and communities together for world-class music in East London. But we would never have made it this far without the generosity of our donors.

In this special anniversary year, we're asking people to consider becoming part of our story by setting up a monthly donation as a **Supporter** (£1-£19 a month), **Friend** (£20-£99 a month) or **Champion** (£100+ a month).



By signing up for a regular monthly gift, you will be joining a committed community of supporters investing in the cultural landscape of East London. Regular donations give us financial certainty to help us plan for the future.

Donate now and help us:

- ◇ Ignite the joy of music in young people through our schools workshops and open access choirs
- ◇ Nurture talent by training the next generation of music leaders
- ◇ Champion new work and support emerging artists to compose and perform

If you can't commit to a regular donation at the moment, we would be so grateful if you would consider a one-off donation! Every pound supports the unique musical ecosystem we've built and ensures we can have an impact for many years to come.

Thank you - we can't do it without you!

spitalfieldsmusic.org.uk/support-us

