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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

KATE ATKINSON AND THE BBC SO

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

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FRIDAY 8 MARCH, 2024

7.30pm, BARBICAN HALL

EINOJUHANI RAUTAVAARA A Requiem in Our Time 12'

AULIS SALLINEN Mauermusik 11'

INTERVAL: 20 MINUTES

JOHANNES BRAHMS A German Requiem 70'

Anu Komsi soprano

Christian Senn baritone

BBC Symphony Chorus

Sakari Oramo conductor

RADIO 3 SOUNDS

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

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Brahms's *A German Requiem* is not like other Requiems. In choosing to set passages from the German Protestant Bible rather than the standard Latin Catholic text, and in avoiding the traditional appeals to the Trinity and depictions of Hell and the Day of Judgement, the composer – an avowed non-believer – nevertheless created one of the most spiritual choral works of the 19th century.

Tonight the BBC Symphony Orchestra and Chief Conductor Sakari Oramo are joined by the BBC Symphony Chorus and soloists Anu Komi and Christian Senn to perform this choral masterpiece. Before the interval, the orchestra performs music of mourning from early in the careers of two of the leading figures in recent Finnish modernism. Einojuhani Rautavaara acknowledged *A Requiem in Our Time* as a pivotal work in his development as a composer. In it he processes the trauma of the loss of his mother as they fled Helsinki during the Second World War. And Aulis Sallinen's *Mauermusik* expresses his shock at the murder of an East German teenager who was shot and killed as he tried to escape to the West over the Berlin Wall.

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Tonight's concert will be available on BBC Sounds for 30 days after broadcast.

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EINOJUHANI RAUTAVAARA (1928–2016)

A Requiem in Our Time for 13-Part Brass Choir with Percussion (1953)

- 1 Hymnus (Festivamente)**
- 2 Credo et dubito (Vivace – Grave)**
- 3 Dies irae (Allegro)**
- 4 Lacrymosa (Larghetto tranquillo)**

In much of *A Requiem in Our Time* it is easy to hear the youthful energy of a young composer eager to explore the world around him. The work was composed at the suggestion of Rautavaara's composition teacher, Aarre Merikanto, for entry into the Thor Johnson Brass Composition competition in Cincinnati. Rautavaara had to hurry to complete it before entering military service, but news of his victory at the competition reached him by radio during a field manoeuvre. Rautavaara acknowledged this as a pivotal moment in his early development: the work was published by the Robert King company in Massachusetts and it was soon being performed widely, marking the beginning of his long and successful career.

Dissonant harmonies, simultaneous major-minor chords, 'wrong' bass notes and fragmentary progressions situate the piece within a neo-Classical style. There are also some obvious references to Stravinsky's *The Rite of Spring*, particularly in the last two movements. 'Credo et dubito' (I believe and I doubt) is a reorchestration of 'Jacob Könni' from Rautavaara's piano suite

Pelimannit ('The Fiddlers', 1952), and there are fragments of his earlier pieces hidden in the other movements, in a practice of reusing earlier material in new guises that was to become typical for Rautavaara.

The work bears a dedication 'to the memory of my mother'. In his autobiography *Omakeuva* ('Self-portrait'), Rautavaara recalled how in 1944 he and his mother boarded a packed plane to Oulu to flee the aerial bombardment of Helsinki. Sirens were blaring and people were in a state of panic. His mother, an optician by profession, consumed by malnutrition, overwork and morphine abuse, fell ill during the flight and soon after landing was taken to hospital in Oulu, where she died. Only much later did Rautavaara feel able to process the emotional trauma of his loss, audible particularly in the baritone horn lament in the final movement of *A Requiem in Our Time*, 'Lacrymosa'.

Programme note © Anne Kauppala

Anne Kauppala is Professor of Music Performance Research at the Sibelius Academy in Helsinki. She is the author of *Narrating with Twelve Tones: Einojuhani Rautavaara's First Serial Period (ca. 1957–1965)* (Finnish Academy of Sciences and Letters, 1997).

EINOJUHANI RAUTAVAARA

One of the proudest possessions of the Finnish composer Einojuhani Rautavaara was a fading scrap of paper, framed and hanging in his study. It is dated 18 May 1955, and declares:

Sibelius suggests to you the Koussevitzky Scholarship for study in Tanglewood US six weeks from July 1 STOP possibility to continue at Juilliard for a year STOP.

Photos on the piano of Rautavaara with Olga Koussevitzky and with Roger Sessions testify to his response.

Rautavaara's life was a rich tapestry. Music archivist, rector and professor of composition at Helsinki's Sibelius Academy (1976–90), he justified Sibelius's faith in him in an ever-evolving life of composition, which moved from neo-Classicism to avant-garde constructivism and serialism, and on through a period of unashamed romanticism to the mysticism which soft-focuses his Seventh Symphony, 'Angel of Light'. This 1994 work marked Rautavaara's international breakthrough. After an energetic marketing campaign in the 1990s by the record company Ondine, angels became the musical icon of the decade. Works such as *Angels and Visitations*, *Angel of Dusk* and *Playgrounds for Angels* were already in Rautavaara's oeuvre and it needed only the final seal of renaming his Seventh Symphony (it was originally called 'The Bloomington Symphony', after the city in which it was premiered in 1995) to boost sales of recordings and to make Rautavaara one of the most frequently performed of all Finnish composers after Sibelius. Rautavaara – by turns shrewd, canny, gentle and darkly laconic – relished the recognition but declared that his

were angels à la Rainer Maria Rilke: 'go-betweens, emissaries, yes; but, in the end, *schrecklich*, terrible ...'

Rautavaara's triptych of operas inspired by Finland's great compilation of myths, the *Kalevala*, is, by comparison, little known outside Finland. His subsequent operas, however, on the lives of Vincent van Gogh, Aleksis Kivi and Rasputin, have travelled to Germany, Austria, Sweden, Italy and the USA.

A considerable body of chamber, choral and vocal works filled out a work-list that continued to increase apace in Rautavaara's later decades, with compositions including the orchestral pieces *Book of Visions* and *Manhattan Trilogy* (both 2004), *A Tapestry of Life*, which received its premiere in 2008 in New Zealand, the percussion concerto *Incantations*, premiered by Colin Currie in London in 2009, the *Missa a cappella* (2010–11) and a song-cycle, *Rubáiyát*, written for Gerald Finley and premiered at Wigmore Hall in 2014. Both Rautavaara's *Fantasia* for violin and orchestra (2015), composed for Anne Akiko Meyers, and the short orchestral work *In the Beginning* (2015), received posthumous premieres following the composer's death in 2016, at the age of 87.

In a characteristic pronouncement, Rautavaara let it be known that 'it is my belief that music is great if, at some moment, the listener catches "a glimpse of eternity through the window

of time” ... This, to my mind, is the only true justification for art. All else is of secondary importance.’

Profile © Hilary Finch

Hilary Finch was a music critic for *The Times* for 35 years and has broadcast regularly on BBC Radio 3. As a freelance writer she specialises in the field of song and in the music and literature of the Nordic countries.



FRIDAY 15 MARCH 7.30PM

Let There Be Light

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

Mary Bevan soprano

Roderick Williams baritone

BBC Symphony Chorus

Sir James MacMillan conductor

Let there be light! The UK premiere of Sir James MacMillan's *Fiat lux*, conducted by the composer himself.

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AULIS SALLINEN (born 1935) Mauermusik (1962)

Aulis Sallinen's *Mauermusik* ('Wall Music') is dedicated to the memory of a German teenager shot trying to escape from East to West Germany by scaling the Berlin Wall in August 1962. Mortally wounded, he could not be helped from the western side of the wall; the East German guards left him bleeding and dying.

In the programme note for the work's premiere in 1964 the composer wrote: 'The work is an orchestral elegy to those senseless conditions which allow the official murdering of a human being in the cultural heart of Europe. It is an elegy to the cries for help of a young man condemned to die, cries which echoed in vain from the Berlin Wall to a world which calls itself civilised.'

Mauermusik was premiered in 1964 by the Helsinki Philharmonic Orchestra and was taken up shortly afterwards by the Finnish Radio Symphony Orchestra, which performed it in 1968 at the Royal Festival Hall and made a high-profile recording, coupled with Sibelius's Fourth Symphony, under Paavo Berglund that year. Sallinen's earliest orchestral piece, it represents the peak as well as the conclusion of his modernist period.

The opening of the work is saturated by a repeated D. Gradually, small pointillistic tone fields begin to take shape, occasionally refracted by micro-intervals.

In the more dynamic middle section, a theme emerges from the orchestral stasis; it is played at first by flutes, followed by strings and eventually by brass. The climax is formed by violent orchestral strokes before the music fades into its closing elegy.

Programme note © Anne Kauppala

AULIS SALLINEN

Clarity and economy of utterance are defining features of Aulis Sallinen's music. He acknowledges that conceiving music is challenging enough, and therefore sees it as his duty 'to help the listener by making at least my own ideas crystal-clear'. A kind of primordial cell often acts as the starting point of a composition, be it a chord, interval, timbre or instrumental gesture, which gradually generates the musical material for the whole work. In forming his musical material, the characteristics of individual instruments are central. Sallinen's own first instrument was the violin, and as a teenager he taught himself the piano, which enabled him to play jazz and dance music in his home town, Uusikaupunki. His family, though, originally came from the Karelia region in the north of Finland but were forced to leave during the Second World War.

After compulsory military service, Sallinen began his formal studies in music theory and composition at the Sibelius Academy in Helsinki, where his teachers were

Aarre Merikanto and Joonas Kokkonen. He also obtained teaching qualifications to secure an income for his family of six. Before embarking on a career as a full-time composer, Sallinen worked for nearly 10 years as general manager of the Finnish Radio Symphony Orchestra (until 1969). In 1976 he was appointed Artist Professor funded by the state. In addition to his career as a composer he has held posts with a number of Finnish music organisations.

Sallinen's first opera, *Ratsumies* ('The Horseman'), along with Kokkonen's *The Last Temptations*, attracted huge new audiences upon its premiere in 1975 and launched the Finnish opera boom. His operatic success continued with *Punainen viiva* ('The Red Line', 1978). A younger generation of composers with more avant-garde aspirations – among them Esa-Pekka Salonen and Jouni Kaipainen – referred pejoratively to these operas as 'fur-hat operas'. Although this artistic conflict was eventually resolved, it deeply hurt both Sallinen and Kokkonen. Sallinen's next opera, *Kuningas lähtee Ranskaan* ('The King Goes Forth to France', 1984) was a joint commission from the Savonlinna Festival, the BBC and the Royal Opera, Covent Garden, where it was performed in 1987. Sallinen's subsequent operas include *Kullervo* (premiered in 1992), *Palatsi* ('The Palace', 1995) and *King Lear* (2000).

Besides operas, Sallinen has composed eight symphonies, several concertos for

various solo instruments, chamber music and choral works, particularly for children's chorus. He composed most of his earlier output in the archipelago of Hiittinen, where he was able to pursue his passion for fishing, and in 1985 he moved to a village in Provence.

Profile © Anne Kauppala

JOHANNES BRAHMS (1833–97)

A German Requiem, Op. 45 (1865–8)

- 1 Selig sind, die da Leid tragen**
- 2 Denn alles Fleisch, es ist wie Gras**
- 3 Herr, lehre doch mich**
- 4 Wie lieblich sind deine Wohnungen**
- 5 Ihr habt nun Traurigkeit**
- 6 Denn wir haben hie keine bleibende Statt**
- 7 Selig sind die Toten**

Anu Koms soprano

Christian Senn baritone

BBC Symphony Chorus

Why a 'German' Requiem? The obvious answer is that, unlike any other familiar 19th-century work that calls itself *Requiem*, Brahms employs not the standard Latin liturgical text but a compilation from the German Bible. But the title can still cause perplexity. Brahms did become increasingly nationalistic in later years, especially after the unification of the German lands in 1871, but even then he seems to have had doubts about the wisdom of his choice of wording, as he revealed in a reply to a letter from the cathedral organist Karl Martin Reinthaler. Reinthaler had been anxious to defend Brahms against charges that his *Requiem* was in some significant way irreligious – it had been pointedly noted that at no stage in the work do the words 'Jesus' or 'Christ' appear. Brahms's response is guarded, but still revealing:

As regards the title, I will confess that I should gladly have left out

INTERVAL: 20 MINUTES

‘German’ and substituted ‘Human’. Also that I knowingly and intentionally dispensed with passages such as St John 3:16 (‘For God so loved the world that he gave his only begotten Son’). On the other hand, I have no doubt included much because I am a musician, because I required it, because I can neither argue away nor strike out a ‘henceforth’ from my venerable extracts. But I had better stop before I say too much.

One can understand why Brahms might have felt that he had landed himself with the wrong title, particularly at a time when certain forms of German nationalism were becoming increasingly strident. All the same, there was definitely an element of cultural pride behind his original choice. The Protestant Reformation had begun in Germany and it was on German soil that the political might of the Catholic Church had first been successfully challenged. Martin Luther’s translation of the Bible – the source of Brahms’s text – had at once helped define the still-developing German language and marked the start of a process by which scripture ceased to be the property of an educated elite and was opened out to the masses. The great Protestant church compositions of Schütz, Bach and Handel – which left their mark on the *German Requiem* – had continued this process of democratising the mysteries of faith.

Works such as Bach’s *St Matthew Passion* and Handel’s *Messiah* had also brought a

new emphasis on the humanity of Christ – a real, suffering human being rather than a mystical symbol. This was fertile ground for the emergence of a more humanistic kind of belief. Surely that is what Brahms meant when he suggested ‘A Human Requiem’ as an alternative title. The value of religious tradition would be acknowledged, especially its power to console in the face of death, but it was to be kept as non-dogmatic as possible. Human mortality, its grief and resolution were to be the objects of contemplation, not a specific deity.

Brahms had good reason to be reflecting on mortality and grief in 1865, the year he began work on the *German Requiem*. In January his mother suffered a stroke. Brahms hurried to her bedside, but he was too late. The experience was devastating. A friend, calling on him soon afterwards, found Brahms practising Bach at the piano with tears streaming down his face. Playing was one way of working through painful emotion; composing was clearly another. Brahms’s feelings in the wake of his mother’s death may well have spilt over into the powerfully elegiac slow movement of the Horn Trio, Op. 40, composed in the summer of 1865. And by April that year Brahms had sent two movements of the *Requiem* to his confidante, Clara Schumann, virtuoso pianist and widow of the composer Robert Schumann. ‘I am hoping to produce a sort of whole out of the thing,’ he told her, ‘and trust I shall retain enough courage and zest to carry it through.’

But another loss may have left its mark on the *German Requiem*. The second movement, the funeral march-like ‘Denn alles Fleisch, es ist wie Gras’ (‘For all flesh is as grass’), apparently derives its material from the ‘slow Scherzo’ Brahms had included in his abandoned Symphony of 1854–5, later revised as the First Piano Concerto. Those were the years in which Brahms’s mentor and champion Robert Schumann had suffered his catastrophic final breakdown. After Schumann died in a mental asylum in 1856 Brahms confided to Clara that the slow movement of the new Piano Concerto was to be a ‘requiem for Schumann’. So, in the ‘Denn alles Fleisch’ funeral march, the *German Requiem* reworks material associated in Brahms’s mind with another dreadful bereavement. At the beginning of this movement the chorus intones a chorale tune from Bach’s cantata BWV 27, ‘Wer weiss, wie nahe mir mein Ende!’ (‘Who knows how near my end shall be!’). Echoes of that chorale can be heard in themes from other movements of the *German Requiem*; in fact Brahms told a friend that ‘the whole work was, essentially, founded on the chorale’. These connections are of more than technical significance: they steer us away from the conclusion that the work is purely a Requiem for Brahms’s mother. In this case, part of the creative process involved the objectifying of private feelings: grief as a universal aspect of the human condition – or, as Brahms put it, a ‘Human’ Requiem.

A quick glance at the text of *A German Requiem* shows how different it is from

that of the Roman Catholic Mass for the Dead. There are no heart-rending pleas for mercy, no terrifying depictions of the Last Judgement or glimpses of Hell. Musically, there could hardly be a greater contrast between this and the grand operatic drama of Verdi’s *Messa da Requiem*, completed six years later; the direct expressions of dread and anguish in Mozart’s *Requiem* are likewise avoided. Instead there is, in the words of the German philosopher Ernst Bloch, ‘a precious depth that avoids apotheoses’.

...

Something of that ‘precious depth’ can be felt in the opening movement, ‘Selig sind, die da Leid tragen’ (‘Blessed are they that mourn’): a restrained, dignified hymn to the process of mourning – painful enough in itself, but holding out hope of recovery from loss.

The grim funeral march ‘Denn alles Fleisch’ (‘For all flesh’) follows; but this too offers hope: winter turns to spring, the seed endures and grows again.

There must be reckoning with one’s own mortality, hence the prayer at the beginning of the third movement, ‘Herr, lehre doch mich, dass ein Ende mit mir haben muss’ (‘Lord, make me to know mine end’). But the question ‘Nun, Herr, wess soll ich mich trösten?’ (‘And now, Lord, what wait I for?’) is answered by a majestic Bachian fugue for chorus and

full orchestra, anchored throughout to a sustained bass D, symbol of the secure grasp of God's hand.

'Wie lieblich sind deine Wohnungen' ('How amiable are thy tabernacles') is a vision of the blissful life of the departed, portrayed in a kind of serene waltz. This is the heart of the *German Requiem*. In a sense the whole structure of the work turns upon it; one could see it as the keystone of a huge arch. From now on the progress is broadly one of return – to the image of blessedness, and to the restrained warmth of the music that enshrined it.

The fifth movement, 'Ihr habt nun Traurigkeit' ('And ye now therefore have sorrow'), does allow us a passing glimpse of something personal in its closing moments. As the chorus finally intones the words 'wie einen seine Mutter tröstet' ('as one whom his mother comforteth'), the soprano soloist dwells with quiet pathos on the words 'wieder sehen' ('I will see you again').

But then comes the most dramatic movement of all: 'Denn wir haben hie keine bleibende Statt' ('For here have we no continuing city'), its stormy defiance of death turning suddenly into another magnificent fugue (echoes of Bach and Handel, and also of Beethoven's *Missa solemnis*).

The last movement brings a return to the key of the first movement (F major), with echoes of its thematic material. Now it is

the dead themselves, rather than those who mourn them, who are celebrated – as in the final 'In paradisum' prayer of the Latin Mass for the Dead. The chorus's final utterance is a repetition of the word we heard at the start of the *German Requiem*: 'Selig' ('Blessed'). The great arch is complete.

Programme note © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Mahler and Wagner, 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.

JOHANNES BRAHMS

Brahms's father, a Hamburg town musician, initially brought up the young Johannes to follow in his footsteps, making sure he could play horn, cello and piano. But it was at the latter he excelled, performing Bach, Mozart and Beethoven in public and learning the core of his compositional craft by modelling movements on their works and by composing variations and songs; he developed a lifelong love of folk song and Hungarian Gypsy music. In 1853, aged 20, Brahms visited the Schumanns – a life-changing experience, bringing him fame, publication of his early works and access to their library, where he broadened his compositional study to include Renaissance and Baroque choral music, counterpoint and instrumental forms. Schumann encouraged him to write for larger forces, and his First Piano Concerto

(1854–9) and First Serenade (1857–8) were at stages in their genesis intended as symphonies.

The 1860s saw a flowering of chamber music, including the First Cello Sonata (1862–5), Horn Trio (1865), songs and sets of piano variations, including the *Variations and Fugue on a Theme by Handel* (1861), about which Wagner maintained (before Brahms had become a serious rival to be attacked): ‘One sees what may yet be achieved in the old forms, when someone comes who understands how to handle them.’ He composed his choral masterpiece *A German Requiem* in the latter half of the decade, giving its first (nearly complete) performance on Good Friday 1868 in Bremen Cathedral. Brahms had moved to Vienna and become involved in the rediscovery of Bach and Schubert there, giving the first Viennese performances of their works with choral and orchestral societies.

He at last finished his First Symphony in 1876, which inaugurated a decade of large-scale works for orchestra and soloists carrying forwards the Beethovenian legacy: the Symphonies Nos. 2–4 (1877, 1883 and 1884–5), the Violin Concerto (1878), Second Piano Concerto (1878–81) and Double Concerto (1887). In 1890 he intended to retire, but met the great clarinettist Richard Mühlfeld and composed chamber music showcasing the instrument, notably the Clarinet Quintet (1891), which immediately became one of his most loved works,

as it remains to this day. His last music, 11 chorale preludes for organ, returns overtly to Bachian models. Thus Brahms fashioned an individuality of voice based on profound study and understanding of a long historical perspective. Yet he was in some ways a Janus figure: the power and immediacy of his works rest on compositional subtlety and intricacy which particularly appealed to the Second Viennese School; Schoenberg characterised him as ‘the progressive’, from whom he had learnt ‘economy yet richness’.

Profile © Estate of Robert Pascall

Robert Pascall (1944–2018) was vice-chair of the *New Brahms Complete Edition*, for which he edited the four symphonies. He was an honorary professor at Cambridge University and wrote on music ranging from Bach to Schoenberg and Franz Schmidt.

English surtitles produced and operated by Damien Kennedy

SAKARI ORAMO

CONDUCTOR

Finnish conductor Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra and Conductor Laureate of the Royal Stockholm Philharmonic, following 13 years as Chief Conductor. He was Music Director of the City of Birmingham Symphony Orchestra (1998–2008), Chief Conductor of the Finnish Radio Symphony Orchestra (2002–12; now Honorary Conductor), Principal Conductor of West Coast Kokkola Opera (2004–18) and Principal Conductor of the Ostrobothnian Chamber Orchestra (2013–19).

Engagements during the current season include his debut with the Tokyo Symphony Orchestra and returns to the Czech Philharmonic, Royal Stockholm Philharmonic, City of Birmingham Symphony and Finnish Radio Symphony orchestras and the Orchestre Philharmonique de Radio France.

Sakari Oramo's award-winning recordings include Nielsen's First and Third Symphonies with the RSO (winner of a *BBC Music Magazine* Award in 2016), Langaard's Second and Sixth Symphonies (*Gramophone* Award, 2019) and Busoni's Piano Concerto with Kirill Gerstein and the Boston Symphony Orchestra (ICMA Award, 2020). Other recent recordings include Sibelius with the BBC SO, Rachmaninov piano concertos with Yevgeny Sudbin and Florent Schmitt's Second Symphony.

ANU KOMSI

SOPRANO

Finnish soprano Anu Komsu is active on the operatic and concert stages in a broad range of repertoire spanning established classics to the music of our time. This season she performs alongside Sakari Oramo with the Royal Stockholm Philharmonic, City of Birmingham Symphony and Tokyo Symphony orchestras and the Orchestre Philharmonique de Radio France, and appears at the Dvořák Prague and Kissinger Sommer festivals. Dedicated to contemporary music, she sings local and world premieres of works by Kaija Saariaho, Sir George Benjamin, Sebastian Hilli and Lara Poe, as well as continuing to perform Ellington's *Sacred Concert*, Bach's Passions, Strauss's *Four Last Songs*, Mahler's symphonies and Sibelius's songs.

She has worked with conductors such as Martyn Brabbins, Nicholas Collon, Peter Eötvös, Alan Gilbert, Hannu Lintu, Andris Nelsons, Sir Roger Norrington, François-Xavier Roth, Santtu-Matias Rouvali, Esa-Pekka Salonen, Dalia Stasevska and Franz Welser-Möst, and with directors including Pierre Audi, Karin Beier, Achim Freyer, Barrie Kosky and Christof Loy.

Anu Komsu's recordings include Sibelius's *Luonnotar*, György Kurtág's *Kafka Fragments*, Zimmermann's 'Die Soldaten' Symphony and Sebastian Fagerlund's *Döbeln*. Her latest album, *Sumun Läpi (Through the Mist)*, features songs with piano by Saariaho.

CHRISTIAN SENN

BARITONE

Born in Chile and resident in Italy, Christian Senn studied Biology before being admitted to the Academy for Young Singers at La Scala, Milan, where he studied with Leyla Gencer, Luigi Alva and Vincenzo Manno.

Among his career highlights are Bach's *St Matthew Passion* under Alessandro De Marchi at the Theater Basel and the Stresa Festival, and Beethoven's Ninth Symphony at the Vienna Konzerthaus with the Vienna Philharmonic Orchestra under Sakari Oramo. Recent and forthcoming engagements include Cimarosa's *Maestro di cappella* under Attilio Cremonesi in Halle, Tarquinius (*The Rape of Lucretia*) at the Teatro Petruzzelli in Bari, Clistene (Vivaldi's *L'Olimpiade*) under De Marchi at the Innsbruck Festival, Alcandro (*L'Olimpiade*) under Jean-Christophe Spinosi at the Opéra de Nice and the Théâtre des Champs-Élysées in Paris, Brahms's *A German Requiem* at the Dvořák Prague Festival and Caronte (Monteverdi's *Orfeo*) in Paris with the Freiburg Baroque Orchestra.

Christian Senn appears on a DVD of Rossini's *La pietra del paragone* filmed at the Théâtre du Châtelet in Paris, on CD recordings of Vivaldi's operas *Tito Manlio* and *Dorilla in Tempe* and on a recording of Bach's solo cantatas for bass with La Barocca under Ruben Jais.

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.

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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*
Cellerina Park
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Charlotte Reid
Ruth Schulten
Sophie Belinfante
Zanete Uskane

Second Violins

Dawn Beazley
Rose Hinton
Iona McDonald
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Daniel Joseph
Ruth Funnell
Shelley Van Loen

Violas

Richard Waters
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Zoe Matthews
Alistair Scahill
Annie May Page

Cellos

Richard Harwood
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Laura Donoghue
Ben Chappell
Colin Alexander
Deni Teo

Double Basses

Nicholas Bayley
Elen Pan
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Nathan Knight
Lucy Hare

Flutes

Michael Cox
Tomoka Mukai

Piccolo

Diomedes Demetriades

Alto Flute

Daniel Pailthorpe

Oboes

Tom Blomfield
Imogen Smith

Clarinets

Sonia Sielaff
Jonathan Parkin

Bass Clarinet
Thomas Lessels

Bassoons
Julie Price
Graham Hobbs

Contrabassoon
Steven Magee

Horns
Martin Owen
Michael Murray
Eleanor Blakeney
Nicholas Hougham
Mark Wood

Trumpets
Philip Cobb
Joseph Atkins
Martin Hurrell
Niall Keatley

Trombones
Helen Vollam
Dan Jenkins
Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Euphonium
Becky Smith

Timpani
Erika Ohman

Percussion
David Hockings
Fiona Ritchie

Harp
Elizabeth Bass

Organ
Richard Pearce

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

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Emma Gait

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Susanna Simmons

Orchestra Personnel Manager
Murray Richmond

Orchestras and Tours Assistant
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Concerts Manager
Marelle McCallum

Tours Manager
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Mark Millidge

Orchestral Librarian
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Chorus Manager
Wesley John

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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 SYMPHONY CHORUS

Founded in 1928, the BBC Symphony Chorus is one of the UK's leading choirs. It performs, records and broadcasts a distinctive range of large-scale choral music with the BBC Symphony Orchestra and internationally acclaimed conductors and soloists.

The chorus's early performances included Mahler's Symphony No. 8, Stravinsky's *Persephone* and Walton's *Belshazzar's Feast*. Under Director Neil Ferris, this commitment to contemporary music remains at the heart of its performances today.

The BBC Symphony Chorus makes regular appearances at the BBC Proms, with appearances in the 2023 season including the First and Last Nights plus *Belshazzar's Feast* with the BBC Symphony Orchestra under Klaus Mäkelä and Beethoven's Symphony No. 9 with the BBC Scottish Symphony Orchestra under Ryan Wigglesworth. In addition to tonight's concert, highlights of the current BBC SO season of concerts at the Barbican include

the UK premiere of Sir James MacMillan's *Fiat lux*, conducted by the composer, and José Maurício Nunes Garcia's *Missa de Santa Cecilia*. The chorus recently took part in a performance at Hackney Empire featuring the BBC Singers and community choirs from across East London.

Most of the chorus's performances are broadcast on BBC Radio 3 and, with Neil Ferris, it recently performed music by composers including Jonathan Dove and Reena Esmail in Maida Vale Studios, for future broadcast. The chorus has also made a number of commercial recordings, including a Grammy-nominated release of Holst's *First Choral Symphony* and a *Gramophone Award*-winning disc of Elgar's *The Dream of Gerontius* conducted by Sir Andrew Davis.

Forthcoming releases include premiere recordings of Vaughan Williams's *The Future* and *The Steersman* conducted by Martin Yates and Tippett's *A Child of Our Time* conducted by Davis.

President
Sir Andrew Davis

Chorus Director
Neil Ferris

Accompanist
Paul Webster

Chorus Manager
Wesley John

Vocal Coach
Katie Thomas

Sopranos
Katharine Allenby
Karen Benny
Asia Bonuccelli
Georgia Cannon
Katharine Chadd
Kate Chudakova

Louise Clegg
Natalie Dalcher
Josceline Dunne
Rebecca Eckley
Christine Evans
Isobel Hammond
Bev Howard
Lizzie Howard
Karan Humphries
Jackie Hunt
Valerie Isitt
Emily Jacks
Helen Jorgensen
Mackenzie Kavanagh
Rei Kozaki
Christine Leslie
Sue Lowe
Sarah Mainwaring
Louisa Martin
Katie Masters
Olivia Middleton
Claire Parry
Francesca Richards
Madelon Shaw
Wendy Sheridan
Maxine Shearer
Nathalie Slim
Anne Taylor
Elizabeth Ullstein
Rachel Wilson
Sheila Wood

Altos
Sarah Barr
Hannah Bishay
Rachael Curtis
Joanna Dacombe
Sue Daniels
Danniella Downs
Jule Eckert
Elizabeth Hampshire
Mary Hardy
Rosie Hopkins
Pat Howell
Matilda Jackson
Tina James

Kirsten Johnson
Laura Jolly
Ruth Marshall
Charlotte Senior
Hilary Sillis
Elisabeth Storey
Jayne Swindin
Helen Tierney
Deborah Tiffany
Charlotte Tomlinson

Tenors
Justin Althaus
James Beddoe
Andrew Castle
Stephen Horsman
Simon Lowe
Sam Lyons
Samuel Madden
James Murphy
Simon Naylor
Ernie Piper
Fionn Robertson
Richard Salmon
Greg Satchell
Tobias Schneider
Jonathan Williams
David Willcock

Basses
Malcolm Aldridge
David Allenby
James Barker
Dominic Beazer
Tim Bird
Sam Brown
Tony de Rivaz
Jonathan Forrest
Tom Fullwood
Tim Gillott
Mark Graver
Richard Green
Michael Harman
Kevin Hollands
Alan Jones
Peter Kellett
Andrew Lay
Robert Little
John McLeod
Tim Miles
Andrew Money
Amos Paran
Jon Parker
Mark Parrett

Simon Potter
Philip Rayner
John Russell
Joshua Taylor
Tristan Weymes
Robin Wicks

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

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Royal Festival Hall, 7:30pm

Joshua Bell

Director, Violin



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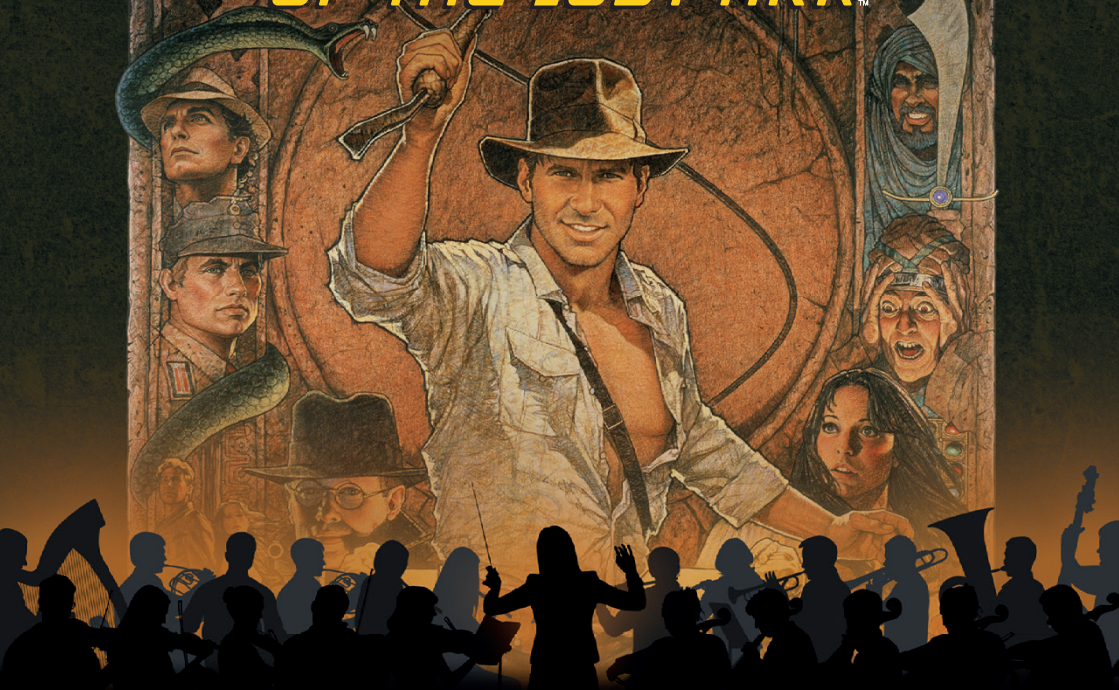


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