



CLEMENS SCHULDT CONDUCTS BEETHOVEN

Wednesday 20 March 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 MARCH – APRIL

FRIDAY 8 MARCH 7.30pm

EINOJUHANI RAUTAVAARA

A Requiem in Our Time

AULIS SALLINEN Mauermusik

JOHANNES BRAHMS A German Requiem

Sakari Oramo *conductor*
Anu Komsis *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.

FRIDAY 19 APRIL 7.30pm

CAMILLE PÉPIN Les Eaux célestes
UK Premiere

FRANCIS POULENC Gloria

HECTOR BERLIOZ Symphonie fantastique

Daniele Rustioni *conductor*
Sally Matthews *soprano*
BBC Symphony Chorus

FRIDAY 26 APRIL 7.30PM

NORMAL RULES DON'T APPLY: KATE ATKINSON AND THE BBC SO

Author Kate Atkinson joins the BBC SO for an evening of words and music.

BOOK NOW

bbc.co.uk/symphonyorchestra

FOLLOW US ON

Facebook, Instagram and X (formerly Twitter)



SAKARI ORAMO CHIEF CONDUCTOR

WEDNESDAY 20 MARCH, 2024

7.30pm, BARBICAN HALL



ZOLTÁN KODÁLY Dances of Galánta 16'

RAYMOND YIU Violin Concerto *BBC co-commission: world premiere* c33'

INTERVAL: 20 MINUTES

LUDWIG VAN BEETHOVEN Symphony No. 7 in A major 42'

Esther Yoo violin

Clemens Schuldt conductor

Sir Andrew Davis, the advertised conductor, has had to withdraw from tonight's performance. The BBC Symphony Orchestra is grateful to Clemens Schuldt for taking his place.

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.

ZOLTÁN KODÁLY (1882–1967) Dances of Galánta (1933)

**Andante maestoso – Allegretto moderato –
Allegro con moto grazioso – Allegro –
Allegro vivace**

Galánta is a small town set in the plains north of the Danube, between Bratislava and Budapest. Until the collapse of the Austro-Hungarian Empire at the end of the First World War it was part of Hungary, but the Treaty of Trianon in 1920 ceded the area to what was then Czechoslovakia. Like so many border areas in Central Europe, Galánta's population was mixed, made up of Hungarians, Slovaks and Germans.

Kodály's family moved to the town in 1884, when he was 2, after his father had been posted there as stationmaster (Galánta lies on the main railway line from Prague and Bratislava to Budapest). It was the start of a blissful period for the young Zoltán, as his musical talents were fired by the indigenous folk music of the area, which still formed an active part in school life. Principal among the town's attractions was its long-established Gypsy band, harbouring the musical traditions of more than a century. Its renown had been so great that around 1800 some volumes of its dances were published in Vienna.

Although Kodály remained in Galánta only until the age of 10, in 1933 a commission from the Budapest Philharmonic Society for a work to celebrate its 80th

anniversary caused him to recall this Gypsy music which had played such a part in his childhood. The result, based on melodies from the Vienna publication, was the set of *Dances of Galánta*.

At the heart of this dance tradition was the *verbunkos*, a Magyar form that had been developed during the 18th century as a means of recruiting soldiers into the army (the word comes from the German *Werbung*, meaning 'enlistment'), and that was taken up wholeheartedly by native Gypsy ensembles. (The dance had become such a part of folk culture by the mid-19th century that it remained popular even after conscription had been introduced.) Many of the features of this dance form and more general characteristics of Gypsy music found their way into the *Dances of Galánta*: the syncopated rhythms, contrasts of slow passages (*lassú*) with the fast and wild (*friss*), plaintive melodies, and so on.

Kodály's dances are five in number, played without a break and preceded by an introduction (an expressive cello melody, whose phrases are divided by gentle washes of orchestral colour). The first dance is led by a lamenting clarinet theme (Andante maestoso), while the flute introduces the quicker second dance – a quirky dotted-rhythm melody that recalls the *Hungarian Dances of Brahms* (Allegretto moderato); at the climax, the music of the first dance reappears and this time the oboe begins the third (Allegro con moto grazioso).

In the fourth dance (Allegro) a forward-moving syncopated idea and scurrying semiquavers build up to an excited *fortissimo*, which is suddenly cut off at its climax; then, over a chromatic horn ostinato, a witty new melody is introduced on the clarinet. The tempo gradually picks up again with the onset of the fifth and final dance (Allegro vivace), and the music runs helter-skelter to its rousing conclusion.

Programme note © Matthew Rye

Matthew Rye (1962–2023) was a writer and editor who reviewed for *The Telegraph* for over a decade. Latterly he wrote for *The Strad*, *bachtrack.com*, *The Wagner Journal* and other publications, and maintained an opera and travel blog.

ZOLTÁN KODÁLY

Zoltán Kodály was a leader in the transformation of Hungarian musical life during the first two-thirds of the 20th century. Along with Béla Bartók and Ernő Dohnányi, he held key positions in academic, performing and scholarly life, while also producing a regular flow of compositions and teaching such famous students as the conductors Eugene Ormandy and Antál Dorati.

Kodály's early life was mainly spent in the towns of northern Hungary (now Slovakia), where his father pursued a career with the Hungarian railways. He then moved to Budapest, studying composition and teaching at the Music Academy, and Hungarian and German at Budapest

University. He gained a doctorate in 1906 with an investigation of the structure of Hungarian folk song.

For the next 60 years, Kodály collected, analysed and interpreted Hungarian folk music, often in collaboration with Bartók. He saw folk music as the basis of mass music education, hence the 'Kodály Method' still used extensively in Hungary and abroad. Folk music was also a key early inspiration to his compositions, as was also the music of Debussy. Kodály's distinctive style was well formed by his mid-20s and changed remarkably little over subsequent decades.

The oratorio *Psalmus hungaricus* (1923) gained Kodály his first big international exposure. Its success prompted performances of the stage works *Háry János* (1926) and *The Transylvanian Spinning Room* (1932). The inter-war years also saw an outpouring of popular folk-inspired orchestral works: *Dances of Marosszék* (1929), *Dances of Galánta* (1933) and the 'Peacock' Variations (1939). His *Concerto for Orchestra* (1940), commissioned by the Chicago Symphony Orchestra, marked a further stage in his international prominence.

A keen student of string instruments, Kodály composed a range of chamber works earlier in his career, including two string quartets (1909, 1918) and a Sonata for Solo Cello (1915). In later life, however, he turned increasingly to writing choral works, whether accompanied by orchestra

(*Te Deum*, 1936; *Missa brevis*, 1948) or unaccompanied (*Jesus and the Traders*, 1934; *Hymn of Zrínyi*, 1955). As millions of students know, he also produced many educational song books and collections of vocal exercises to accompany his Method.

During the difficult years of the Cold War, Kodály was feted equally by East and West. He became president of the post-war Hungarian Academy of Sciences, president of the International Folk Music Council and honorary president of the International Society for Music Education. At heart, however, he always remained a passionate teacher.

Profile © Malcolm Gillies

Malcolm Gillies is arts critic for the *Australian Book Review*. He is the author of *Bartók Remembered* and *Bartók in Britain*; his forthcoming books are collections of letters by Bartók and Grainger.

RAYMOND YIU (born 1973)

Violin Concerto (2018–24)

BBC co-commission with Hong Kong Philharmonic and Seattle Symphony: world premiere

1 Larghetto, volubile –

2 Vivo con brio – Andantino grazioso

3 Andante desolato – Animato

4 Mesto – Allegro animato – Calmo

e sereno – Andantino – Con moto –

Furioso – Cadenza, rapsodico – Adagio

con melancolia – Largo nostalgico

Esther Yoo violin

Composed specially for Esther Yoo, Raymond Yiu's new Violin Concerto is inspired by the life of the great Chinese violinist Ma Sicong. Born in 1912, Ma spent much of his teens in France, studying violin and then composition, then made a highly successful career in China. Initially feted by the new Communist regime after 1949, his fortunes turned abruptly in the wake of the 1966 Cultural Revolution; he was targeted by Mao Zedong's Red Guards under the newly anti-elitist dispensation, and in early 1967 escaped with his family to the USA, where he died in 1987. The folksong-based second movement, 'Nostalgia', from Ma's *Inner Mongolia Suite* (1937) is well known to Chinese listeners even today, and echoes of it thread through Yiu's concerto, which is itself a meditation on the sorrows of exile and a homage to a life broken by political persecution.

The first movement emerges from violin trills, out of and around which gradually

form harmonies, melodic shapes and isolated ideas – a rhythmic figure on snare drum, a pattern of repeated orchestral chords under a sustained violin line – that seem like premonitions of what is to come later in the work.

Following without a break, the second movement begins as a light-footed scherzo before relaxing into a ‘trio’ section that pays homage to *shidaiqu* – a genre of popular music which Ma would have known well in his youth. This sensual, jazz- and Latin American-influenced style was widespread in China during the 1930s and 1940s, but as the newly founded People’s Republic turned against the commercial entertainment industry it was banished from the mainland, finding refuge in non-communist Hong Kong and Taiwan. After a return of the scherzo material the *shidaiqu* music resurfaces, but this time layered with and eventually almost lost under a jumble of competing musics and moods.

The soloist has played almost continuously through the first two movements, in constant dialogue with the orchestra. In the third movement she turns inwards. Playing entirely unaccompanied, with the silent orchestra around her only emphasising her solitude, she performs a decorated transcription of a solo piece for erhu (a Chinese bowed instrument with two strings) which Yiu found on a field recording made in Hong Kong in 1974, the year after his own birth in the territory. Even more personal in its connotations to Yiu than the Ma Sicong-

based material of the other movements, this music offers a different perspective on the concerto’s concerns with exile, loss and nostalgia.

In a reversal of concerto convention, the final movement is the most substantial and the most formally intricate. But in general the movement draws on concerto tradition rather than contesting it. The soloist floats a long-breathed lyrical melody over string tremolandos and low clarinets – a clear allusion to the opening of Sibelius’s Violin Concerto, even if the pitches of the melody are derived from Ma’s ‘Nostalgia’. Also grounded in concerto tradition is the way in which the relationship between soloist and orchestra changes and evolves in the course of the movement. Around the mid-point that relationship becomes notably antagonistic, with the orchestra’s music increasingly dense and changeable and the soloist struggling to hold her own – as if to evoke the way entirely external factors can radically alter the fate of an individual under an oppressive political regime. After a fierce climax and a rhapsodic cadenza, the piece comes to rest in a quiet contrapuntal synthesis of all its themes.

Programme note © John Fallas

John Fallas is a writer and editor with a special interest in the music of the 20th and 21st centuries. He has written many CD booklet notes – including for discs of music by Harrison Birtwistle, Brian Ferneyhough, Dame Judith Weir and Sir James MacMillan – and is completing a PhD on the contemporary string quartet and Requiem at the University of Leeds.

RAYMOND YIU

When Raymond Yiu came to live in the UK in 1990, he made a surprising discovery. The Cantonese pop songs he had listened to as a teenager in Hong Kong were not in fact Chinese but in many cases cover versions of British and American hits, with new singers and lyrics superimposed on originals which he was only now hearing for the first time. The music Yiu himself has subsequently come to write ranges far wider than 1980s pop, but it wouldn't be too much of a stretch to hear it all in relation to that insight: as a case study in how a composer might construct a musical language while navigating cultural identities, and as a questioning of what authenticity can mean when 'home' and 'foreign' are no longer clear-cut terms.

Initially self-taught, Yiu received early encouragement from the American composer and conductor Lukas Foss, only later pursuing formal study as a doctoral student at the Guildhall School of Music & Drama. *Beyond the Glass* (2003), premiered by the BBC Singers, established some characteristic themes, including a fascination with forms of unreason ranging from wordplay and nursery rhyme to actual insanity; the juxtaposition of nursery rhyme with madness recurs in *The London Citizen Exceedingly Injured* (2012), a 'symphonic game' for orchestra. The latter work inaugurated a productive relationship with the BBC Symphony Orchestra, which also (with counter-tenor Andrew Watts) premiered *Symphony*

(2014–15) – a BBC Proms commission weaving a typically complex fabric of textual and musical registers around themes of sexuality and loss – and later recorded these two works alongside the Manchester International Festival commission *The World Was Once All Miracle* (2016–17), a musical portrait of Anthony Burgess featuring baritone Roderick Williams. More recent work includes *Old Bei* (2019–20), for the Hong Kong Philharmonic, a meditation on the cultural reception of Beethoven in 20th-century China.

Meanwhile, the theme of individual or cultural impersonation received its most programmatic treatment in the Aldeburgh/Almeida Opera-commissioned *The Original Chinese Conjuror* (2003–6), itself poised playfully between the genres of opera and musical theatre, while Yiu's growing sense of his own dual cultural heritage was further explored both instrumentally, in a triptych of chamber pieces based on different styles of Chinese popular music – *Night Shanghai* (2005), *Maomao Yü* (2009, for a quartet of Chinese string instruments and the pianist Lang Lang) and *Northwest Wind* (2010) – and vocally, in a series of song-cycles inhabiting 20th-century English styles with uncanny accuracy. Inhabiting or ventriloquising? There is no trace of irony; but the coexistence of this voice with all of Yiu's others suggests, disconcertingly, that a heritage may be acquired and then set aside again at will. The music seems simultaneously untroubled by

such apparent crises of identity and sustained by the productive tension they generate, while Yiu himself, increasingly recognised in his adopted country and in demand from its soloists, choirs and instrumental ensembles, continues to find new ways of asking questions about home.

Profile © John Fallas

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 7 in A major, Op. 92 (1811–12)

- 1 Poco sostenuto – Vivace**
- 2 Allegretto**
- 3 Presto – Assai meno presto**
- 4 Allegro con brio**

The year 1812 was not a good one for Beethoven. By this time his deafness was becoming severe; and only a year earlier he had been forced to pull out of a performance of his ‘Emperor’ Piano Concerto (No. 5) because he could not hear well enough to keep time with the orchestra. Over the course of six months between 1811 and 1812 he was twice ordered by doctors to spend time at a spa in the Bohemian town of Teplitz to help him recover from a spate of illness. It was there, in the summer of 1812, that Beethoven wrote the famous letter to his ‘Immortal Beloved’, a passionate outpouring of love and regret to an unnamed woman, in which he lamented the fact that ‘you are not entirely mine, and I am not entirely yours’.

The year ended badly. In October he visited his brother Johann in an attempt to try and break apart what he deemed to be an unsuitable relationship – but he failed and the pair were soon married. Finally, shortly after completing his Eighth Symphony, Beethoven sank into a deep depression and wrote very little else for another two years. His diaries from this time convey his despondency and

INTERVAL: 20 MINUTES

heartache, even admitting to thoughts of suicide.

Where, then, did Beethoven find the sunny demeanour that characterises his Seventh Symphony, a work he began sketching while convalescing at Teplitz in the autumn of 1811 and completed in Vienna in April 1812? Brisk, joyous and radiating warmth, it is one of Beethoven's most carefree symphonic works, a symphony that Richard Wagner would later call 'the apotheosis of the dance'. At its Viennese premiere in 1813 it proved an instant success, so much so that the second movement was reprised as an encore and the whole concert was repeated four days later. Beethoven, for his part, referred to it as his 'Grand Symphony in A', adding in a letter to the impresario Johann Peter Salomon that he considered it 'one of my best works'.

...

While the Seventh glows with a kind of easy self-contentment, there are gloomy shadows to be found lurking beneath its bright facade and it is by no means a trivial work. It is half as long again as the rather slim Eighth, which Beethoven completed just a few months later, and many of its features are unprecedented in both scale and ambition. The introduction to the opening Vivace is longer than any symphonic introduction ever composed before. Nor does it stick to symphonic norms by setting up the tonic of A major and preparing for the first movement

proper. Instead, Beethoven diverts almost immediately from A major to touch, in turn, upon C major and F major, neither of which have any close relation to the key of the symphony. It takes him nearly four suspense-laden minutes to reach the Vivace, by which time the last thing we are expecting is the ebullient romp that follows. Spirited along by a galloping rhythmic undercurrent and coloured by its emphasis on the woodwind, this joyous opening movement has more than a hint of the 'Pastoral' about it.

But it is the solemn Allegretto that has become the symphony's calling card. Although it is not 'slow' in the traditional sense (*allegretto* meaning 'fairly brisk'), the Allegretto is the de facto slow movement in an otherwise fast-paced symphony, its effect more a result of context than of tempo. Muted both in tone and dynamics, this rather sombre series of variations upon a repetitive, walking theme has been compared to a funeral procession – and for good reason. Just as the first movement was carried along by its propulsive rhythmic accompaniment, repetition abounds here too; but now the long–short–short–long–long ostinato has quite the opposite effect. Every time it seems to get going, we stall once more, as though the procession were inching forwards, then stopping, taking stock and setting off again. Only when Beethoven begins to spin out long, languorous counter melodies does the procession find its momentum and a remarkable grandeur emerge out of this rather unassuming

theme, although this soon peters out and sidles off into the distance once more.

There is nothing unassuming, however, about the scherzo that follows. Composed in F major, that same errant key that made its first appearance in the expansive introduction, this is a whirlwind of tossed-out melodic fragments and sudden dynamic contrasts, relaxing only briefly in the more measured, rustic trio sections (heard twice rather than the customary once) – which again recall elements of the ‘Pastoral’ Symphony.

Then, with little more than a couple of punchy chords to pull us back to the home key, Beethoven launches headlong into the finale, a wild, unbound Allegro that Tchaikovsky called ‘a whole series of images, full of unrestrained joy, full of bliss and pleasure of life’. While the conductor Thomas Beecham was rather less kind (‘What can you do with it? It’s like a lot of yaks jumping about’), there is no denying its physicality. Joy spills over into raucousness, the gloom of the Allegretto long forgotten, as the finale hurtles along with an earthy, unrestrained energy that flirts with dance but borders on bedlam.

Programme note © Jo Kirkbride

Jo Kirkbride is Chief Executive of the Dunedin Consort and a freelance writer on classical music. She studied Beethoven’s slow movements for her PhD and writes regularly for the LSO, LPO, London Sinfonietta and Snape Proms.

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was at the forefront of the major developments that took place in the musical world during his lifetime. He began his career in the employment of the Archbishop-Elector of Cologne in Bonn at a time when professional music-making was primarily cultivated within the courts of the European aristocracy. By the end of his life Beethoven had achieved great public success with works that posed unprecedented challenges for both performers and listeners, and lived as an independent artist – a status that was unimaginable for previous generations of musicians.

Beethoven moved from Bonn to Vienna at the age of almost 22, initially to study composition with Joseph Haydn (Mozart having died the previous year), and soon made his name as a virtuoso pianist and composer in all the major instrumental genres. A high point in his career was the public concert organised for his own benefit in December 1808, which included the premieres of his Fifth and Sixth Symphonies and his Fourth Piano Concerto with himself as soloist.

Beethoven’s performing career was cut short by the onset of deafness, which began when he was in his late twenties and grew increasingly severe until the end of his life, leading him to focus his creative energies on composition. His seriousness

of purpose with regard to his art is demonstrated by his laborious process of composing: he could devote upwards of six months to a single symphony, whereas Haydn sometimes produced six such works for a single season. His only opera, *Fidelio*, underwent two major revisions before achieving its final form in 1814, and his monumental *Missa solemnis* (completed in 1823) was the product of several years' work.

Much of Beethoven's music has remained in the core performing repertoire since the 19th century, particularly the 32 piano sonatas and the nine symphonies. Among his most influential and celebrated works are those in his so-called 'heroic' style, characterised by their expanded scale, an emphasis on thematic development and dramatic overall trajectory leading to a triumphant conclusion. Such works are mostly concentrated in Beethoven's middle period, exemplified by the odd-numbered symphonies from No. 3 (the 'Eroica', 1803) onwards, the *Egmont* overture and the Fifth Piano Concerto. Nevertheless, an immense variety of expression is found across Beethoven's works, from the lyrical and introspective, notably the 1816 song-cycle *An die ferne Geliebte* ('To the Distant Beloved'), to the comical and bombastic (as in the Symphony No. 8 of 1812). His late style grew increasingly esoteric, and works such as the five late string quartets (1824–6) appealed mainly to musical connoisseurs, being considered incomprehensible by some early listeners.

Programme note © Erica Buurman

Erica Buurman is Director of the Ira F. Brilliant Center for Beethoven Studies and Assistant Professor in the School of Music and Dance at San José State University, California. She is the author of *The Viennese Ballroom in the Age of Beethoven* (CUP, 2022) and has appeared on BBC Radios 3 and 4. She is editor of *The Beethoven Journal* and *The Beethoven Newsletter*.



FRIDAY 19 APRIL 7.30PM

Fantastic Symphony

CAMILLE PÉPIN *Les eaux célestes*
UK premiere

FRANCIS POULENC *Gloria*

HECTOR BERLIOZ *Symphonie fantastique*

Sally Matthews soprano
BBC Symphony Chorus
Daniele Rustioni conductor

Severed heads, demonic orgies and obsessive love. Daniele Rustioni pairs Berlioz's *Symphonie fantastique* with the equally colourful imaginations of Poulenc and Camille Pépin.

BOOK NOW
bbc.co.uk/symphonyorchestra

barbican
Associate Orchestra

CLEMENS SCHULDT
CONDUCTOR

Born in Bremen, Clemens Schuldt was a violinist with the Cologne Gürzenich Orchestra and Deutsche Kammerphilharmonie Bremen before completing his conducting studies in Düsseldorf, Vienna and Weimar. He won the Donatella Flick Conducting Competition in 2010 and spent a year as Assistant Conductor of the London Symphony Orchestra.

This season he was appointed Music Director of the Quebec Symphony Orchestra, and opened the season with a tour of Germany and eastern Europe with the German Youth Orchestra and accordionist Martynas Levickis. Other engagements include his return to the Porto Casa da Música Symphony Orchestra for its season-opening concert as well as to the Hallé, Malmö Symphony, Swedish Chamber and Stuttgart and Copenhagen Philharmonic orchestras and the Hong Kong Sinfonietta.

Clemens Schuldt is also active as an opera conductor and this season makes his debut with Opera North, conducting *Così fan tutte*. Recent highlights include a recording of Márton Illés's Violin Concerto with Patricia Kopatchinskaja and the Munich Chamber Orchestra, of which he was Chief Conductor (2016–22), concerts at the Dresden Festival and a Beethoven project with Jazzrausch Bigband at the IsarPhilharmonie in Munich.

ESTHER YOO
VIOLIN

Esther Yoo was born and spent her early years in the USA before receiving her education in Belgium, Germany and the UK, but she retains her family's Korean heritage. She became the youngest prize-winner of the International Jean Sibelius Violin Competition in 2010 and of the Queen Elisabeth Competition two years later. A former BBC Radio 3 New Generation Artist (2014–16), in 2018 she was selected as one of Classic FM's Top 30 Artists under 30.

She made her BBC Proms debut in 2016 and was appointed the Royal Philharmonic Orchestra's inaugural Artist in Residence in 2018. This season she makes debuts with the New York and Turku Philharmonic orchestras, the Melbourne, New Zealand, Pacific and São Paulo Symphony orchestras and Madrid's RTVE Symphony Orchestra. She also tours with the Philharmonia Orchestra and returns to venues including Wigmore Hall in London and the Amsterdam Concertgebouw.

Esther Yoo appears regularly in recital and as a member of Z.E.N. Trio with cellist Narek Hakhnazaryan and pianist Zhang Zuo. Her recordings include, most recently, concertos by Barber and Bruch with the RPO under Vasily Petrenko. She also features prominently on the soundtrack of the 2017 feature film *On Chesil Beach* and is a guest artist on pianist Chad Lawson's album *Breathe*.

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 concerts available on BBC Sounds for 30 days after broadcast and several concerts, including the First and Last Night of the BBC Proms, currently 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.

Keep up to date with the BBC Symphony Orchestra

To find out more about upcoming events and broadcasts, and for the latest BBC SO news, visit bbc.co.uk/symphonyorchestra.

facebook.com/BBCSO X: @BBCSO Instagram: @bbcsmphonyorchestra

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
Igor Yuzefovich *Leader*
Cellerina Park
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Thea Spiers
Esther Kim
Liu-Yi Retallick
Ilhem Ben Khalfa
Jessica Coleman

Second Violins
Heather Hohmann
Rose Hinton
Kate Cole
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Naomi Warburton
Lyrit Milgram
Peter Graham

Violas
Benjamin Roskams
Philip Hall
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle

Peter Mallinson
Matthias Wiesner
Annie May Page
Nathalie Green-Buckley
Anna Barsegjana

Cellos
Simon Glaser
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
George Hoult
Anna Beryl
Alba Merchant

Double Basses
Nicholas Bayley
Gareth Sheppard
Richard Alsop
Josie Ellis
Beverley Jones
Elen Pan
Lewis Reid
Lucy Hair

Flutes
Daniel Pailthorpe
Tomoka Mukai

Piccolo
Emilia Zakrzewska

Oboes
Alison Teale
Imogen Smith

Cor anglais
Emily Cockbill

Clarinets
Anna Hashimoto
Jonathan Parkin

Bass Clarinet
Anthony Pike

Bassoons
Jonathan Davies
Graham Hobbs

Contrabassoon
Steven Magee

Horns
Martin Owen
Michael Murray
Joel Ashford
Nicholas Hougham
Alexei Watkins

Trumpets
Philip Cobb
Joseph Atkins
Martin Hurrell

Trombones
Byron Fulcher
Dan Jenkins

Bass Trombone
Robert O'Neill

Timpani
Adrian Bending

Percussion
Alex Neal
Joe Cooper
Owen Gunnell

Harp
Alison Martin

Piano/Celesta
Elizabeth Burley

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

Director
Bill Chandler

Interim Planning Manager
Emma Gait

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
Mark Millidge

Orchestral Librarian
Julia Simpson

Interim Planning and Concerts Co-ordinator
Anna Schauder

Chorus Manager
Wesley John

Chief Producer
Ann McKay

Assistant Producer
Ben Warren

Senior Stage Manager
Rupert Casey

Stage Manager
Michael Officer

Commercial, Rights and Business Affairs Executive
Geraint Heap

Business Accountant
Nimisha Ladwa

BBC London Orchestras Marketing and Learning

Head of Marketing, Publications and Learning
Kate Finch

Communications Manager
Jo Hawkins

Publicist
Freya Edgeworth

Marketing Manager
Sarah Hirons

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 Trainees
Dylan Barrett-Chambers



BBC
Symphony
Orchestra

**BOOK
NOW**



Total Immersion: Italian Radicals

Sunday 5 May

A day-long immersion in the musical world of **Bruno Maderna**, **Luciano Berio**, **Luigi Nono** and **Luigi Dallapiccola**, composers who left a legacy of music that continues to outrage, astonish and enchant, with the BBC Symphony Orchestra, BBC Singers and guests.

barbican

Associate
Orchestra

bbc.co.uk/symphonyorchestra

RADIO 3



BBC singers

CONCERTS
2023/24



Enjoy an exciting season of concerts with the BBC Singers and special guests at Milton Court Concert Hall.

Clive Myrie joins us to narrate a modern day re-telling of the passion story with music spanning nearly 1000 years in March; and **Sandi Toksvig** guides us on a journey through time and music in May,

illuminating the stories of great women who have changed the course of history.

To find out more and book tickets:
bbc.co.uk/singers

B B C

RADIO 3

IN CONCERT

Immerse yourself in the best live
classical music from across the UK

Listen on  **SOUNDS**

INDIANA JONES

and the
**RAIDERS
OF THE LOST ARK**



LIVE IN CONCERT

Sat 25 - Sun 26 May 2024

WITH THE LONDON SYMPHONY ORCHESTRA
ORIGINAL SCORE BY JOHN WILLIAMS



Royal Albert Hall



RSC

ROYAL
SHAKESPEARE
COMPANY

SWAN THEATRE
STRATFORD-UPON-AVON
21 FEBRUARY – 6 APRIL 2024



**BEN
& IMO**
MARK RAVENHILL

*We must make MUSIC.
Especially in the DARKNESS.*

BOOK NOW
[rsc.org.uk](https://www.rsc.org.uk)

TikTok | £10 TICKETS
FOR 14-25s

New Work at the RSC is generously supported by The Drue and H.J. Heinz II Charitable Trust
Presented in association with Michael Grandage Company



Supported using public funding by
**ARTS COUNCIL
ENGLAND**