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Friday 16 February 2024

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CONCERTS FEBRUARY – MARCH

THURSDAY 1 FEBRUARY 7.30pm

HELEN GRIME Near Midnight

RICHARD STRAUSS Oboe
Concerto in D major

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

Nicholas Carter *conductor*
Tom Blomfield *oboe*

FRIDAY 9 FEBRUARY 7.30pm

TÖRU TAKEMITSU Requiem for
string orchestra

TOSHIO HOSOKAWA Prayer
UK premiere

DMITRY SHOSTAKOVICH
Symphony No. 5 in D minor

Kahchun Wong *conductor*
Sayaka Shoji *violin*

FRIDAY 16 FEBRUARY 7.30pm

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

SERGEY PROKOFIEV Piano
Concerto No. 3 in C major

IGOR STRAVINSKY Song of the
Nightingale

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

SUNDAY 25 FEBRUARY

TOTAL IMMERSION:
MISSY MAZZOLI

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

FRIDAY 8 MARCH 7.30pm

EINOJUHANI RAUTAVAARA
A Requiem in Our Time

AULIS SALLINEN Mauermusik

JOHANNES BRAHMS A German
Requiem

Sakari Oramo *conductor*
Anu Komi *soprano*
Christian Senn *baritone*
BBC Symphony Chorus

FRIDAY 15 MARCH 7.30pm

ARVO PÄRT Cantus in memoriam
Benjamin Britten

BENJAMIN BRITTEN Sinfonia da
Requiem

EINOJUHANI RAUTAVAARA Into
the Heart of Light (Canto V)

SIR JAMES MACMILLAN Fiat lux
UK premiere

Sir James MacMillan *conductor*
Mary Bevan *soprano*
Roderick Williams *baritone*
BBC Symphony Chorus

WEDNESDAY 20 MARCH 7.30pm

MICHAEL TIPPETT

The Midsummer Marriage –
Ritual Dances

RAYMOND YIU Violin Concerto
BBC commission: world premiere

LUDWIG VAN BEETHOVEN
Symphony No. 7 in A major

Sir Andrew Davis *conductor*
Esther Yoo *violin*

WEDNESDAY 27 MARCH 7.30pm

THE DEATH OF STALIN –
IN CONCERT

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

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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 16 FEBRUARY, 2024

7.30pm, BARBICAN HALL



BERNARD RANDS Symphonic Fantasy *BBC co-commission: UK premiere* 20'

SERGEY PROKOFIEV Piano Concerto No. 3 in C major 28'

INTERVAL: 20 MINUTES

IGOR STRAVINSKY Song of the Nightingale 22'

JOHN ADAMS Slonimsky's Earbox 14'

Alexander Malofeev piano

Hannu Lintu conductor

RADIO 3 SOUNDS

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

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

Welcome to tonight's concert, in which Hannu Lintu makes a welcome return to the BBC Symphony Orchestra for a programme abounding in instrumental colour. To begin, the UK premiere of a work co-commissioned by the BBC to celebrate the 85th birthday of the UK-born, US-based Bernard Rands. His *Symphonic Fantasy*, which is unveiled in the composer's 90th year, was inspired by Sibelius's tautly explosive Seventh Symphony, though the language is all Rands's own.

Joining the orchestra for Prokofiev's much-loved Third Piano Concerto – a work full of the composer's characteristic melodic flair, high spirits and sizzling virtuosity – is the young firebrand Alexander Malofeev.

Just as Prokofiev was finishing his concerto, his compatriot Stravinsky was composing *Song of the Nightingale*; its story, based on a Hans Christian Andersen fairy tale, inspired from the composer music of tremendous evocative power. John Adams in turn found himself drawn to the 'brilliant eruption of colours, shapes and sounds' of Stravinsky's *Nightingale* in his own musical response: *Slonimsky's Earbox*.

B B C

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Tonight's concert will be available on BBC Sounds until 17 February.

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BERNARD RANDS (born 1934)
Symphonic Fantasy (2019)

BBC co-commission with the Boston Symphony Orchestra: UK premiere

Bernard Rands's *Symphonic Fantasy* in one movement was co-commissioned by BBC Radio 3 for the BBC Symphony Orchestra and by the Boston Symphony Orchestra to mark the composer's 85th birthday year in 2019. Due to the pandemic, scheduled performances of the work were postponed from 2020 and the premiere was given in April 2022 by the BSO, conducted by Alan Gilbert, at Symphony Hall, Boston.

The work is an expression of the composer's long-held admiration for Jean Sibelius's Seventh Symphony and might be regarded as a companion piece to it. Hence, like that great Finnish composer's symphonic swansong, Rands's *Symphonic Fantasy* unfolds in a single, unbroken movement of some 20 minutes' duration. There is no attempt to emulate the music of Sibelius, however, and quotations from his works are assiduously avoided. Instead, Rands has elected to compose an original, directly expressive soundscape of stylistic integrity.

The orchestral forces, which include double woodwind and modest percussion, are relatively restrained in comparison to the number of players Rands has favoured in his previous large-scale pieces. This is a deliberate creative choice by the composer, enabling him to write for a musical

ensemble that corresponds to a Classical-sized band of players.

Related to this decision on instrumentation is the composer's choice of modified sonata form as the piece's formal structure. Each of the score's three principal sections, which correspond to the traditional exposition-development-recapitulation design, is itself a mini sonata structure. This serves to liberate the material from adhering too rigidly to the Classical model's formal conventions and allows the composer to develop his musical ideas constantly and intuitively, presenting them in unexpected and telling contexts. Several of these key musical ideas are featured in the opening bars and include mysterious, elemental stirrings on double bass, a lyrical ascending theme for cellos, a devotional brass sequence, chaste upper-string trills and arch-like flourishes on woodwind. Such basic ingredients are revisited and transformed throughout the rest of the piece in unpredictable and illuminating ways, and it is a measure of the composer's unflinching inventiveness that they strike the listener as fresh and abounding with expressive possibilities upon each encounter.

Programme note © Paul Conway

Paul Conway is a freelance writer specialising in contemporary and 20th-century British music. He has reviewed for *The Independent*, *Tempo* and *Musical Opinion* and his book *Moorland Symphonies: an Introduction to the Music of Arthur Butterworth* was published last year by Lyrita.

BERNARD RANDS

Bernard Rands once confessed that his main motive in writing music is ‘to put myself in touch with areas of myself that I might not otherwise discover, and to offer audiences a similar experience’. His international reputation as a leading contemporary composer rests on over a hundred well-crafted scores of notable formal cohesion, dramatic intensity and lyrical beauty.

Born in Sheffield in 1934, he was educated locally and at the University of Wales, Bangor, where he studied for two degrees, one in literature and philosophy and the other in music. Upon graduation he went to Italy, where he studied with Roman Vlad, Luciano Berio and Luigi Dallapiccola. During visits to Darmstadt in the early 1960s he attended the composition classes of Bruno Maderna and Pierre Boulez. After teaching at York University (where his pupils included Vic Hoyland and Dominic Muldowney), he emigrated to the United States in 1975. Rands has taught at the Juilliard School and the Universities of California, Yale, Boston and Harvard. From 1989 to 2004 he served as Composer-in-Residence with the Philadelphia Orchestra and in 2004 he was inducted into the American Academy of Arts and Letters.

Actions for Six put his name on the musical map when Maderna premiered it with the Kranichsteiner Ensemble at the 1963 Darmstadt Festival. *Wildtrack I* was written for the BBC Symphony Orchestra and

Boulez in 1969, and there followed several commissions by eminent performers such as Jane Manning (*Ballad 2*), Barry Guy (*Memo I*) and the Capricorn Ensemble (*Scherzi*).

Rands has contributed to all genres, his vocal music being particularly successful: *Canti del Sole* was awarded the 1984 Pulitzer Prize in Music, while *Canti d’Amor* won a Grammy Award in 2000. *Vincent*, a two-act opera that drew on the letters of Van Gogh, was written for the Indiana University School of Music and first staged in 2011. Chamber pieces include three string quartets and ... *in the receding mist ...*, for ensemble (1988).

Musical America has described Bernard Rands as ‘a composer with a poet’s sensibility and a painterly love of colour and line’, and these attributes distinguish his orchestral music, which features strongly in his catalogue. The two suites entitled *Le Tambourin* won the Kennedy Center Friedheim Award in 1986, *Chains Like the Sea* (2008) was written for the New York Philharmonic and dedicated to Lorin Maazel, and *DREAM* (2019) was commissioned and premiered by the Chicago Symphony Orchestra, conducted by Riccardo Muti.

Profile © Paul Conway

SERGEY PROKOFIEV
(1891–1953)
Piano Concerto No. 3 in C major,
Op. 26 (1917–21)

- 1 Andante – Allegro**
- 2 Tema con variazioni**
- 3 Allegro ma non troppo**

Alexander Malofeev piano

Prokofiev's five piano concertos, of which the Third is by far the most often heard, were all composed with his own phenomenal but idiosyncratic pianistic agility – plus his psychological need to startle and delight – in mind. The First provided him with both success and notoriety, winning him the Anton Rubinstein Prize at the St Petersburg Conservatory in 1914 against the wishes of Alexander Glazunov, who had to announce the result through clenched teeth. And the gargantuan Second seemed determined to trump that kind of impact, at the same time as outbidding Rachmaninov's apparently unsurpassably colossal Third.

Like those works, Prokofiev's Third Concerto was designed partly as a calling card for his burgeoning career as a pianist. Not untypically, its thematic ideas accumulated over a number of years, rather than emerging as part of an organic process of interrelationship, derivation and synthesis. The main tune for the second movement, for example, was jotted down in 1913, while two of its variations and the

opening of the first movement date from 1916–17; and two of the finale's principal ideas come from a 'white-key' string quartet that was sketched in 1918 but never completed. Only three years after leaving Russia in early 1918, shortly after the Bolshevik Revolution, did Prokofiev sit down to complete the work; this he did on holiday at Saint-Brevin-les-Pins in Brittany, just after the successful premieres of his Diaghilev ballet *Chout* ('The Buffoon') and his farcical fairy-tale opera *The Love for Three Oranges*. Prokofiev himself gave the premiere of the concerto on 16 December that year, with the Chicago Symphony Orchestra under Frederick Stock. The music immediately found favour and he performed the piece on numerous occasions thereafter, including on his first return visit to Russia, with the famous conductorless orchestra Persimfans on 24 January 1927, and in his only concerto recording, made with the London Symphony Orchestra in 1933.

...

After its dreamy opening gambit, the first movement has an extrovert, stagy quality, suggestive of the deliberately artificial, circus-like theatre productions of Vsevolod Meyerhold (Russia's modernist equivalent of Bertolt Brecht, who had been instrumental in the concept of *The Love for Three Oranges*), as opposed to the psychological realism of his rival Konstantin Stanislavsky (equally important historically, but as the prophet of Method acting). In this

movement, four apparently unrelated ideas are juxtaposed, maximalised, then artfully knitted together: these being the deliciously stretching initial clarinet theme, the aerobic exercises for strings and piano that immediately follow, a fantastical gavotte and an aggressive tarantella.

Although beginning in a gracious and languid gavotte style, the second movement soon unfolds as a devilishly challenging set of variations, in which the pianist masquerades in turn as lover, acrobat, athlete, nocturnal poet and gymnast. Each variation poses its own severe pianistic problems, but the most important challenge of all is to give the impression that no such problems exist.

In the finale the soloist enters in yet another guise: as charlatan-magician, as though in a puff of smoke and with tricks galore up his sleeve. A slower central section, at first romantic in tone, then more questioning in its tick-tock oscillations, helps to give balance to the overall tempo scheme of the concerto's manifold contrasts, and the last pages make for a dazzlingly acrobatic and ultimately clangorous race to the finishing line.

Programme note © David Fanning

David Fanning is a Professor of Music at the University of Manchester, the author of books on Nielsen, Shostakovich and Weinberg, and a critic for *Gramophone* and *The Daily Telegraph*.

SERGEY PROKOFIEV

Prokofiev spent his youth in Imperial Russia as a student at the St Petersburg Conservatory, but following the 1917 October Revolution he relocated to the West, travelling through the USA, France and Germany. He carved out a space for himself as a modernist rabble-rouser, resisting the conservative dictates of his teachers (Glazunov, Rimsky-Korsakov and Tcherepnin) and competing with Stravinsky for critical attention as well as commissions. Prokofiev himself recognised that he was composing as a riposte, proving his command of traditional idioms while also blazing a path forwards to the new. His popular 'Classical' Symphony (No. 1, 1916–17) thus stands in marked contrast to his early songs and the raw primitivism of his cantata *Seven, They Are Seven* (1917–18, rev. 1933).

He built up an international career. For the Chicago Opera Association he composed *The Love for Three Oranges* (1919), a work indebted to the Italian *commedia dell'arte* tradition that gained a toehold in the repertoire despite baffling the critics. Between 1915 and 1929 he wrote three ballets for the Paris-based Ballets Russes: the neo-primitivist *Chout* ('The Buffoon'), the constructivist *Le pas d'acier* ('The Steel Step') and the neo-Classical *Le fils prodigue* ('The Prodigal Son'). Yet he grew tired of peripatetic concert life and, in 1936, after years on the road and several frustrated efforts to organise a production of his supernatural opera *The Fiery Angel*

(1919–23, rev. 1926–7) in the West, he resettled in Russia.

The brutality of the Stalin regime ruined the lives of Prokofiev's first wife Lina and their two sons and compromised the composer's own health. There were creative successes – the pedagogical children's parable *Peter and the Wolf* (1936), the scores to the films *Lieutenant Kijé* (1933), *Alexander Nevsky* (1938) and *Ivan the Terrible* (1942–5), and the Soviet court ballet *Cinderella* (1940–44) – but Prokofiev's music was routinely censored and at times its performance prohibited. The cool formalism of his Third Piano Concerto (1917–21) was deemed part of the past, along with the sarcastic elements of his early style and anything evidencing his spiritual outlook as a Christian Scientist. The original 'happy ending' of his balletic masterpiece *Romeo and Juliet* (1935–6) was rejected by Soviet defenders of the classics; his *Cantata for the 20th Anniversary of the October Revolution* (1936–7) – a massive score that undercut (in the opinion of the censors) Communist ideals as articulated by Marx, Lenin and Stalin – was not performed during his lifetime; and his monumental opera *War and Peace* suffered through four revisions between 1942 and 1952.

Prokofiev's musical language simplified over time and he produced agitprop on command. But he could also, during the worst of times, produce extraordinarily potent scores. His Sixth, Seventh and Eighth Piano Sonatas (1939–44) are

cases in point: the music has no specific meaning but, as such, means different things – referring, perhaps, to the tragedy of the Second World War as well as the turmoil of Prokofiev's life. Stress and disappointments took their toll. Prokofiev died on 5 March 1953 – the same day, as fate would have it, as Stalin.

Profile © Simon Morrison

Simon Morrison is Professor of Music and Slavic Languages and Literatures at Princeton University. His books include *The People's Artist: Prokofiev's Soviet Years*, *Russian Opera and the Symbolist Movement* and *Bolshoi Confidential*.

INTERVAL: 20 MINUTES

IGOR STRAVINSKY (1882–1971) **Song of the Nightingale (1919)**

In St Petersburg in 1908 the young and unknown Stravinsky began an opera based on Hans Christian Andersen's story *The Nightingale*. The first of its three acts had been written by 1909, at which point Stravinsky put it aside to compose *The Firebird*. When, as a much-changed and world-famous composer, he returned to *The Nightingale* four years later, he managed to find a way of cannily dovetailing his 'new', post-*Petrushka* style with that of the opera's dreamlike, Debussy-influenced opening act. The completed work was performed by Diaghilev's Ballets Russes company in Paris in 1914. In 1916 Diaghilev suggested the idea of reviving *The Nightingale* as a one-act ballet. Stravinsky responded by coming up with a symphonic poem based on the opera, designed to double up as a ballet score and a readily performable concert-hall work by using a smaller orchestra (woodwind in twos instead of threes) and omitting the opera's voice parts.

Song of the Nightingale follows the events of the opera's last two acts quite closely (they contain several colourful orchestral set pieces in which the voices are silent). The musical material deployed is substantially the same as in the opera. But Stravinsky's restless experimental streak meant that his 'arrangement' amounted to something more than a mere orchestral transcription. There are

countless changes of scoring, key, register, figuration and phrasing, many so wilfully extensive that Stravinsky evidently viewed the process of adaptation as a creative challenge in its own right. The opera's atmospheric exoticism gives way to the crisp, concentrated focus of what was to become Stravinsky's later orchestral style.

Andersen's story tells of a nightingale that sings with such beauty that messengers are sent to summon him to the Emperor of China's court. Its song moves the Emperor to tears but, when he is equally impressed by a toy nightingale, the real bird flies off. Later, when the Emperor is on his deathbed, the nightingale returns, charms Death with his singing, and restores the Emperor to life. In *Song of the Nightingale* the bird's song is given mostly to a solo flute, sometimes to the piccolo and a solo violin.

...

A vintage example of Stravinsky's brand of bitonal cacophony depicts the commotion as the Emperor's court anticipates the nightingale's arrival. A roguish solo trombone glissando introduces the march accompanying the entry of the Emperor and his retinue (two of whom can be heard chattering in the form of two unaccompanied bassoons). The solo flute then begins the nightingale's gentle song to the Emperor. More busy court activity leads to the toy nightingale's song on two oboes, complete with realistic mechanical squeaks on flutes and pizzicato strings. The real nightingale flies off, and

the Emperor then furiously banishes her; and a solo trumpet, over a gently throbbing accompaniment, voices the Fisherman's Song that had ended the opera's second act. Agitated trombone, trumpet and double bass solos and doleful chanting on low brass and woodwind next portray the apprehensive mood as the Emperor lies dying. The nightingale arrives and sings his lullaby to Death (solo violin over a quietly rocking clarinet figure). Sombre, bell-like chords and trombone glissandos evoke the cortège which has come to bury the Emperor, whom the courtiers believe to be dead but instead find alive and well. A reprise of the Fisherman's Song adds a haunting conclusion.

Programme note © Malcolm Hayes

Malcolm Hayes is a composer, writer, broadcaster and music journalist. He contributes regularly to *BBC Music Magazine* and edited *The Selected Letters of William Walton*. His BBC-commissioned Violin Concerto was performed at the Proms in 2016.

IGOR STRAVINSKY

Son of a principal singer at the Imperial Opera in St Petersburg, Igor Stravinsky had always been surrounded by music. He embarked on a law degree, ensuring fast-track entry into a civil service career, but his heart lay elsewhere. The great Russian composer Nikolay Rimsky-Korsakov was intrigued enough by the young Stravinsky to take him on as a pupil, encouraging the writing of his First Symphony and giving him orchestration tasks based on his own

operas. The breakthrough came with impresario Sergey Diaghilev's *Firebird* project, produced to satisfy the near-hysterical Parisian taste for all things Russian. Stravinsky was the last-minute choice to write the music after more senior composers had refused. The premiere at the Paris Opéra in 1910 was an unimaginable triumph and Stravinsky was thrust instantly into the international limelight.

Hungry to capitalise on this success, Diaghilev immediately commissioned further ballet scores from his newfound talent. *Petrushka* followed, representing a huge advance in the composer's musical language away from the shadow of his teacher. Then, in 1913, *The Rite of Spring* burst onto the stage. The work defines a high point in musical modernism: its reworking of ancient Russian melodies as a mechanical music spoke disturbingly of the turbulent age in which it was written. As ballet or concert piece, it can still challenge and unsettle listeners more than 110 years after its premiere.

The war years were spent in exile in Switzerland. Stravinsky began to simplify his musical language, while at the same time, cut off from his homeland, he produced some of his most 'Russian' works – *Renard* and *Les noces* ('The Wedding') among them. Paris after the war was a changed place, simultaneously melancholic and hedonistic. It turned its back on German Romanticism and, guided by the likes of Jean Cocteau, looked towards

a chic kind of Classicism. Stravinsky followed suit with *Pulcinella*, *Apollo*, *Oedipus rex* and *Persephone*, all of which recast earlier music and cultures in order to assert a new order and directness of expression.

The prospect of Europe at war for a second time led Stravinsky to seek tranquillity in the USA, settling in Los Angeles. Following his only full-length opera, *The Rake's Progress* (premiered in 1951), and exceptionally for a man in his seventies, he again sought to renew his musical language. The late great works, including *Agon* and his final masterpiece, *Requiem Canticles*, engaged with the serial method championed by his old rival Schoenberg. Yet these pieces really only marked a further intensification of the classicising tendency evident in his music over the preceding 40 years.

'Stravinsky demeure' (Stravinsky remains): so proclaimed Pierre Boulez in 1951. Over seven decades on and more than half a century after the composer's death, it still holds true. If anything, his music is now heard more widely than ever before and he continues to speak powerfully even into the 21st century.

Profile © Jonathan Cross

Jonathan Cross is Professor of Musicology at Oxford University. He is the author of three books on Stravinsky and was Series Consultant to the Philharmonia Orchestra's *Stravinsky: Myths and Rituals* series, which won the South Bank Sky Arts Award for Classical Music in 2017.

JOHN ADAMS (born 1947) *Slonimsky's Earbox* (1996)

Slonimsky's Earbox is a splashy orchestral shout that ricochets off the opening bars of Stravinsky's symphonic poem *Song of the Nightingale* and pays tribute to the larger-than-life Russian musicologist and conductor Nicolas Slonimsky. Adams came to know Slonimsky in the last decade of his long life (he died in 1995 at the age of 101) and was bowled over by the old man's wit, wisdom and charisma. Slonimsky was born in Tsarist Russia and later acted as assistant to the legendary conductor Serge Koussevitzky. He conducted the first performance of Varèse's *Ionisation* in 1933 and also premiered works by Charles Ives and Henry Cowell. His seminal book *Thesaurus of Scales and Melodic Patterns* is an encyclopedic reference work and has had a major impact on Adams's harmonic thinking since the composition of his *Chamber Symphony* in 1992.

Stravinsky's *Song of the Nightingale* is one of his most overtly Russian pieces, coming a few years after *The Rite of Spring* but before the more detached language that characterised his neo-Classical period. And it's precisely this strong sense of nationalistic self that Adams, not unsurprisingly, finds so appealing. Stravinsky's use of modal scales was heavily influenced by the modal patterns of Russian folk music and Adams makes a connection with the many similar scales listed in Slonimsky's *Thesaurus*. Adams

has written about the ‘brilliant eruption of colours, shapes and sounds’ that gush from the opening of *Song of the Nightingale*, and *Slonimsky’s Earbox* is an amplification and stretching of that sound-world over a 14-minute span. From the buoyant opening fanfare to the scratchy tremolo woodwind and effusive string theme at the end, the fingerprints of Stravinsky are everywhere. But Adams has turned them into something of his own, and the ‘hyper-energetic activity’ of Nicolas Slonimsky is never too far beneath the surface.

Programme note by Philip Clark © BBC

Philip Clark is a composer and writer based in London. He writes for *Gramophone*, *The Wire*, *Jazz Review* and *International Piano* magazines and is currently writing a book about Dave Brubeck.

JOHN ADAMS

John Adams is a composer who, perhaps more than any other, represents the voice of America today. He was born in Worcester, Massachusetts, to a musical family. His father had played clarinet in swing bands, and it became his son’s instrument too, although he quickly lost interest in it once he began studying composition at Harvard. Adams then put his Yankee roots behind him and drove his broken-down Volkswagen across country to the San Francisco Bay Area, a hotbed of anti-establishment musical experimentalism. He has lived there ever since.

That is not to say Adams has never looked back. He has, following in a line of

America’s most important iconoclastic composers, from Charles Ives through Copland and Ellington to John Cage and the Minimalists. The imagery and poetic content of Adams’s music are, like his optimism and occasional love of musical trickery, fundamentally American as well.

After a period of testing out the avant-garde, often returning home late at night to find solace in late Beethoven string quartets and Sibelius symphonies, Adams proposed a new path for American music by taking the rhythmic pulsation of Philip Glass and Steve Reich and putting it in a richer harmonic context, exploiting more traditional orchestral means. His breakthrough was *Shaker Loops*, written in 1978 as a string septet and later arranged for string orchestra, where he found revelatory common ground between the historic simplicity of the American Shakers, the Minimalists and modern string-instrument buzzing or shaking sounds.

This way of thinking about music in historic as well as contemporary terms, typically with a programmatic subtext, has since been the hallmark of Adams’s major symphonic pieces, which include *Harmonielehre* (1984–5), named for Schoenberg’s harmony textbook; *Naive and Sentimental Music* (1997–8), inspired by the ideas of the German poet and playwright Friedrich Schiller; and *City Noir* (2009), a tribute to Los Angeles in the 1940s and 1950s.

With the premiere of *Nixon in China* in 1987, Adams and director Peter Sellars

began the process of revolutionising mainstream American opera. Their resulting works are all inspired by an American subject that has universal implications, be it the deep-seated causes of terrorism (*The Death of Klinghoffer*, 1990–91), the origin of the nuclear age (*Doctor Atomic*, 2004–5) or the societal roots of the ills of the global economy (*Girls of the Golden West*, 2017). Along with opera, Adams and Sellars have also explored music theatre (the oratorio *El Niño*, 1999–2000), the Passion (*The Gospel According to the Other Mary*, 2012) and the musical (*I Was Looking at the Ceiling and Then I Saw the Sky*, 1995).

In a series of concertos, Adams has once again reimagined a traditional genre, as in his conceptual revamping of Rimsky-Korsakov in his second violin concerto, *Scheherazade.2* (2014–15). Similarly, through such incidental orchestral works as the four-minute orchestral fanfare *Short Ride in a Fast Machine* (1986) and a host of chamber pieces, Adams has reflected, questioned and sometimes controversially blurred the quintessential American musical experience.

Profile © Mark Swed

Mark Swed has been the classical music critic of the *Los Angeles Times* since 1996, having previously written for *The Wall Street Journal*. He is the author of the book-length text to the best-selling app *The Orchestra* (Touch Press) and is a former editor of *The Musical Quarterly*. He is a two-time Pulitzer Prize finalist.



FRIDAY 8 MARCH 7.30PM

Oramo conducts Brahms

EINOJUHANI RAUTAVAARA

A Requiem in Our Time, Op. 3

AULIS SALLINEN Mauermusik

JOHANNES BRAHMS A German Requiem

Anu Korsi soprano

Christian Senn baritone

BBC Symphony Chorus

Sakari Oramo conductor

Still waters run deep: Sakari Oramo and the BBC Symphony Chorus perform Brahms's *A German Requiem*, plus two emotionally charged rediscoveries from post-war Finland.

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Associate Orchestra

HANNU LINTU
CONDUCTOR

This season Hannu Lintu takes up the position of Music Director of the Gulbenkian Orchestra. He also continues his tenure as Chief Conductor of Finnish National Opera and Ballet, with this season seeing the completion of the house's *Ring* cycle with *Götterdämmerung*, as well as productions of *Dialogues des Carmélites* and *Don Giovanni*.

Other highlights this season include debuts with the Berliner Philharmoniker, NHK and SWR Symphony orchestras and returns to the Boston and Chicago Symphony orchestras, Suisse Romande Orchestra, Minnesota Orchestra, Orchestra Sinfonica Nazionale della RAI and George Enescu International Festival.

His award-winning discography includes Magnus Lindberg's orchestral works, the complete Beethoven piano concertos with Sir Stephen Hough and Lutosławski Symphonies Nos. 1–4, all with the Finnish Radio Symphony Orchestra; Bartók violin concertos with Christian Tetzlaff; works by Sibelius with Anne Sofie von Otter; Rautavaara's *Kaivos*; and the violin concertos of Sibelius and Thomas Adès with Augustin Hadelich.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he also later studied conducting with Jorma Panula. He took first prize at the Nordic Conducting Competition in Bergen in 1994.

ALEXANDER MALOFEEV
PIANO

Alexander Malofeev was born in Moscow in 2001 and studied at the Gnessin School and the Moscow Conservatory. He first came to international prominence when he won the 2014 International Tchaikovsky Competition for Young Musicians.

Recent highlights include an Asia tour with the Lucerne Festival Orchestra under Riccardo Chailly; concerts with the Orchestra del Teatro Lirico di Cagliari under Mikhail Pletnev, the Bournemouth Symphony Orchestra under Kirill Karabits and the RAI National Symphony Orchestra under Fabio Luisi; he has also made acclaimed debuts at the Verbier, Ravinia, Aspen and Tanglewood festivals and performed at the Davies Symphony Hall, San Francisco, Luxembourg Philharmonie, and Munich Isarphilharmonie, among other venues.

As a recitalist he has appeared at the Amsterdam Concertgebouw, La Scala, Milan, Kurhaus Wiesbaden, Munich Herkulesaal, Philharmonie de Paris, Théâtre des Champs-Élysées, Alte Oper Frankfurt, Queensland Performing Arts Centre, Lotte Concert Hall, Seoul, Tokyo Bunka Kaikan, Shanghai Oriental Art Center, National Centre for the Performing Arts in Beijing, Royal Opera House Muscat in Oman, Bolshoi Theatre, Mariinsky Theatre and the Great Hall of the Moscow Conservatory.

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.

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

Igor Yuzefovich *Leader*
Cellerina Park
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Charlotte Reid
Naoko Keatley
Emma Crossley
Claire Sledd
Thea Spiers

Second Violins

Dawn Beazley
Rose Hinton
Daniel Joseph
Danny Fajardo
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdash
Iona Allan
William Hillman
Maya Bickel
Cindy Foster
Caroline Bishop

Violas

Scott Dickinson
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

Anna Bastow
Alistair Scahill
Rebecca Breen

Cellos

Richard Harwood
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Morwenna Del Mar
Ben Michaels
George Hoult
Jane Lindsay
Angus McCall

Double Basses

Nicholas Bayley
Anita Langridge
Josie Ellis
Beverley Jones
Cathy Colwell
Alice Kent
Nathan Knight
Steve Rossell

Flutes

Michael Cox
Tomoka Mukai

Piccolo

Diomedes Demetriades

Oboes

Tom Blomfield
Imogen Smith

Cor anglais

Henrietta Cooke

Clarinets

Richard Hosford
Jonathan Parkin

Bass Clarinet

Thomas Lessels

E flat Clarinet

Sonia Sielaff

Bassoons

Guylaine Eckersley
Graham Hobbs
Lorna West

Horns

Martin Owen
Michael Murray
Tim Doyle
Nicholas Hougham
Alexei Watkins

Trumpets

Niall Keatley
John Blackshaw
Martin Hurrell

David Geoghegan

Trombones

Becky Smith
Ryan Hume

Bass Trombone

Robert O'Neill

Tuba

Sam Elliott

Timpani

Tom Edwards

Percussion

Alex Neal
Fiona Ritchie
Joe Cooper
Sam Walton
Joe Richards

Harp

Anne Denholm
Vicky Lester

Piano

Elizabeth Burley

Celesta

Joanna Elms

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

Director

Bill Chandler

Planning Manager

Tom Philpott

Orchestra Manager

Susanna Simmons

Orchestra Personnel Manager

Murray Richmond

Orchestras and Tours Assistant

Indira Sills-Toomey

Concerts Manager

Marelle McCallum

Tours Manager

Kathryn Aldersea

Music Libraries Manager

Mark Millidge

Orchestral Librarian

Julia Simpson

Planning Co-ordinator

Naomi Faulkner

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 Trainee

Dylan Barrett-Chambers

Total Immersion: Missy Mazzoli

Sunday 25 February

Join the BBC Symphony Orchestra, BBC Singers and guests for a day-long immersion in the creative world of pianist, visionary, musical dramatist and Grammy-nominated composer, Missy Mazzoli.

barbican

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Orchestra

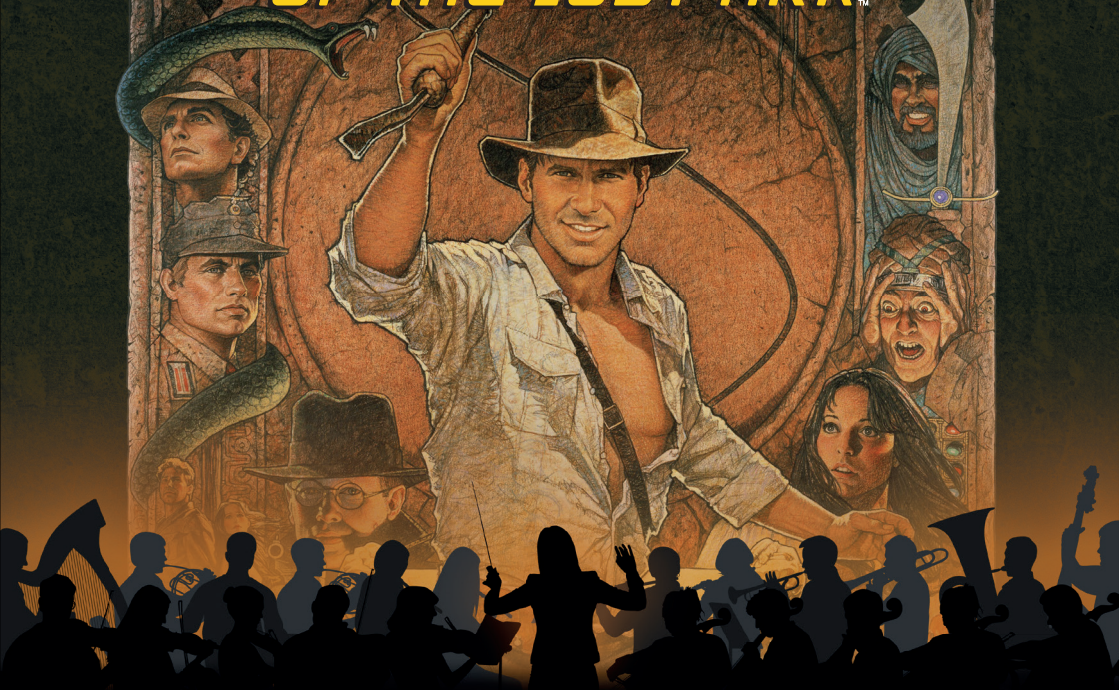
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