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FANTASTIC SYMPHONY

Friday 19 April 2024

barbican

Associate Orchestra

RADIO **3**

SOUNDS

The BBC Symphony Orchestra at the Barbican

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

CONCERTS APRIL – MAY

FRIDAY 19 APRIL 7.30pm

CAMILLE PÉPIN *Les eaux célestes*
UK premiere

FRANCIS POULENC *Gloria*

HECTOR BERLIOZ *Symphonie fantastique*

Jader Bignamini *conductor*
Elizabeth Watts *soprano*
BBC Symphony Chorus

FRIDAY 26 APRIL 7.30pm

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

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

SUNDAY 5 MAY

TOTAL IMMERSION:
ITALIAN RADICALS

A day of immersion in the music of four composers who redefined a nation: Luciano Berio, Luigi Dallapiccola, Bruno Maderna and Luigi Nono.

FRIDAY 10 MAY 7.30pm

JOSÉ MAURÍCIO NUNES GARCIA
Missa de Santa Cecília

MODEST MUSSORGSKY
Pictures at an Exhibition
(orch. Ravel)

April Koyejo-Audiger *soprano*
Marta Fontanals-Simmons
mezzo-soprano
Joshua Stewart *tenor*
Ross Ramgobin *baritone*
BBC Symphony Chorus
Martyn Brabbins *conductor*

FRIDAY 17 MAY 7.30pm

SOFIA GUBAIDULINA
The Wrath of God *UK premiere*

SERGEY RACHMANINOV
Rhapsody on a Theme of Paganini

PYOTR ILYICH TCHAIKOVSKY
Symphony No. 4 in F minor

Lise de la Salle *piano*
Anna Rakitina *conductor*

FRIDAY 24 MAY 7.30pm

OLIVER KNUSSEN
Cleveland Pictures

BENJAMIN BRITTEN *Double Concerto for Violin and Viola*

RALPH VAUGHAN WILLIAMS
A Sea Symphony (Symphony No. 1)

Silja Aalto *soprano*
Morgan Pearse *baritone*
Vilde Frang *violin*
Lawrence Power *viola*
BBC Symphony Chorus
Sakari Oramo *conductor*

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FRIDAY 19 APRIL, 2024

7.30pm, BARBICAN HALL

CAMILLE PÉPIN *Les eaux célestes* *UK premiere* 8'

FRANCIS POULENC *Gloria* 21'

INTERVAL: 20 MINUTES

HECTOR BERLIOZ *Symphonie fantastique* 52'

Elizabeth Watts soprano

BBC Symphony Chorus **Grace Rossiter** chorus-master

Jader Bignamini conductor

Daniele Rustioni and Sally Matthews, the advertised conductor and soprano, have had to withdraw from tonight's performance. The BBC Symphony Orchestra is grateful to Jader Bignamini and Elizabeth Watts for taking their places at short notice.

RADIO 3 SOUNDS

This concert is being recorded by BBC Radio 3 for broadcast in *Radio 3 in Concert* on Thursday 2 May. 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.

Tonight's all-French programme opens with the UK premiere of *Les eaux célestes* ('The Celestial Waters') by Camille Pépin, who has recently been attracting attention both at home and abroad. Based on an ancient tale of star-crossed lovers whose separation is broken for one day each year, thanks to a celestial bridge formed by the wings of birds, the piece conveys its tale with magical delicacy. It also reveals the influence of Minimalism, which, in his own way, Poulenc was leading towards in his clarity of expression and repetition of rhythmic patterns. Fittingly for a composer once described as 'half monk, half rascal', his *Gloria* combines austerity with sensuality, melancholy with joy.

One of the earliest symphonies to carry a narrative element, and one of the most colourful, Berlioz's *Symphonie fantastique* reveals a musical imagination fuelled by the composer's love for the Irish actress Harriet Smithson. Whether in its elegant ball scene and depiction of pastoral idyll, or its violent execution and grotesque witches' dance, the work creates a heady orchestral whirl, painted in kaleidoscopic colours.

B B C

SOUNDS

Tonight's concert will be available on BBC Sounds from 2 May to 1 June.

iPLAYER

Watch the BBC SO's 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 SO performances currently available – including Beethoven's Symphony No. 7 – visit the BBC SO homepage and scroll to 'Watch and Listen'

CAMILLE PÉPIN (born 1990)

Les eaux célestes (2022)

UK premiere

- 1 Tisser les nuages (Cloud-weaving) –**
- 2 La séparation (The Separation) –**
- 3 Les Larmes perlées (Pearly Tears) –**
- 4 Le Pont des ailes (The Bridge of Wings)**

Les eaux célestes ('The Celestial Waters') is a short orchestral work divided into four continuous sections or 'moments', as the composer calls them. It is based on a Japanese version of an ancient Chinese legend, in which Orihime, the daughter of the god of the sky, weaves clouds to create clothing for the gods of heaven. She falls passionately in love with Hikoboshi, a celestial cowherd, and they both become distracted from their tasks. Orihime's father, in his anger, separates the lovers by placing the Milky Way (the 'celestial waters' of the title) between them, a gesture marked by the first big climax of the piece.

Eventually, the god of the sky takes pity on the lovers and allows them to meet, though only once per year: Orihime weeps as she is unable to cross the celestial waters, illustrated in the third section by the celesta and harp against a backdrop of string harmonics. But a passing flock of birds takes pity on the lovers: the birds form a bridge with their wings, enabling the lovers to be reunited, as heard in the climactic final section.

As Debussy does in his *Prélude à l'après-midi d'un faune*, Pépin omits the heavy

brass to create a lighter, airier orchestral sound. She nods to the Chinese origins of the tale by using a pentatonic (five-note) theme to represent Hikoboshi; she also borrows a theme from Debussy's 'Nuages', the first movement of his *Nocturnes* (1897–9), and uses metallic tuned and untuned percussion to evoke a Chinese musical atmosphere.

Pépin creates musical metaphors for water through shifting orchestral textures, from which short, repeated melodic fragments occasionally emerge, especially in the lively final section. For much of the piece, mobile string parts and bubbling woodwind lines keep the energy level high.

Les eaux célestes was premiered by the Frankfurt Radio Symphony Orchestra conducted by Alain Altinoglu on 10 March 2023, and in little over a year the work has been performed several times in different countries, and recorded.

Programme note © Caroline Potter

Caroline Potter is Visiting Reader in French Music at Royal Birmingham Conservatoire. Her study *Erik Satie: A Parisian Composer and His World* (Boydell Press, 2016) was named *The Sunday Times* Classical Music Book of the Year.

CAMILLE PÉPIN

Born in Amiens, northern France, in 1990, Camille Pépin is a prolific composer who has worked with many prominent soloists and orchestras. She first studied at the local conservatoire before transferring

to the Paris Conservatoire, where she won first prizes in orchestration, analysis, harmony, counterpoint, and fugue and forms. Here, Pépin studied composition with significant French composers of the generation above her, including Marc-André Dalbavie, Thierry Escaich and Guillaume Connesson, and her musical style is as approachable as that of her teachers. She has won numerous international awards and was decorated as a Chevalier de l'Ordre des Arts et des Lettres in 2022.

Pépin's music can be positioned firmly within the French musical tradition. A connection with nature is vital to her, linking her directly to earlier composers from her country, not least Debussy. Many of her pieces directly evoke the natural world, and some address issues connected with climate change; for instance, *Iridescence – glace* for piano (2023) is a musical response to global warming. Her concerto for cello, clarinet and orchestra is given the English title *The Sound of Trees* (2019), and another imaginatively scored concerto from the same year – *Aether* for harp, marimba and orchestra – also evokes natural phenomena.

Her instrumental music shows a strong preoccupation with timbre and colour, an interest that is a continuing thread in French music. Music that draws its source of inspiration from other cultures is another characteristic of her work that she has in common with French composers including Debussy, Ravel and Messiaen.

Several pieces are inspired by Japanese culture, such as *Kono-Hana* for cello (2016) and *Early Summer Rain* (2018) for violin, marimba and piano.

At times, Pépin makes a direct, conscious connection between her music and that of her French forebears, for instance when she cites the music of Debussy in *Les eaux célestes*. While to date she has composed little vocal music, her 2016 *Sonnets*, settings of Charles Baudelaire, were dedicated to Henri Dutilleux, whose centenary was celebrated in that year and who himself had a strong affinity with Baudelaire. More recently, her violin concerto *Le sommeil a pris ton empreinte* ('Sleep has taken hold of you') was inspired by poems by Paul Éluard and premiered by its dedicatee, Renaud Capuçon, in 2023.

Combining polished orchestration, an accessible musical language that is clearly rooted in tonality and an almost cinematic breadth, Camille Pépin's music is fast gaining an international reputation.

Profile © Caroline Potter

FRANCIS POULENC

(1899–1963)

Gloria (1959–60)

1 Gloria

2 Laudamus te

3 Domine Deus

4 Domine Fili unigenite

5 Domine Deus, Agnus Dei

6 Qui sedes ad dexteram Patris

Elizabeth Watts soprano

BBC Symphony Chorus

Francis Poulenc was late for the first choir rehearsal of his *Gloria* in January 1961 in Boston: ‘I heard something so unlike me that my legs almost failed me on the staircase. Excellent choir but ... all those worthy Protestants were singing sharp and shrill (especially the women) as they do in London, with that “Oh! My good Lord” quality. A well-intentioned lady was singing the part of Addison [the soprano Adele Addison who was to sing at the world premiere] with a voice like a goat and all out of tune. I tell you I wanted to run a mile.’

However, foreboding soon turned to fun. When he demonstrated what he wanted, the dime dropped. ‘Oh, they have to sing like Maurice Chevalier,’ said the Boston chorus master. ‘Exactly,’ said Poulenc. ‘When we started again, I played the piano, the soloist sang no more ... and the thing was perfect.’

It was a huge success on the night too, the latest chapter in the love affair between

Poulenc and America that had begun with his opera *Dialogues des Carmélites* and been consummated with the dramatic monologue *La voix humaine* the previous year. The composer swept Adele Addison off to meet Marlene Dietrich and then travelled on to New York – where he bought neckties painted with nude girls on the underside in the cheap stores around Times Square.

Chevalier, Dietrich, risqué neckwear and a setting of the *Gloria*: Poulenc is indeed a man divided, though the music critic Claude Rostand’s familiar description of him as half monk and half rascal is a little trite. Better, perhaps, to see him as half his father’s son (a deeply religious man from the South) and half his mother’s boy (a sceptical Parisian with a taste for urban pleasure). The two qualities are magnificently combined in his setting of the *Gloria*.

The work was a commission from the Serge Koussevitzky Music Foundation. They had hoped for a symphony and then a new organ concerto, but Poulenc had other ideas. He would please himself and write a *Gloria* in seven movements for solo soprano, mixed choir and orchestra. However, as he worked on the piece through 1959, the sacred kept tripping over the secular. ‘I had in mind those frescoes by Gozzoli where the angels stick out their tongues. And also some serious Benedictine monks I had once seen revelling in a game of football.’

After wrestling with the shape of the piece Poulenc settled for six rather than seven movements, all of which display the composer's particular gift for writing melodic tunes that bathe in the same southern sunlight as Vivaldi's famous *Gloria*, RV 589, which seems to have provided Poulenc with his model, even down to the thematic material in the second movement, 'Laudamus te'!

The opening gesture of the work is a steal too, this time from Stravinsky's Serenade for piano. But the borrower, as always, makes it his own. The third movement – 'Domine Deus' – is set for solo soprano with a simple four-part harmony in the orchestral introduction of the kind that always seduced Poulenc, while the noble 'Domine Deus, Agnus Dei' for the soprano and the chorus that follows seems to have been liberated from *Dialogues des Carmélites*. Nowhere is Poulenc more himself than in the final movement of the work, 'Qui sedes ad dexteram Patris', playfully profound as noble chords send the choir rejoicing on their way before the final shimmering Amen led by the soprano soloist.

Programme note © Christopher Cook

Broadcaster Christopher Cook has written for *BBC Music Magazine*, *Gramophone* and *International Record Review*. He teaches Cultural Studies at the Syracuse University London and has been a Visiting Research Fellow at Queen Mary, University of London.

FRANCIS POULENC

Born in Paris in 1899, the young Poulenc found himself surrounded first by the music of Debussy and Ravel, then from 1910 onwards by the early ballets of Stravinsky. At the same time, an uncle would take him to the Opéra-Comique, as well as to music halls, where the lad imbibed what he would later call 'la délicieuse mauvaise musique' – 'deliciously wicked music'. All these influences remained with him throughout his life, sometimes separately, sometimes forming curious amalgamations. His first notable composition, the *Rapsodie nègre* of 1917, showed a love of repetition that bore further fruit in the *Trois mouvements perpétuels* of 1918, which soon found their way onto pianos all over Europe. After a brief entanglement with modernist discords, the true Poulenc again emerged in 1924 in his splendid ballet *Les biches*, commissioned by Diaghilev for his Ballets Russes: here was a composer who still believed in tunes and comprehensible harmonies, projected with charm and élan.

At the end of that decade he was beset by the first of the depressive episodes that would shadow him for the rest of his life, audible in the harrowing *Aubade* of 1929. In 1936 the accidental death of a colleague of his own age brought him face to face with his own mortality. This inspired the masterpiece *Litanies à la Vierge noire* for children's choir and organ, with its heart-wrenching cries of 'priez pour nous', after which a new confidence

is evident in the lyrical song-cycle *Tel jour, telle nuit*.

Also belonging to the 1930s, his concertos for two pianos and for organ showed a new control of extended form, as well as a wealth of intriguing textures, the organ variously referencing Bach and the fairground. During the Occupation, Poulenc kept a low but honourable profile, refusing to broadcast on collaborationist radio, while writing his first opera, *Les mamelles de Tirésias* (on Apollinaire's play), finally performed in 1947.

Until his death in 1963 he continued to mix terror with delight: terror in his opera *Dialogues des Carmélites*, set during the French Revolution (the nuns, he said, could only sing in keys 'so you have to forgive them', a gentle dig at the 12-tone music of the times); delight in his *Gloria*, which brought new life to the familiar text.

With the baritone Pierre Bernac he gave song recitals all over the Western world, and by the end had composed no fewer than 157 *mélodies* that not only constitute one of his main claims to fame but seem to have marked the end point of the genre. Above all, he wrote music that performers and audiences love: initially for their evident clarity and honesty; then, over time, more deeply for their humanity and unsuspected power to move.

Profile © Roger Nichols

Roger Nichols is a writer, translator and critic with a particular interest in French music. His books include studies of Debussy, Ravel, Messiaen, Satie and Poulenc. *From Berlioz to Boulez* was published in 2022 (Kahn & Averill). In 2007 he was appointed Chevalier de la Légion d'honneur.

INTERVAL: 20 MINUTES

HECTOR BERLIOZ (1803–69)
Symphonie fantastique,
Op. 14 (1830, rev. 1831–45)

- 1 Dreams, Passions: Largo – Allegro agitato e appassionato assai**
- 2 A Ball: Allegro non troppo**
- 3 Scene in the Country: Adagio**
- 4 March to the Scaffold: Allegretto non troppo**
- 5 Dream of a Sabbath Night: Larghetto – Allegro**

Since its first performance at the Paris Conservatoire in December 1830, Berlioz's *Symphonie fantastique* has stood unequalled as an expression of Romantic dreams and nightmares, a work that distils the turbulent life and thoughts of its 27-year-old composer into musical images of extraordinary originality. And, although it may end in a depiction of delirium, disintegration and madness, it is also shaped by a keen intellect, with a formal unity that exists on many levels.

When Berlioz first arrived in Paris nine years earlier to study medicine (or so his family hoped), he was something of a musical innocent whose experiences had been limited to what was available in a small provincial town. He had never seen even some of the commonest musical instruments, let alone heard an orchestra. His first visit to the opera left him overwhelmed by the combined power of drama, voices and instruments and, abandoning medicine with relief, he hurled himself into the business of

becoming a composer. While saturating himself in the grandest French operatic and liturgical styles, he composed a large-scale *Mass* that showed him following and outdoing his idols Gluck and Spontini (withdrawn after two performances, the score was rediscovered only in 1991). Then the German Romanticism of Weber stimulated him to an opera of his own, *Les francs-juges*, left unfinished. In 1827 he experienced the two greatest artistic revelations of his life in quick succession: first Shakespeare and then Beethoven. Shakespeare's plays opened his imagination to an art that broke down the rigid boundaries between genres to encompass an enormous range of expression. He heard the symphonies of Beethoven in similar terms: not as abstract instrumental forms but as orchestral dramas expressing intense human passions.

When Berlioz came to compose a symphony of his own, his mind was seething with this mixture of influences, both musical and literary. Some of the musical ideas that appear in the *Symphonie fantastique* had even appeared in earlier works (including the 1824 *Mass* and *Les francs-juges*), but never in such an appropriate context, for Berlioz intended to create a symphonic drama that would be a projection of his entire emotional life: 'My heart's book inscribed on every page ... All I have suffered, all I have attempted,' he later wrote on the title-page, quoting Victor Hugo.

From the moment he first saw her in the roles of Ophelia and Juliet, Berlioz had been obsessed with a tormented love for the Irish actress Harriet Smithson, who was barely aware of his existence. This passion was absorbed into the *Symphonie fantastique*, and Berlioz explained its structure and poetic background in a written programme. This introduction has often led commentators to focus on the colourful legends surrounding the symphony at the expense of its musical integrity, as though the music were in some way devalued by its personal and literary associations. In 1830, though, it was a perfectly sensible way for Berlioz to announce his intentions and prepare audiences for what they were about to experience. The programme puts the music in a context that explains the symphony's overall shape and progress. It can be very briefly summarised as follows:

1 Dreams, Passions A young artist falls in love with a woman who represents all his ideals. She appears in his mind as an obsessive musical theme – the *idée fixe*, played by the violins after the slow introduction.

2 A Ball Even amid the glitter of a crowded ballroom he is haunted by the image of his beloved.

3 Scene in the Country Two shepherds (oboe and cor anglais) are heard in the distance. A sense of peace is disturbed by dark premonitions as the theme of the beloved returns. One of the shepherds

is heard again; the other no longer answers. Distant thunder (timpani) – silence and solitude.

4 March to the Scaffold In despair the young artist has attempted to kill himself by taking opium but the dose produces only hallucinations: he dreams he has killed the beloved and is present at his own execution.

5 Dream of a Sabbath Night He is surrounded by spectres and monsters, gathered for his funeral. The *idée fixe* is transformed into a grotesque parody of itself (E flat clarinet): the beloved, trivialised and degraded, has come to join in the satanic orgy.

Berlioz intended all this to be understood as a development of the orchestral drama he found in Beethoven, and he preserved the general outlines and principles of the Beethovenian symphony while adding to them several original elements. Among these are his pioneering use of the march and waltz as symphonic movements and his treatment of an expanded orchestra including such instruments as harp, bells, cor anglais, E flat clarinet and ophicleide (the predecessor of the modern tuba), together with many novel playing techniques.

The *idée fixe* appears in all five movements of the symphony, its many transformations reflecting the changing emotional situation. This idea of a single flexible theme subject to variation was

to become a vital part of the musical language of Liszt and Wagner. The theme itself, memorable for its rhythmic verve and passionate phrasing, peaks with a rising and falling semitone, a three-note distillation of yearning for the remote and unattainable that runs like a secret current through all Berlioz's music.

Programme note © Andrew Huth

Andrew Huth is a writer and translator working extensively in Russian, Eastern European and French music.

HECTOR BERLIOZ

The son of a country doctor, Berlioz arrived in Paris at the age of 18 as something of a musical innocent who had never heard an orchestra. Overwhelmed by the performances he heard at the Opéra de Paris, he at first immersed himself in the French operatic tradition. Although he benefited from the strict training of the Conservatoire, he was far more stimulated by his discovery of German Romanticism, Shakespeare and Beethoven. The climax of these early years was his *Symphonie fantastique* (1830), which exemplified his free approach to form, his vivid orchestral sense and a very expressive type of extended, often irregular melody.

In that year he was awarded the Prix de Rome. Already prejudiced against Italian music, he considered the months he spent in Italy musically barren but they allowed

him to cultivate a wider individuality that included grace, light, wit, irony and a Classical detachment. His first major work on returning to France was *Harold in Italy* (1834); the later 1830s saw the composition in quick succession of three masterpieces: the opera *Benvenuto Cellini* (1836–8), the *Requiem* (*Grande messe des morts*) of 1837 and the dramatic symphony *Roméo et Juliette* (1839).

Berlioz was never really accepted by the Parisian musical establishment and what little money he earned came mainly from journalism, which he resented because it prevented him from devoting more time to composition. From the early 1840s he began to look further afield and embarked on a series of tours conducting his own compositions in other European countries, astonishing audiences with both his music and his ability to inspire orchestras. After the poor reception of *The Damnation of Faust*, his major work of the mid-1840s, he recovered some of his losses with the first of two visits to Russia, where his influence was to prove vital over the next decades.

In 1855 he published the ceremonial *Te Deum* (1849) and the gentle oratorio *The Childhood of Christ* (1850–54), a surprise to all those who thought him capable only of the wild and the extreme. Between 1856 and 1858 he summed up all his achievements in the grand opera *The Trojans* on the fall of Troy and the love of Dido and Aeneas, a subject that had haunted him since childhood. Its partial and inadequate performance

completed his disillusion with Parisian musical life. His final work was the witty *Béatrice et Bénédicte* (1860–62), based on Shakespeare's *Much Ado About Nothing*.

For a long time after his death Berlioz's reputation was compromised by romantic legends and an ignorance that exaggerated his music's impracticability. Recent decades have seen a full rediscovery and appreciation of him in all his variety and colour, his unique passion and yearning, his sharp brilliance and deep human insights.

Profile © Andrew Huth



FRIDAY 26 MAY 7.30pm

Kate Atkinson and the BBC Symphony Orchestra: *Normal Rules Don't Apply*

LEEVI MADETOJA

A Comedy Overture

ERMANNIO WOLF-FERRARI

Il segreto di Susanna – overture

COLERIDGE-TAYLOR PERKINSON

Sinfonietta No. 1 – Rondo

CHARLES WILLIAMS

Devil's Galop

ANNA CLYNE

Fractured Time

JOSEPH HAYDN

The Creation – Representation of Chaos

THOMAS ADÈS

Hotel Suite from 'Powder Her Face' – overture

GEORGE GERSHWIN

Promenade ('Walking the Dog')

Kate Atkinson author/reader

Adam Hickox conductor

The author of *Life After Life*, *Case Histories* and *Behind the Scenes at the Museum* joins the BBC Symphony Orchestra to read from her own work, including her latest book *Normal Rules Don't Apply*, and to share the music that has moved and inspired her.

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JADER BIGNAMINI
CONDUCTOR

Italian-born Jader Bignamini began his career as a clarinetist. He launched his conducting career first as Assistant and then Resident Conductor of the Giuseppe Verdi Symphony Orchestra of Milan, having been appointed by Riccardo Chailly in 2010. In 2020 he became Music Director of the Detroit Symphony, a partnership that will continue through to the 2030/31 season.

Recent engagements have included concerts with the Berne, Dallas, Frankfurt, Houston, Pittsburgh and Toronto Symphony orchestras and the Cleveland and Minnesota orchestras, as well as productions for the Metropolitan Opera (New York), Bavarian State Opera, Deutsche Oper Berlin and Frankfurt Opera.

Other opera performances have included *Turandot* at the Arena di Verona, *Cavalleria rusticana* for Michigan Opera Theatre (now Detroit Opera House), *La bohème* for Santa Fe Opera and *La traviata* in Tokyo directed by Sofia Coppola.

In addition to concerts in Detroit his engagements this season include debuts with the Bergen, London and New Japan Philharmonic orchestras, and with Washington's National Symphony Orchestra, alongside returns to the Milwaukee Symphony Orchestra, Vienna State Opera (for *Manon Lescaut*) and Opéra de Paris (for *Adriana Lecouvreur*).

ELIZABETH WATTS
SOPRANO

Elizabeth Watts read Archaeology at Sheffield University before studying at the Royal College of Music. She was a prize-winner at the 2007 BBC Cardiff Singer of the World and was a BBC Radio 3 New Generation Artist from 2007 to 2009.

Her concert highlights have included Mahler's Symphony No. 4 with the London Philharmonic Orchestra under Robin Ticciati at the Glyndebourne Festival, Gluck's *Iphigénie en Tauride* with Spanish National Orchestra and Chorus under Nathalie Stutzmann, Mozart concert arias with the Philharmonia Baroque Orchestra under Richard Egarr, Britten's *Spring Symphony* with the London Symphony Orchestra under Sir Simon Rattle and Vaughan Williams's *A Sea Symphony* with the Royal Stockholm Philharmonic Orchestra under Sakari Oramo.

In opera she has appeared with the Royal Opera, Covent Garden, English National Opera, Welsh National Opera, Glyndebourne Festival and Garsington Opera.

Highlights this season include singing and directing the Britten Sinfonia on tour in the UK and Spain, Strauss and Mahler with the Hong Kong Philharmonic Orchestra under Vasily Petrenko and Mozart's Mass in C minor with the London Philharmonic Orchestra under Edward Gardner. She will also appear at the Aldeburgh and Edinburgh festivals.

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*
Cellerina Park
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Naoko Keatley
Will Melvin
Iain Gibbs
Claire Sledd

Second Violins

Dawn Beazley
Rose Hinton
Naomi Warburton
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Iona Allan
Shelley van Loen

Violas

Fiona Winning
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson

Matthias Wiesner
Claire Maynard
Yan Beattie

Cellos

Karen Stephenson
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Clare Graham
Abi Hyde Smith
Deni Teo
Maya Kashif

Double Basses

Nicholas Bayley
Ben Burnley
Richard Alsop
Anita Langridge
Josie Ellis
Beverley Jones
Elen Pan
Daniel Molloy

Flutes

Danika Pailthorpe
Tomoka Mukai

Piccolo

Rebecca Larsen

Oboes

Alison Teale
Imogen Smith

Cor Anglais

Charis Lai

Offstage Oboe

Fergus McCready

Clarinets

Ángel Martín Mora
Jonathan Parkin

Bass Clarinet

Laurent Ben-Slimane

Bassoons

Josh Wilson
Graham Hobbs
Claire Webster

Contrabassoon

Steve Magee

Horns

Nicholas Korth
Michael Murray
Mark Wood
Jonathan Harris
Alexei Watkins

Trumpets

Philip Cobb
Joseph Atkins
Martin Hurrell
Niall Keatley

Trombones

Helen Vollam
Dan Jenkins
Bass Trombone
Robert O'Neill

Tuba

Sam Elliott
Mark Evans

Timpani

Chris Ridley
Daniel Gonzalo Estevez
Ignacio Mollins
Stefan Beckett

Percussion

Alex Neal
Fiona Ritchie
Jess Wood
Alex Temple-Heald

Harp

Elizabeth Bass
Daniel De Fry

Celesta

Elizabeth Burley

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

Director

Bill Chandler

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

Planning Co-ordinator

Anna Schauder

Chorus Manager

Brodie Smith

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 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

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* and, 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 performances last summer 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 José Maurício Nunes Garcia's *Missa de Santa Cecilia* and Vaughan Williams's *A Sea Symphony*. The chorus has also taken

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.

Recent 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

Director

Neil Ferris

Deputy Director

Grace Rossiter

Accompanist

Michael Higgins

Vocal Coach

Katie Thomas

Sopranos

Katharine Allenby
Helena Ballard
Karen Benny
Kate Chudakova
Jenna Clemence
Erin Cowburn
Rebecca Daltry
Josceline Dunne
Christine Evans
Isobel Hammond
Karan Humphries
Valerie Isitt
Emily Jacks
Helen Jeffries
Margaret Jones
Helen Jorgensen
Mackenzie Kavanagh
Christine Leslie
Sue Lowe
Katie Masters
Francesca Mosley
Julia Neate
Claire Parry
Kaja Pecnik
Francesca Richards
Maxine Shearer
Wendy Sheridan
Roseanna Skikun
Nathalie Slim
Anne Taylor
Magdalena Ulanowicz
Elizabeth Ullstein
Sheila Wood

Altos

Stella Baylis
Helen Brice
Rachael Curtis
Sue Daniels

Danniella Downs
Susannah Edwards
Kate Hampshire
Mary Hardy
Jane Heath
Rosie Hopkins
Pat Howell
Ruth James
Kirsten Johnson
Laura Jolly
Katie Mason
Carolyn Nicholls
Charlotte Senior
Hilary Sillis
Mary Simmonds
Elisabeth Storey
Jayne Swindin
Helen Tierney
Deborah Tiffany

Tenors

Andrew Castle
Jefferson Feerick
David Halstead
Stephen Horsman
Thomas Le Brocq
Simon Lowe
James Murphy
Simon Naylor
Jim Nelhams
Philip Rayner
Bill Richards
Richard Salmon
Tobias Schneider
Jonathan Williams

Basses

Mike Abrams
Malcolm Aldridge
David Allenby
James Barker
Laurence Beard
Dominic Beazer
Tim Bird
Paul Bodiam
Sam Brown
Tony de Rivaz
David England
Quentin Evans
Jonathan Forrest
Mark Graver
Richard Green
Kevin Hollands
Peter Kellett

Andrew Lay
Robert Little
John McLeod
Michael Martin
Tim Miles
Andrew Money
Nigel Montagu
Mark Parrett
Simon Potter
Richard Steedman
Joshua Taylor
Robin Wicks

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



CHINEKE!

Friday, 3 May 2024

Queen Elizabeth Hall

Goodyear Life, Life, Life (World premiere)

Berlioz La mort de Cléopâtre

Garcia Requiem (UK premiere)

Roderick Williams baritone

Isabelle Peters soprano

Idunna Münch mezzo-soprano

Zwakele Tshabalala tenor

Malcolm J Merriweather conductor



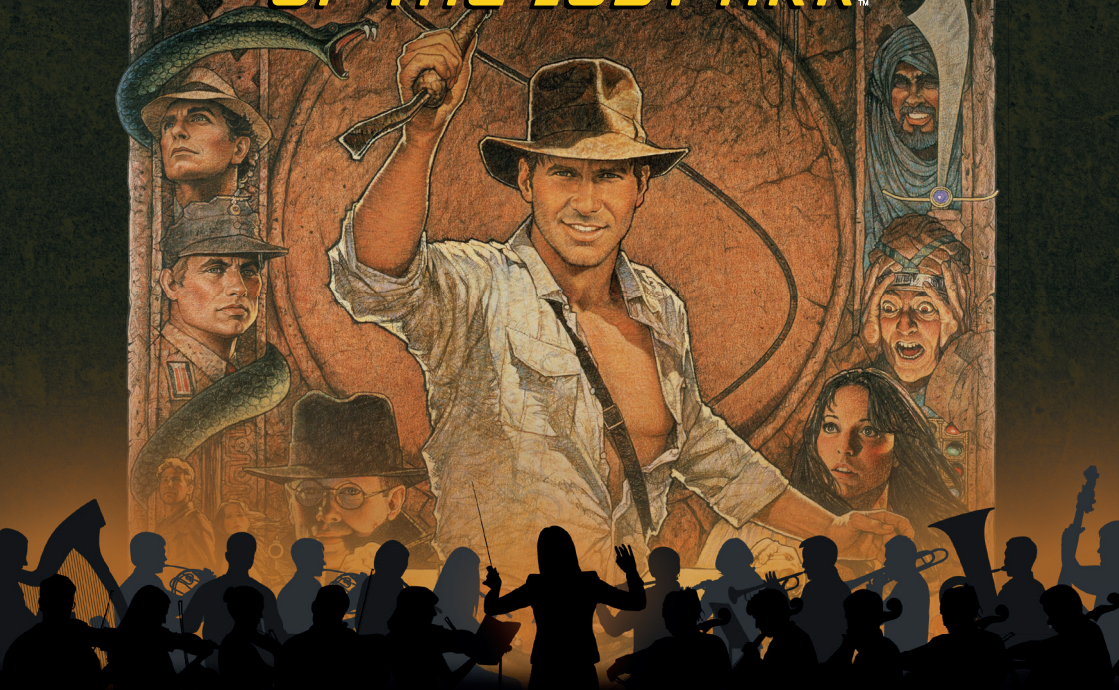
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and the
**RAIDERS
OF THE LOST ARK**



LIVE IN CONCERT

Sat 25 - Sun 26 May 2024

WITH THE LONDON SYMPHONY ORCHESTRA
ORIGINAL SCORE BY JOHN WILLIAMS



Royal Albert Hall

