



TCHAIKOVSKY, GRIME & STRAUSS

Thursday 1 February 2024

The BBC Symphony Orchestra at the Barbican

Be transported to a world where music tells powerful stories,
and no emotion is off limits.

CONCERTS FEBRUARY – MARCH

THURSDAY 1 FEBRUARY 7.30pm

HELEN GRIME Near Midnight

RICHARD STRAUSS Oboe
Concerto in D major

PYOTR TCHAIKOVSKY Symphony
No. 6 in B minor, 'Pathétique'

Nicholas Carter *conductor*
Tom Blomfield *oboe*

FRIDAY 9 FEBRUARY 7.30pm

TÖRU TAKEMITSU Requiem for
Strings

TOSHIO HOSOKAWA Prayer
UK premiere

DMITRY SHOSTAKOVICH
Symphony No. 5 in D minor

Kahchun Wong *conductor*
Sayaka Shoji *violin*

FRIDAY 16 FEBRUARY 7.30pm

BERNARD RANDS Symphonic
Fantasy *BBC co-commission:*
UK premiere

SERGEY PROKOFIEV Piano
Concerto No. 3 in C major

IGOR STRAVINSKY Song of the
Nightingale

JOHN ADAMS Slonimsky's Earbox
Hannu Lintu *conductor*
Alexander Malofeev *piano*

SUNDAY 25 FEBRUARY

TOTAL IMMERSION:
MISSY MAZZOLI

A day of events celebrating the
work of pianist, visionary, musical
dramatist and Grammy-nominated
composer Missy Mazzoli.

FRIDAY 8 MARCH 7.30pm

EINOJUHANI RAUTAVAARA

A Requiem in Our Time

AULIS SALLINEN Mauermusik

JOHANNES BRAHMS A German
Requiem

Sakari Oramo *conductor*

Anu Korsi *soprano*

Christian Senn *baritone*

BBC Symphony Chorus

FRIDAY 15 MARCH 7.30pm

ARVO PÄRT Cantus in memoriam
Benjamin Britten

BENJAMIN BRITTEN Sinfonia da
Requiem

EINOJUHANI RAUTAVAARA Into
the Heart of Light (Canto V)

SIR JAMES MACMILLAN Fiat lux
UK premiere

Sir James MacMillan *conductor*

Mary Bevan *soprano*

Roderick Williams *baritone*

BBC Symphony Chorus

WEDNESDAY 20 MARCH 7.30pm

MICHAEL TIPPETT

The Midsummer Marriage –
Ritual Dances

RAYMOND YIU Violin Concerto
BBC commission: world premiere

LUDWIG VAN BEETHOVEN
Symphony No. 7 in A major

Sir Andrew Davis *conductor*
Esther Yoo *violin*

WEDNESDAY 27 MARCH 7.30pm

**THE DEATH OF STALIN –
IN CONCERT**

Screening of Armando Iannucci's
2017 film satire with live
accompaniment of Christopher
Willis's orchestral score, followed
by a Q&A with the film's director,
producer and cast members,
including Jason Isaacs and
Michael Palin.

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SAKARI ORAMO CHIEF CONDUCTOR

THURSDAY 1 FEBRUARY, 2024

7.30pm, BARBICAN HALL



HELEN GRIME Near Midnight 12'

RICHARD STRAUSS Oboe Concerto in D major 25'

INTERVAL: 20 MINUTES

PYOTR TCHAIKOVSKY Symphony No. 6 in B minor, 'Pathétique' 45'

Tom Blomfield oboe

Nicholas Carter conductor

RADIO 3 SOUNDS

This concert is being broadcast live by BBC Radio 3 in *Radio 3 in Concert*. It will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

Please ensure all mobile phones and watch-alarms are switched off.

Welcome to tonight's concert, in which Australian conductor Nicholas Carter makes his debut with the BBC Symphony Orchestra in music ranging from the nocturnal musings of Helen Grime, via the Mozartian poise of Richard Strauss's nostalgic Oboe Concerto, to the emotionally charged final symphony of Tchaikovsky.

Helen Grime's nightscape *Near Midnight* was shortlisted for a British Composer Award in 2014 and takes as its starting point the 'calling bells, high-spun moon and indifference of night' depicted by D. H. Lawrence in his poem *Week-night Service*.

Late in life, during and after the Second World War, Richard Strauss produced a series of works that represent the Indian summer of his career. One of these is the radiant Oboe Concerto, prompted by a chance remark by John de Lancie, an American serviceman who was also principal oboe of the Pittsburgh Symphony. His modern-day counterpart in the BBC SO, Tom Blomfield, steps from his chair tonight to perform the wistful solo part of this rhapsodic work.

Pyotr Tchaikovsky's final symphony, which he named the 'Pathétique', remains wreathed in mystery. Whether or not it represents the musical farewell of a man on the brink of suicide, it spans the extremes of emotion and is without doubt one of the unassailable peaks of the orchestral repertoire.



SOUNDS

Tonight's concert is available on
BBC Sounds until 1 March.

iPLAYER

Watch the BBC SO in concert – including Neil Brand's adaptation of Conan Doyle's *The Hound of the Baskervilles* with Mark Gatiss and Sanjeev Bhaskar, as well as performances at the First and Last Nights of the 2023 Proms – on BBC iPlayer until a year after first broadcast

For the full range of BBC Symphony Orchestra performances currently available, visit the BBC SO homepage and scroll to 'Watch and Listen'

HELEN GRIME (born 1981) **Near Midnight (2012)**

Near Midnight was written for the Hallé during my period as Associate Composer from 2011 to 2015. I wanted the first piece I wrote for this orchestra to play on its many strengths and so there are moments of great virtuosity for individual orchestral sections, as well as music designed to exploit the very special, lyrical quality that is so characteristic of this group.

As its title suggests, *Near Midnight* has an introspective, nocturnal quality. The solitary, sometimes melancholy hours as one day moves into the next can be a time of reflection and unrest. When first sketching ideas for the work, I came across D. H. Lawrence's poem *Week-night Service*. Its melancholic undertones and images of calling bells, high-spun moon and the indifference of night immediately struck a chord with me. Throughout the piece, fanfare-like brass passages act almost like the tolling of bells; sometimes distant but often insistent and clangorous, these episodes act as important markers in the structure of the piece.

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Although continuous, *Near Midnight* falls into four main sections. Beginning in the orchestra's deepest register, with double basses and low brass, the music erupts abruptly into horn-led fanfares. The first

section is full of surging, rising scales throughout the orchestra.

The second section is heralded by a fast, rhythmic duet for two trumpets, punctuated by stabbing chords in the orchestra. Here the brass-led fanfares of the opening become more rapid outbursts in tuned percussion, upper woodwind and celesta.

Extended melody in the violins predominates in the third section, which forms the essentially melodic core of the work. Bright flourishes in woodwind, celesta and harp gradually take on a more significant role before becoming the central focus. The bell-like fanfares of the earlier sections begin to assert themselves once again before fragments of the restless, surging scales of the opening lead to the work's main climax.

The final section is much quieter and morerefective in nature, including solos for oboe, muted trumpet, clarinet and bassoon.

Programme note © Helen Grime

HELEN GRIME

At a first glance, Helen Grime's career presents a conventionally smooth upward trajectory. She carried off all the major prizes while a student at the Royal College of Music from 1998 to 2004, she won a Leonard Bernstein Fellowship to Tanglewood in 2008 and soon her music

was receiving high-profile performances. The orchestral work *Virga* (2007) has been conducted by Oliver Knussen, Pierre Boulez and Daniel Harding. Before she was 30 she had been commissioned by, among others, the Philharmonia, Birmingham Contemporary Music Group and Britten Sinfonia. During 2016–18 Grime was Composer-in-Residence at Wigmore Hall, and in 2020 she was appointed MBE for services to music.

However, this impression of easy upward ascent masks a process of struggle and patient searching, which for Grime is what composing consists of. Her fascination with the intricacies of classical music began early. ‘I remember my mum used to play all kinds of music in the car – Michael Jackson as well as classical. But it was only the classical stuff I was interested in.’ Her horizons were expanded by a music-loving grandfather and by the excellent City of Edinburgh Music School. Here she received her first composition lessons, some from distinguished visiting teachers such as Sally Beamish. ‘I was really attracted to French music at that time, and still am. I remember the first modern piece I heard was Harrison Birtwistle’s *Melencolia I*, which had a huge impact on me.’

“ My mum used to play all kinds of music in the car – Michael Jackson as well as classical. But it was only the classical stuff I was interested in.

Helen Grime

Grime holds a teaching post at the Royal Academy of Music and maintains a constant stream of commissions. Among the recent ones are a Violin Concerto for Malin Broman and the Swedish Radio Symphony Orchestra, the orchestral piece *Woven Space* for Sir Simon Rattle and the London Symphony Orchestra, a percussion concerto for Colin Currie and a trumpet concerto, *night-sky-blue*, for Håkan Hardenberger and the London and Boston Symphony orchestras.

As was true for many composers, Grime’s creative life was pulled out of shape by the pandemic. Her String Quartet No. 2 (2021), she says, was composed in a state of high tension through being at home with a small child and another baby on the way. Her set of orchestral songs *It will be spring soon* (also 2021) was premiered by soprano Ruby Hughes and the Swedish ensemble Musica Vitae in October 2022 and will finally have its UK premiere in Scotland next month.

Grime feels a strong need to give herself space so she can carve out a particular harmonic world for each piece. ‘It’s very important to me that every note feels exactly right. What really takes time is working out transitions from one harmonic area to another, so that you don’t feel there is a transition at all.’ Unsurprisingly, her model in this regard is Oliver Knussen, whom she admires for his painstaking quality. Elliott Carter is important too, for his cunning way of constructing music in rhythmically

independent strata. Above all, she likes to be taken by surprise by the compositional process. 'When I start, I don't really know where the musical material is going. That scares me, but I also really like that process of discovering what the piece is.'

Profile © Ivan Hewett

Ivan Hewett is a critic and broadcaster who for nine years presented BBC Radio 3's *Music Matters*. He writes for *The Daily Telegraph* and teaches at the Royal College of Music.

RICHARD STRAUSS (1864–1949)

Oboe Concerto in D major (1945, rev. 1948)

1 Allegro moderato –

2 Andante –

3 Rondo: Vivace – Allegro

Tom Blomfield oboe

During 1942, with the Second World War raging around him, Strauss relaxed after completing his last opera, *Capriccio*, by returning to small-scale orchestral composition and in November, at the age of 78, completed his Second Horn Concerto. This and the five subsequent instrumental works that have come to represent his Indian summer were written as conscious homage to the great German and Austrian composers Mozart, Beethoven, Schubert and Wagner,

because Strauss believed that the true German culture was being destroyed.

At the end of the war he was still living at his villa in Garmisch, which came within the American occupation zone. Among those who visited him was an American soldier, John de Lancie, who in civilian life was principal oboist of the Pittsburgh Symphony Orchestra. With French as their mutual language the two men talked for hours. De Lancie recalled later that he was 'overcome by shyness and a feeling of great awe in the presence of this man and I remember thinking at the time that I would have nothing to contribute to the conversation that could possibly be of interest to the composer. Once, though, I summoned up all my courage and began to talk about the beautiful oboe melodies one comes across in so many of his works.' This led him to ask Strauss if he had ever considered writing a work for oboe. The answer was no, but a seed had been sown and within a few months a concerto was sketched. On 6 July Strauss wrote to his friend and biographer Willi Schuh: 'In the studio of my old age, a concerto for oboe and small orchestra is being "concocted"!'.

The Oboe Concerto was completed in short score in September 1945. The following month Strauss, who was being investigated by the authorities for alleged collaboration with the Nazi regime, left with his wife Pauline to stay in Switzerland. There, at Baden, he orchestrated the concerto, completing it on 25 October, and in the first three months of 1946

three Strauss world premieres were given: *Metamorphosen* and the concerto in Zurich in January and February, and the Second Wind Sonata in Winterthur in March. The soloist in the concerto was Marcel Saillet, principal oboist of the Tonhalle Orchestra, which was conducted by Volkmar Andreae. Strauss had invited de Lancie to attend but he was unable to leave America. It was a sign of Switzerland's coolness towards Strauss at this juncture in his life that he was allocated a seat at the back of the hall. As the orchestra assembled, a woman in the front row noticed the composer, went up to him and led him to her seat.

Not surprisingly, the concerto was soon seized upon by oboists everywhere as a masterly addition to the relatively small number – even smaller than – of concertos for their instrument. It is wholly characteristic of late Strauss in its wistfully autumnal colouring and its use of harmonic side-slips, but it also has a blitheness and melodic grace that recall Mozart and Schubert. It is scored for two flutes, two clarinets, cor anglais, two bassoons, two horns and strings. The three movements are played without a break and share thematic material.

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An ostinato (repeated pattern) in the cellos introduces the soloist's first entry, a 56-bar exposition during which most of the movement's material is presented. Melody succeeds melody in a flow that reminds us that Strauss's inventiveness

was as prolific as ever. The ostinato figure leads into the lyrical and flowing Andante, where it assumes greater lightness. This movement's *cantabile* melody is like the *Don Juan* oboe theme of over 50 years earlier but with all passion spent. A cadenza to pizzicato accompaniment is the link with the Rondo finale, which makes a joyous climax to the work.

After the first performance, Strauss revised and extended (by 11 bars) the coda of the finale. Discovery of further sketches of the second and third movements reveal whole completed sections not placed in their final order but jumbled like a mosaic.

Programme note © Estate of Michael Kennedy

Michael Kennedy (1926–2014) was for many years music critic of *The Sunday Telegraph* and a regular contributor to *Opera* magazine. He was the author of *The Oxford Dictionary of Music* and wrote biographies of Elgar, Vaughan Williams, Britten, Walton, Mahler and Strauss.

RICHARD STRAUSS

Richard Strauss was born on 11 June 1864 into the heart of the German operatic world: his father, Franz Joseph Strauss, was principal horn at the Munich Court Opera. He began to compose aged only 6 and his talent developed prodigiously. Exploring Wagner's *Tristan and Isolde* aged 17 proved a special epiphany. By his early thirties, he had composed some of his most celebrated symphonic poems, with *Don Juan* (1888–9) serving as the breakthrough work, rapidly

followed by *Tod und Verklärung* ('Death and Transfiguration'), *Till Eulenspiegel's lustige Streiche* ('Till Eulenspiegel's Merry Pranks') and *Also sprach Zarathustra* ('Thus Spake Zarathustra'), among others.

Aged 21, Strauss was helped by conductor Hans von Bülow to secure his first conducting post in Meiningen. Later he held posts at opera houses in Munich, Weimar and Berlin, before serving as principal conductor of the Vienna Court Opera from 1919 to 1924 and co-founding the Salzburg Festival in 1920.

In a rehearsal for Strauss's first opera, *Guntram*, the soprano Pauline de Ahna threw a piano score at the composer. He later married her. At Garmisch-Partenkirchen in the Bavarian Alps, they built a substantial villa with proceeds from the opera *Salome* (1903–5). The pair's volatile relationship left its mark on Strauss's tone-poem *Ein Heldenleben* ('A Hero's Life', 1897–8), in which Pauline is personified by a solo violin, as well as on his *Symphonia domestica* (1902–3) and the semi-autobiographical opera *Intermezzo* (1918–23). Pauline's presence is felt above all, however, in the power and sensuality with which Strauss wrote for the female voice.

Strauss's other muse was the writer Hugo von Hofmannsthal, librettist of his operas *Elektra* (1906–8), *Der Rosenkavalier* ('The Rose Knight', 1909–10), *Ariadne auf Naxos* ('Ariadne on Naxos', 1911–12), *Die Frau ohne Schatten* ('The Woman Without a Shadow',

1914–17), *Die ägyptische Helena* ('The Egyptian Helen', 1923–7, later revised) and *Arabella* (1929–32). After Hofmannsthal's death in 1929, Strauss worked with writers including Joseph Gregor and Stefan Zweig, among others, but no team proved quite as satisfying again.

In 1933, aged nearly 70, Strauss was appointed head of the Nazi administration's Reichsmusikkammer, whose aim was to promote 'good German music' by 'Aryans'. He was forced to resign in 1935 when the Gestapo intercepted a letter he had written to his Jewish librettist Zweig that disparaged the regime.

At the end of the Second World War, American troops arrived at Strauss's Garmisch house, where one soldier, an oboist, encouraged the composer to write an oboe concerto. The resulting work, along with *Metamorphosen* for string orchestra, was part of his 'Indian summer' of late masterpieces. Three years later he wrote his *Four Last Songs*, his final and perhaps most perfect offering to the soprano voice. He died aged 85 on 8 September 1949.

Profile © Jessica Duchen

Jessica Duchen's music journalism appears in *The Sunday Times*, the *i* and *BBC Music Magazine*. She is the author of seven novels, three plays, biographies of Fauré and Korngold and the librettos for Roxanna Panufnik's operas *Silver Birch* and *Dalia*, commissioned by Garsington Opera.

INTERVAL: 20 MINUTES

PYOTR TCHAIKOVSKY (1840–93)

Symphony No. 6 in B minor, Op. 74, 'Pathétique' (1893)

1 Adagio – Allegro non troppo

2 Allegro con grazia

3 Allegro molto vivace

4 Finale: Adagio lamentoso

Early in 1893 Tchaikovsky returned home to Russia after an extended foreign trip. He was brimful of ideas and hugely excited about the symphony he planned to write – it was to be his sixth. Within four days he had finished the first movement. 'You cannot imagine what bliss I feel,' he wrote to his nephew and confidant Vladimir ('Bob') Davydov, 'assured that my time has not yet passed and that I can still work.' Then followed a teasing half-confession: he had planned the new symphony 'this time with a programme, but with such a programme that will remain a mystery to everyone – let them guess'. Even with his beloved Bob (to whom he dedicated the work), Tchaikovsky was guarded: 'The programme itself, whatever it may be, is imbued with subjectivity, and quite often during my wandering, composing it in my mind, I wept terribly.'

Even before these remarks became public, there was intense speculation about the possible 'meaning' of the Sixth Symphony. The first performance, on 28 October 1893, was not particularly well received. But then, a few days later, came shocking news: Tchaikovsky was

dead – apparently from cholera. The second performance, on 18 November, was a sensation, and immediately the conspiracy theorists set to work. Just look at the symphony's Finale – a catastrophic, ultimately bleak slow movement in the minor key. Surely this had to be a premonition of death? And there, in the first movement, was a quotation from a Russian funeral chant. Had Tchaikovsky foreseen his own end? Could he even have planned it? The story went about that he had been seen drinking unboiled tap water a few days before his death – an almost suicidal act in cholera-infested St Petersburg. Later the rumour grew that it wasn't cholera at all that had ended Tchaikovsky's life. He had taken poison, horrified at the prospect of a homosexual relationship with a member of the royal family becoming known. The story gathered momentum: Tchaikovsky's alleged 'suicide' wasn't an entirely voluntary act. He had been ordered to 'do the decent thing' by a secret Court of Honour, made up of high-ranking ex-pupils of the composer's old school.

However attractive these theories may seem, they rest on little evidence and very shaky premises. For one thing, although homosexuality was not generally accepted in Tsarist Russia, above a certain social level it tended to be regarded with much more latitude than in, say, Victorian England. One has only to read Russian newspaper reports of the roughly contemporary trial of Oscar

Wilde to find educated Russians reacting with bewilderment to the news that an artist had been persecuted on such a strange pretext.

The truth of the Sixth Symphony's alleged 'programme' is probably a lot less titillating than any of these stories. For most of his adult life Tchaikovsky was obsessed with death. The sight of an elderly or seriously ill human being could throw him into a state of introspective gloom that lasted for days. As that letter of 1893 to Bob Davydov shows, Tchaikovsky was hugely relieved to discover 'that my time has not yet passed and that I can still work' – he was only 52! It seems likely that Tchaikovsky had decided to put some of his feelings about death, about the briefness of youth and beauty and the certainty of decay and dissolution, into his new work. But he was also full of plans for the future. In all probability his death that same year was nothing more than coincidence – though it was a coincidence that added enormously to the mystique surrounding his last, and many would say his greatest, symphony.

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The Sixth Symphony begins with a truly sepulchral sound: low bassoon against hollow harmonies on double basses and violas. This theme then becomes the springboard for the agitated Allegro that follows. After a while this subsides and a slower, ardent melody (a love theme?) emerges on strings, building to

a passionate climax. Quieter meditation is violently dismissed by the music of the development, at first all tearing strings and searing brass. Listen out for a brief hymn-like passage led by trombones – this is the quotation from the Russian Orthodox funeral service mentioned above. After a cathartic climax, the 'love theme' returns, leading to a quiet, processional coda: more hymn-like wind phrases against a steady tread from pizzicato strings.

After the emotional convulsions of the first movement, the second seems to offer worldly distraction, beginning with a graceful waltz-like tune, its elegance and poise slightly undermined by its being set in five beats to the bar instead of the more natural six. The middle section brings minor-key contrast: a melancholy falling theme (strings) above a throbbing repeated bass. But the opening dance music returns, sweeping on to a radiant climax.

Next, the march-like Allegro molto vivace seems to burst into life, but with time one may sense ominous undercurrents – there is something alarming about the hyped-up exhilaration of the ending.

Sure enough, collapse follows in its wake. Many of the Sixth Symphony's themes follow descending scale patterns. These now find their culmination in the Finale's two main themes. After an unmistakably catastrophic final climax, a quiet gong-stroke heralds the coda:

the falling scales subside inconsolably into minor-key blackness above the dying heartbeat of the bass line. Here, at least, the nature of Tchaikovsky's 'programme' is easily guessed.

Programme note © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Wagner, Mahler and Shostakovich, and a regular contributor to *BBC Music Magazine*. For 14 years he was a presenter of BBC Radio 3's *Discovering Music*. He now works both as a freelance writer and as a composer.

PYOTR TCHAIKOVSKY

Tchaikovsky won international renown not for any startling innovations but through his strikingly expressive handling of the existing musical language. His works are recognisable for their haunting melodies, sweeping climaxes and glistening orchestration. This, combined with a mastery of psychology and narrative, draws listeners in, enabling them to experience life's triumphs and devastations through his highly charged music.

He was born into the family of a prominent engineer working in the Urals but was sent to a boarding school in distant St Petersburg – a distressing period in his life, as he later recalled. But the move proved fortunate, since Russia's first conservatory was established in the city in 1862, just in time to receive the young Tchaikovsky when he sought to pursue his musical interests. He emerged from the institution as a consummate professional,

with great technical facility and a compulsion to work hard.

His career initially proceeded fitfully, with frustrations leading him to consign several scores to the flames (including his opera *Undine*). The premiere of his First Symphony, in 1868, was a success, but several of his best-loved concert works, including the First Piano Concerto (1874–5), were received with indifference or, sometimes, harsh criticism. His career in the opera house was also a struggle and it wasn't until his fifth opera, *Eugene Onegin* (1877–8), that he found major success. Once he was established, he rose to become an international figure, conducting his works in the most prestigious venues, from St Petersburg to Paris and London, and even across the Atlantic, where he was invited to inaugurate the newly built Carnegie Hall. One of Tchaikovsky's admirers in Russia was Tsar Alexander III, who greatly enjoyed his late operas *The Queen of Spades* (1890) and *Iolanta* (1891), and his ballets *The Sleeping Beauty* (1888–9) and *The Nutcracker* (1891–2), which he was able to see at the Imperial Mariinsky Theatre.

Tchaikovsky led, in the end, a rich and fulfilling life, but his personal affairs were often deeply troubled: he was a sensitive type, easily swept away by infatuation and prone to fits of despair and self-loathing. To spare his family from rumours about his sexuality, he tried to meet society's requirements by entering into marriage, but he was unable

to maintain the facade, and the collapse of the relationship only brought greater scandal upon him. His death from cholera, just nine days after the premiere of the dark, funereal Sixth Symphony, gave rise to a suicide mythology that has refused to yield to sober refutations. Although it is tempting to hear Tchaikovsky's music as the outpourings of a tortured soul, this prevents us from appreciating the high artistry of his work.

Profile © Marina Frolova-Walker

Marina Frolova-Walker is Professor of Music History at the University of Cambridge and Fellow of Clare College. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007) and *Stalin's Music Prize: Soviet Culture and Politics* (2016, both Yale UP).

The poster features a close-up portrait of Missy Mazzoli on the right side. The background is dark blue with an orange curved graphic element. Text is arranged in white and orange. The BBC logo is in the top left, followed by the Symphony Orchestra logo. The title 'Total Immersion: Missy Mazzoli' is in large white font. Below it, the date 'Sunday 25 February' is in orange. A paragraph of text describes the event. The Barbican logo is in the bottom left, and the website 'bbc.co.uk/symphonyorchestra' is in the bottom center. The 'SOUNDS RADIO 3' logo is in the bottom right. An orange box with 'BOOK NOW' is in the top right.

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NICHOLAS CARTER

CONDUCTOR

Having recently conducted *Peter Grimes* and Brett Dean's *Hamlet* at the Metropolitan Opera, New York, Australian conductor Nicholas Carter has established himself among the leading opera conductors of the younger generation. Since 2021 he has been Chief Conductor of Berne Theatre, having previously held positions with the Hamburg State Opera, Deutsche Oper Berlin and Klagenfurt Symphony Orchestra.

Central to his tenure in Berne is a new production of Wagner's *Ring* cycle, which he also conducts at the Deutsche Oper Berlin. Other highlights include *The Pearl Fishers* in Zurich and Cologne and his debut at Stuttgart Opera with *Das Rheingold*. He has also worked with the Vienna State Opera, Santa Fe Opera, Deutsche Oper am Rhein and Glyndebourne.

Nicholas Carter was Principal Conductor of the Adelaide Symphony Orchestra from 2016 to 2019 – the first Australian to be chosen as principal conductor of an Australian orchestra in over 30 years – and continues to collaborate with Australia's leading orchestras. Recent and forthcoming highlights include appearances with the BBC Scottish Symphony Orchestra, Montreal Metropolitan Orchestra, Dallas and Oregon Symphony orchestras, Toulouse Capitole Orchestra, Orchestre National de Lille, Berlin and Leipzig Radio Symphony orchestras and Seoul and Hong Kong Philharmonic orchestras.

TOM BLOMFIELD

OBOE

Tom Blomfield grew up in North Wales, where he began learning the oboe at the age of 10. He was a member of the Junior Royal Northern College of Music and of the National Youth Orchestras of both Wales and Great Britain. He studied at the Royal Academy of Music, from which he graduated in 2017, shortly before joining the Philharmonia Orchestra as joint principal oboe at the age of 22. At the RAM he studied with his Philharmonia predecessor, Christopher Cowie, and with London Philharmonic principal Ian Hardwick. He was appointed principal oboe with the BBC Symphony Orchestra last April.

Additionally, he has played principal oboe with most of the professional orchestras of the UK, including the London Symphony, London Philharmonic and Royal Liverpool Philharmonic orchestras and the BBC National Orchestra of Wales. He can be heard on many film and commercial soundtracks, and regularly plays and tours with the Academy of St Martin in the Fields, with which he has travelled to the USA and all over Europe.

Tom Blomfield made his professional concerto debut in early 2020 as soloist in Richard Strauss's Oboe Concerto with the Philharmonia under Esa-Pekka Salonen.

BBC SYMPHONY ORCHESTRA

For over 90 years the BBC Symphony Orchestra has been a driving force in the British musical landscape, championing contemporary music in its performances of newly commissioned works and giving voice to rarely performed and neglected composers. It plays a central role in the BBC Proms, performing regularly throughout each season, including the First and Last Nights. The BBC SO is Associate Orchestra at the Barbican, where it performs a distinctive annual season of concerts.

Chief Conductor Sakari Oramo opened this season, which features themes of voyaging and storytelling, including Stravinsky's *The Firebird* and Ravel's *Shéhérazade* and an evening of words and music with author Kate Atkinson. There are world and UK premieres from Detlev Glanert, Tebogo Monnakgotla, Outi Tarkiainen and Lotta Wennäkoski, and the BBC SO takes a deep dive into the musical worlds of American composer Missy Mazzoli, including a concert with Principal Guest Conductor Dalia Stasevska, and 'Italian Radicals' Luciano Berio, Luigi Dallapiccola and Luigi Nono in two Total Immersion days.

Performances with the BBC Symphony Chorus include José Maurício Nunes Garcia's *Missa di Santa Cecília* (1826).

In addition to its Barbican concerts, the BBC SO makes appearances across the UK and beyond and gives regular free concerts at its Maida Vale studios.

You can hear the vast majority of the BBC SO's performances on BBC Radio 3 and BBC Sounds, with all 2023 Proms currently available on BBC Sounds, and a number of Proms, including the First and Last Nights, available to watch on BBC iPlayer.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes, including work with schools, young people and families in East London ahead of the BBC SO's move in 2025 to its new home at London's East Bank cultural quarter in the Queen Elizabeth Olympic Park, Stratford.

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Chief Conductor
Sakari Oramo

Principal Guest Conductor
Dalia Stasevska

**Günter Wand
Conducting Chair**
Semyon Bychkov

Conductor Laureate
Sir Andrew Davis

**Creative Artist
in Association**
Jules Buckley

First Violins

Stephen Bryant *Leader*
Philip Brett
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Victoria Gill
Jessica Coleman
Ilhem Ben Khalifa
Charlotte Reid
Emma Purslow
Francesca Barritt

Second Violins

Heather Hohmann
Rose Hinton
Naomi Warburton
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdash
Iona Allan
Lyrit Milgram

Violas

Jane Atkins
Philip Hall
Nikos Zarb
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

Hannah Roberts
Mark Gibbs
Bryony Mycroft
May Dolan

Cellos

Steffan Morris
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Gilly McMullin
Jane Lindsay
Auriol Evans
Nina Kiva

Double Basses

Nicholas Bayley
Richard Alsop
Anita Langridge
Josie Ellis
Beverley Jones
Elen Pan
Steve Rossell
Alice Kent

Flutes

Daniel Pailthorpe
Tomoka Mukai

Piccolo

Frederico Paixao

Oboes

Alison Teale
Imogen Smith

Cor Anglais

Drake Gritton
Clarinets

Richard Hosford

Harry Cameron-Penny

E Flat Clarinet

Harry Cameron-Penny
Bass Clarinet
Robert Ault

Bassoons

Todd Gibson-Cornish
Graham Hobbs

Contrabassoon

Steven Magee

Horns

Martin Owen
Michael Murray
Mark Wood
Nicholas Hougham
Jonathan Bareham

Trumpets

Philip Cobb
Joseph Atkins
Martin Hurrell

Trombones

Byron Fulcher
Dan Jenkins
Ryan Hume

Bass Trombone

Paul Lambert

Tuba

Sam Elliott

Timpani

Elsa Bradley

Percussion

David Hockings
Alex Neal
Fiona Ritchie

Harps

Elizabeth Bass

Celesta

Elizabeth Burley

*The list of players was
correct at the time of
going to press*

Director

Bill Chandler

Planning Manager

Tom Philpott

Orchestra Manager

Susanna Simmons

Orchestra Personnel Manager

Murray Richmond

Orchestras and Tours Assistant

Indira Sills-Toomey

Concerts Manager

Marelle McCallum

Tours Manager

Kathryn Aldersea

Music Libraries Manager

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Julia Simpson

Planning Co-ordinator

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Chorus Manager

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Chief Producer

Ann McKay

Assistant Producer

Ben Warren

Senior Stage Manager

Rupert Casey

Stage Manager

Michael Officer

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Nimisha Ladwa

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Kate Finch

Communications Manager

Jo Hawkins

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Sarah Hiron

Marketing Executives

Jenny Barrett
Alice White

Senior Learning Project Managers (job share)

Lauren Creed
Ellara Wakely

Learning Project Managers

Melanie Fryer
Laura Mitchell
Chloe Shrimpton

Assistant Learning Project Managers

Siân Bateman
Deborah Fether

Learning Trainee

Dylan Barrett-Chambers

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the Academy's name has an aura
possessed by no other British orchestra"*

THE TIMES

MARRINER 100

A series of special concerts and events to mark the centenary of our founder, Sir Neville Marriner



HIGHLIGHTS:

15 APRIL

**Celebrating Sir Neville Marriner,
church of St Martin-in-the-Fields**

Music Director Joshua Bell and guest conductor Jaime Martin take us on a sweeping journey of ASMF past and present with Handel, Mozart, Vaughan Williams, Wallen and Haydn in our historic home.

18 APRIL

**Marriner Centenary Gala Concert,
Royal Festival Hall**

Brahms's joyful second symphony, directed from the violin, is the centrepiece of this celebratory concert with Music Director Joshua Bell, also featuring Mozart, Saint-Saëns and a premiere for solo violin and jazz drum set from Vince Mendoza.

24 APRIL

**Homecoming Concert,
Lincoln Cathedral**

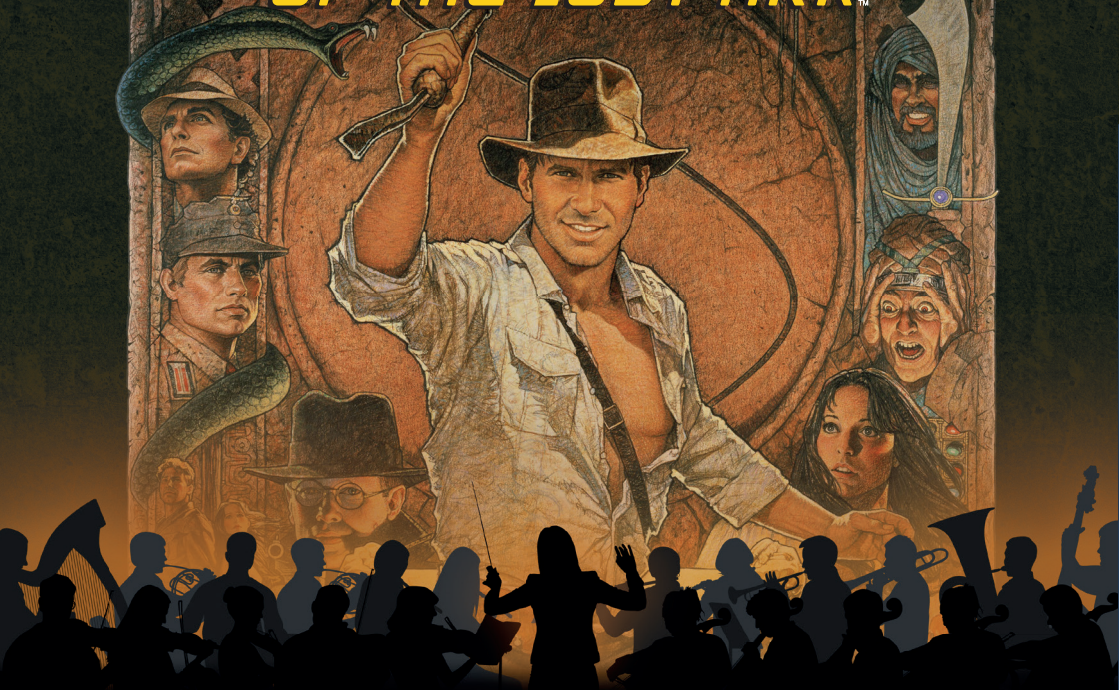
ASMF returns to Sir Neville's birthplace to perform Mozart, Vaughan Williams, Wallen and more in the sensationally beautiful surroundings of Lincoln Cathedral.

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