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Friday 8 December 2023

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CONCERTS OCTOBER – DECEMBER

FRIDAY 6 OCTOBER 7.30pm

GYÖRGY LIGETI Concert
Românesc

DORA PEJAČEVIĆ Phantasie
concertante *UK premiere*

GUSTAV MAHLER Symphony No. 5

Alexandra Dariescu *piano*
Sakari Oramo *conductor*

SUNDAY 22 OCTOBER 7.00pm

ȘTEFAN NICULESCU Ison II
UK premiere

ANNA MEREDITH Origami Songs

ARVO PÄRT Perpetuum mobile

IGOR STRAVINSKY The Rite of
Spring

Erik Bosgraaf *recorders*
Ryan Wigglesworth *conductor*

FRIDAY 27 OCTOBER 7.30pm

OLIVIER MESSIAEN Les offrandes
oubliées

OUTI TARKIAINEN Milky Ways
BBC co-commission: UK premiere

DMITRY SHOSTAKOVICH
Symphony No. 10

Nicholas Daniel *cor anglais*
David Afkham *conductor*

FRIDAY 3 NOVEMBER 7.30pm

CLAUDE DEBUSSY Prélude à
l'après-midi d'un faune

LOTTA WENNÄKOSKI Prosoidia
BBC co-commission: world premiere

BORIS LYATOSHINSKY Grazhyna

IGOR STRAVINSKY The Firebird –
suite (1919)

Ilya Gringolts *violin*
Roderick Cox *conductor*

FRIDAY 24 NOVEMBER 7.30pm

DETLEV GLANERT Prague
Symphony – Lyrical Fragments
after Franz Kafka (Symphony No. 4)
BBC co-commission: UK premiere

JOHANNES BRAHMS Symphony
No. 4 in E minor

Catriona Morison *mezzo-soprano*
Christian Immler *baritone*
Semyon Bychkov *conductor*

FRIDAY 1 DECEMBER 7.30pm

ALICE MARY SMITH Overture
'Jason, or The Argonauts and
the Sirens'

MAURICE RAVEL Shéhérazade

LUDWIG VAN BEETHOVEN
Symphony No. 3 in E flat major,
'Éroica'

Jennifer Johnston *mezzo-soprano*
Sakari Oramo *conductor*

FRIDAY 8 DECEMBER 7.30pm

CARL NIELSEN An Imaginary
Journey to the Faroe Islands

TEBOGO MONNAKGOTLA Globe
Skimmer Surfing the Somali Jet
BBC co-commission: UK premiere

JEAN SIBELIUS
Symphony No. 6 in D minor
Symphony No. 7 in C major

Johan Dalene *violin*
Sakari Oramo *conductor*

FRIDAY 15 DECEMBER 7.30pm

CLAUDIO MONTEVERDI arr. Ryan
Wigglesworth Lamento d'Arianna
London premiere

RYAN WIGGLESWORTH
Magnificat *London premiere*

ROBERT SCHUMANN Symphony
No. 2 in C major

Sophie Bevan *soprano*
BBC Symphony Chorus
Ryan Wigglesworth *conductor*

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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 8 DECEMBER, 2023

7.30pm, BARBICAN HALL



CARL NIELSEN An Imaginary Journey to the Faroe Islands 10'

TEBOGO MONNAKGOTLA Globe Skimmer Surfing the Somali Jet 26'
BBC co-commission: UK premiere

INTERVAL: 20 MINUTES

JEAN SIBELIUS

Symphony No. 6 in D minor 29'

Symphony No. 7 in C major 21'

Johan Dalene violin

Sakari Oramo 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.

Tonight the BBC Symphony Orchestra's Finnish Chief Conductor, Sakari Oramo, returns with an Nordic programme that also reflects the themes of voyaging and storytelling that run through the orchestra's 2023/4 season at the Barbican.

Nielsen's *An Imaginary Journey to the Faroe Islands* evokes an encounter with the Danish archipelago, which lies between Iceland and Norway. The muted, uncertain opening seascape later gives way to exuberant festivities among the islanders, while also referencing the sound-world of Nielsen's Finnish counterpart Sibelius and quoting two Faroese folk tunes.

Featuring Swedish-Norwegian soloist Johan Dalene, Swedish composer Tebogo Monnagotla's *Globe Skimmer Surfing the Somali Jet*, tonight receiving its UK premiere, was inspired by the incredible distances – of up to 1,000km – that dragonflies cover when migrating across the ocean from India via the Maldives to East Africa.

Though in constant awe of nature, Jean Sibelius (whose 158th anniversary falls today!) also believed in the symphony as a powerful, abstract form, countering Mahler's famous claim that it should be 'like the world – it must encompass everything'. Tonight we have the rare chance to hear his last two symphonies together – concluding with the single-movement Seventh, the culmination of his experiments in condensing and distilling symphonic form.

BBC

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CARL NIELSEN (1865–1931) An Imaginary Journey to the Faroe Islands (1927)

When Nielsen was commissioned to write an overture for a gala celebrating the visit of a delegation to Denmark from the Faroe Islands, he took Faroese folk song as his point of departure. These melodies ‘set the tone’ for his composition, as he explained in an interview with the Danish newspaper *Politiken*. The Faroese tone reminded him of people who quietly go about their business without drawing attention to themselves, and yet make a big impression on others because, behind their unassuming facade, they project a quality of calm assurance, resigned to their fate in life. Beyond establishing this overriding tone, Nielsen imagined a journey to the Faroe Islands, resulting in a rounded overall form that he described as ‘The Calm Sea – The Land on Arrival - Dancing and Singing – Farewell – Calm at Sea.’

He began with the quiet approach to the islands by sea, an expanse he described as both ‘monotonous’ and ‘mighty’. Nielsen felt it is on just such a glassy sea that one is most strongly aware of the ocean’s ‘terrible depth’ and the ‘infiniteness’ of its surface, and this is what he sought to recreate in the overture’s beginning. Eventually the cry of birds is heard, people on board see land and become excited. The music grows in activity and volume until it breaks into a Faroese melody; waiting on the shore, the crowd shouts and stomps a greeting.

‘Without a transition,’ describes Nielsen, ‘I now place the traveller in the midst of a feast, with singing and dancing. I depict this feast with lively music in which the folk-song motifs play a part – and then the feast is interrupted by a Faroese melody.’ The raucous festivities pause briefly, a momentary lull in the midst of the rhythmically off-kilter dance. But the party soon resumes with dancing and merriment until the end, when the music dies away to a very long, deep clarinet note that gradually fades to nothing, like the infinite blackness of the surrounding sea.

Programme note © Anne-Marie Reynolds

Nielsen scholar Anne-Marie Reynolds is a Professor of Music History at the Juilliard School, New York, and author of *Carl Nielsen’s Voice: His Songs in Context* (Museum Tusulanum Press, 2010).

CARL NIELSEN

Born the seventh of 12 children, to a humble family amid the gently rolling countryside of Denmark’s central island of Funen, Carl August Nielsen was destined to compose six symphonies capable of standing alongside those of Mahler and Sibelius, to become conductor at the Royal Theatre in Copenhagen and to be revered as the creator of his country’s national opera (with the fun-loving *Maskarade*, 1904–6) and as renewer of its song tradition. As famous for his genial conversation and generous friendship as for his youthful looks and spirit, his 60th birthday in June 1925 was an occasion for nationwide celebration and it was

accompanied by the publication of his memoirs, *My Childhood*, in which the empathetic side of his character is memorably enshrined, as it was soon to be musically in his concertos for flute and clarinet, now widely regarded as the finest 20th-century examples of their kind. His death in 1931 brought forth extraordinary scenes of affection and mourning.

Nielsen's rise to fame was not achieved without opposition. At the time of his Third Symphony ('Sinfonia espansiva', 1910–11) he referred to himself as 'a bone of contention ... because I wanted to protest against the typical Danish soft smoothing-over'. And protest he did, in his music's pulsating Beethovenian rhythms and exhilarating Berliozian harmonic swerves. By nature, too, he could be combative and his music's embodiment of conflict was rooted in personal experience. For one thing, his marriage to the strong-willed Anne Marie Brodersen, herself a sculptress with a national reputation, was an intermittently stormy one. Great charmer that he was, Nielsen was more than once led into temptation, and his marriage went through its most serious crisis between 1914 and 1922, after the truth about his infidelities emerged. This coincided with the onset of the First World War, in which Denmark was neutral, but which plunged Nielsen's whole system of values into turmoil.

The conflict-ridden Fourth Symphony ('The Inextinguishable', 1914–16) is a product of that mid-life crisis, and it proved to be

a turning point in his output; the faith it ultimately reasserts is expressed in the motto to the score: 'Music is life and, like it, inextinguishable'. Five years later, his Fifth Symphony found even bolder ways of embodying life-and-death struggle, as the first movement instructs a solo side-drummer to improvise an anarchic cadenza in the first movement, as if to halt the progress of the rest of the orchestra.

Nielsen's sixth and last symphony, entitled 'Sinfonia semplice' (1924–5), was originally to have been a more relaxed affair than the Fifth, but it turned out to be the most complex and disturbing of all his works. It shares something of the manic-depressive swings of the young Shostakovich's First Symphony, coincidentally composed at exactly the same time.

For most of his last decade, Nielsen suffered from heart problems. His late-period turn towards the purity of neo-Renaissance and neo-Bachian counterpoint – in his Three Motets and the mighty organ fantasy *Commotio*, respectively – offers just a tantalising glimpse of new musical adventures he was never to enjoy.

Profile © 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*.

TEBOGO MONNAKGOTLA (born 1972)

Globe Skimmer Surfing the Somali Jet (2022)

*BBC co-commission with Royal Stockholm
Philharmonic and Lahti Symphony
Orchestra: UK premiere*

Prologue: The Dragonflies Ascend

1 Surfing the Monsoon

2 Freshwater Breathing Space

3 At the Somali Jet

Epilogue: Reminiscence of a Home (Cherrapunjee)

Johan Dalene violin

When writing a new piece, it is crucial for me to find the core of it. I don't start with the actual music but with a vision, and to create that vision I have to find an essence for the piece that feels relevant to me.

For some reason, I got the idea that this violin concerto should be about dragonflies. I read a lot of poems about dragonflies but didn't find any that I thought I could use for this piece. Then I found a fascinating scientific article written by Charles Anderson, a marine biologist living in the Maldives. He had noticed that dragonflies – especially the species *Pantala flavescens*, also known as 'globe skimmer' or 'wandering glider' – arrived in masses in the Maldives each year from October and began to investigate the matter. He discovered that the dragonflies migrate from northern India and, when the dry season starts, the

dragonflies follow the water evaporating into clouds that follow the monsoon to the Maldives, through the Seychelles and to the east coast of Africa and then back again on the Somali jet stream.

The globe skimmer dragonfly has made this fascinating trip over hundreds of thousands of years, accompanied by mosquitoes, crickets and even predatory falcons, travelling from the east of China.

With the solo violin part we zoom in on a single dragonfly, surfing the monsoon from northern India via the Maldives and the Seychelles to the east coast of Africa – to be finally caught by the jet stream and brought back to India. The orchestra creates the illusion of soft clouds moved onwards by the monsoon, as well as the falcon that sees the dragonfly as its meal ...

Programme note © Tebogo Monnakgotla

“ You hear the dragonflies in the piece – trills going from quiet to pretty loud, like something fluttering past your ear. It's not a fairy tale: it's reality.

Violinist Johan Dalene

TEBOGO MONNAKGOTLA

Tebogo Monnakgotla was born in 1972 in Uppsala. She is one of Sweden's internationally most sought-after composers today, whose unique voice is characterised by impressionistic beauty, rhythmic vitality and a strong interest in poetry and narrative.

Tebogo Monnakgotla started playing the cello as a child, and early on became fascinated with the effervescent comic operas of Mozart. However, the composer claims equal inspiration from jazz, TV cartoons, Swedish progressive rock music of the 1970s and the ballads of troubadour Evert Taube (1890–1976). In 1994 she began to study composition and cello with Jan Sandström at the Music Academy in Piteå, with Louis Andriessen at the music conservatory in The Hague, and with Pär Lindgren and Bent Sørensen at the Royal Music Academy in Stockholm.

In the past decade, she has held residencies with, among others, Swedish National Radio (2007–9) and the Tanglewood Music Festival (2023). Her residency with the Spira concert hall in Jönköping (2021–2) resulted in a song-cycle for Swedish soprano Julia Sporsén, based on the novel *Singulariteten* ('The Singularity') by Balsam Karam.

Equally skilled in opera and symphonic music as well as small-scale formats, Monnakgotla collaborates with some of Sweden's leading musicians. The luscious baritone of Luthando Qave inspired the

song-cycle *Un clin d'oeil* (2018) and two operas, and her work with saxophonist Johannes Thorell resulted in the concerto *Gaia* (2021). The latter was the first in a series of concertos on the theme of climate change, which continued with tonight's work, *Globe Skimmer Surfing the Somali Jet*, written for Johan Dalene, which was nominated for this year's Swedish Music Publishers' Prize. The third concerto, for flautist Marina Piccinini, which explores the marine systems, will receive its premiere next year.

Tebogo Monnakgotla is the daughter of a refugee from the South African apartheid regime and a Swedish activist. Drawing on her heritage, she often explores themes of racism, memory and colonialism. Her mini-opera *Jean-Joseph* (2015) addresses the racist treatment of gifted Malagasy poet Jean-Joseph Rabearivelo: Rabearivelo, who had been promised participation in the Universal Exhibition in Paris, was denied access and committed suicide by cyanide poisoning in 1937.

Jean-Joseph was staged at the Swedish Royal Opera in 2016 and was nominated for the Nordic Council Music Prize in 2018. In her acclaimed chamber opera *Zebra*, which was premiered at the Vadstena Academy in 2021, Monnakgotla and librettist Kerstin Perski employ humour and satire to narrate a multilayered love story between two men from different cultures. In spring this year, her cantata *Glömskans arkiv* ('The Archive of Memory'), written in collaboration with poets Athena Farrokzhad and Felicia

Mulinari, was staged at the Malmö Art Museum.

Tebogo Monnakgotla is the recipient of numerous awards, including the Carin Malmlöf-Forsssling Award of the Swedish Royal Music Academy in 2016 and the Swedish Grammis for the CD *Wooden Bodies* in 2022.

Profile © Sofia Nyblom

Sofia Nyblom is a Swedish critic and arts journalist. She reviews music, opera, dance and performance in the daily newspaper *Dagens Nyheter* ('Daily News') and has produced numerous documentaries for Swedish National Radio. In 2021 she published her debut novel, *The Monastery Boys*.

JEAN SIBELIUS (1865–1957) Symphony No. 6 in D minor, Op. 104 (1922–3)

- 1 Allegro molto moderato**
- 2 Allegretto moderato – Poco con moto**
- 3 Poco vivace**
- 4 Allegro molto – Allegro assai – Doppio più lento**

Whereas Sibelius's Third Symphony suggested a musical rebirth, a vital creative spring, it is easy to hear a more autumnal, retrospective tone in the Sixth, one of his most beautiful but neglected works. Commentators have readily identified a seasonal change in Sibelius's music following the rugged austerity of his Fourth Symphony (1910–11) – a work that, as the German musicologist Carl Dahlhaus argued, represents Sibelius's most intensive engagement with the high modernism of a younger avant-garde: contemporary critics labelled the music 'Cubist'. Sibelius may have felt that he could no longer pursue the same aesthetic and ideological path as composers such as Schoenberg and Stravinsky. Or he may equally have felt deeply affected by contemporary events: Finland's first declaration of independence in December 1917, and the brief but bloody civil war that followed, cast a long shadow over his creative environment.

The generative material for all of Sibelius's later symphonies, from the Fifth (1915, rev. 1919) onwards, can be found in a single sketchbook from the years 1914–15, a

INTERVAL: 20 MINUTES

loose collection of musical themes and fragments that the composer evidently associated with aspects of the natural world. These works, as the Sibelius scholar James Hepokoski has suggested, are in no sense a creative retreat or retrenchment but a more complex and diverse compositional project, one that sought to devise a series of creative solutions to a common set of compositional problems. The Sixth Symphony is exemplary both in its attention to the interaction of basic modal collections (the work is only notionally 'in D minor') and in the way it shapes musical space and time through a range of cyclic musical gestures.

...

The symphony begins seemingly in mid-air, with a major third suspended high in the violins that gradually falls towards more solid ground. The strings unfold a glowing polyphonic tapestry of sound whose luminosity suggests the heightened spirituality of Beethoven's 'Heiliger Dankgesang' (Song of Holy Thanks) from his late String Quartet in A minor, Op. 132, or the visionary opening of Wagner's opera *Lohengrin*. Despite this early expansiveness, the music is swiftly darkened by the insistent presence of a dissonant C sharp (the leading note), which brings the movement to a first moment of chromatic crisis. Out of this troubled harmonic cloud emerges the Allegro proper: a chain of lively woodwind calls and bustling string figuration. The initial goal of the development is a cello

tune in B minor (or, rather, B Dorian), a point of orientation that in turn initiates a texturally enhanced reprise. But, as the Allegro energetically attempts to regain its opening sonority, the harmonic and textural support dissolves, and the movement closes with a series of enigmatic fragments and a stern modal cadence.

The opening of the second movement cleverly dovetails the broad duple metre of the preceding Allegro with its own triple-beat pattern: the remainder of the movement is a set of simple variations upon a gently rocking violin theme. The music seems to accelerate as the variations progress, like a river current draining towards a receding tide. But, just as the movement appears about to transform, the expected return of the theme is deflected by a mysterious nocturnal interlude, evoking the Scherzo from Mendelssohn's *A Midsummer Night's Dream*. The coda is a brief four-bar fragment of the opening material, curiously curtailed before the curtain figuratively descends.

If the first two movements suggest a cyclic process of growth, withdrawal and decay, the scherzo that follows (Poco vivace) is a compact, energised burst of musical motion, alternating an increasingly wild musical ride with more pastoral elements featuring a canonic dialogue between the woodwind and harp.

The finale begins in a ballad-like manner, with a series of terse melodic sentences

as though intoning the opening lines of an epic poem. The narrative trajectory swiftly intensifies, however, and the music reaches a stormy point of chromatic saturation, cadencing on B natural at a point exactly corresponding to the comparable moment in the first movement. The second half of the finale regains some of its earlier energy, only to conclude with a wistful epilogue, marked *doppio più lento* ('at half speed'). Although the music briefly promises to close in a sunlit F major, the light inevitably fades and the symphony turns back once again to the cooler D Dorian domain of the opening page. In a remarkably Prospero-like gesture, it is as though Sibelius gradually departs from the stage, his (super)natural creative powers seemingly dimmed as he leaves his imaginary island of enchanted sounds and seeks the shadows.

Programme note © Daniel M. Grimley

Daniel M. Grimley is Head of Humanities at the University of Oxford and Professor of Music at Merton College. His recent books include *Delius and the Sound of Place* (Cambridge, 2018) and *Sibelius: Life, Music, Silence* (Reaktion, 2021)..

JEAN SIBELIUS

National hero; nature poet; bardic seer; caring father; careless husband; symbolist visionary; rugged modernist; bilious *bon vivant*; silent enigma. Sibelius embodies all of these contradictory personas (and more). Few composers have provoked such a wide – and frequently polarised – range of popular and critical responses. Part of

the reason for Sibelius's wildly divergent reception was his sheer longevity. Born in Hämeenlinna, a garrison town north of Helsinki, in 1865, when Finland was still part of the Russian Empire, he died in 1957, two years after Finland joined the United Nations. Even if at times Sibelius seemed unreachably isolated and remote, his life and work spanned some of the most turbulent and tumultuous events of the past 150 years.

Sibelius's music is inextricably bound up with Finland's struggle for independence and its search for a national creative identity. Although he was born into a Swedish-speaking family, the composer's songs and choral works responded intensively to the rhythmic patterns and inflections of the Finnish language. One of the primary sources for his work was the *Kalevala*, a collection of Finnish folk tales compiled by the antiquarian Elias Lönnrot and first published in 1835, at the start of the Finnish national awakening. Iconic figures and places from the *Kalevala* recur throughout much of Sibelius's music, from the tragic hero of his breakthrough work, the brooding choral symphony *Kullervo* (1891–2), to the windswept domain of the forest god Tapiola, the subject of his final symphonic poem (1926).

Seeing Sibelius's music solely through a national lens, however, would be a mistake. He was an elegant and highly cultured man of the world, whose imagination ranged far beyond the boundaries of his country villa at Järvenpää. He studied in

Berlin and Vienna, and regarded Germany as one of his spiritual homes throughout the 1900s, just as continental European music was moving from the richly allusive Symbolist milieu of the 1890s towards the more aggressively modernist sound-worlds of Schoenberg and Stravinsky. He was lauded in Britain and the USA but almost completely ignored in France (until his 'discovery' by a later wave of Spectralist composers). Sibelius was, in this sense, a transitional figure. But his music had a remarkable capacity to harness the energy of the world whirling around him, and his symphonies are driven by an acutely attentive feeling for human emotion, whether in the surging passions of the First (1898–9), the sombre shades of the oblique Fourth (1910–11) or the elliptical grandeur of the single-movement Seventh (1924), which proved to be his last. This vital current can be traced as much in his smaller compositions – incidental music, songs, waltzes, virtuoso showpieces and chamber works – as in his symphonies and tone-poems. It is a potent and irresistible legacy.

Profile © Daniel M. Grimley

JEAN SIBELIUS

Symphony No. 7 in C major, Op. 105 (1924)

Adagio – Vivacissimo – Adagio – Allegro molto moderato – Vivace – Presto – Adagio

In 1912, over a decade before he began work on his Seventh Symphony, Sibelius expressed some of his thoughts about symphonic music in his diary: 'I should like to compare the symphony to a river,' he wrote. 'It is born from various rivulets that seek each other and in this way the river proceeds wide and powerful towards the sea ... But where do we get the water?' he asks. Another entry provides an answer: 'The musical thoughts – the motifs, that is – are the things that must create the form and stabilise my path.'

There is a great deal of this kind of thinking aloud in the 1912 diary. One probable reason is that Sibelius felt he had to come up with a response to the challenge of Schoenberg's radical methods – Schoenberg had finally cast off tonality with his Three Piano Pieces, Op. 11, in 1909. But at the same time Sibelius was clearly consciously trying to define something that he had already begun to notice in his own music. In the slow movement of the Symphony No. 4 (1910–11), his 'musical thoughts' had led him to create a new kind of form – one could call it 'variations in search of a theme'. In the much-revised Fifth (1915, rev. 1919), Sibelius arrived at a still more original idea: a moderately paced first

movement that builds up momentum like a rolling snowball, eventually transforming itself into a steadily accelerating scherzo. But it was with the Seventh Symphony (1924) that this process of fusing separate movements into a single, organic unity was to reach its height.

The most immediately striking feature of the Seventh Symphony – apart from its famous, noble trombone theme – is that it is in one continuous movement. Granted, Sibelius wasn't the first composer to attempt a symphonic structure in a single movement. There was already a magnificent example in Schoenberg's Chamber Symphony No. 1 (1906). In the Schoenberg piece, however, it is possible to pick out sections that resemble the traditional symphonic first movement, scherzo, slow movement and so on. Sibelius's Seventh Symphony follows a different, much more river-like course. The speed and character of the music change frequently but the sections – if 'sections' is the right word for them – are so skilfully dovetailed that it is virtually impossible to say where one ends and another begins.

Arriving at this radical new kind of symphonic structure was quite a struggle and, when Sibelius had finished it, he was suddenly overcome with doubt: had he gone too far this time – was this really a symphony at all? When the work first appeared in 1924, Sibelius cautiously gave it another title, *Fantasia sinfonica* – the same term he had used to describe his tone-poem *Pohjola's Daughter*

(1905–6). But the success of the first performance gave him courage, and he was soon referring to it as 'the Seventh Symphony'. Under this title it has been enormously influential.

...

The work's originality becomes obvious as soon as you try to describe its form: you could say that three Adagio sections – each centred on the magnificent trombone theme mentioned above – merge into and emerge from two faster episodes. But even that is too simplistic. At the very beginning, after the portentous rising string scale that starts the process, the woodwind, horn and string phrases seem initially to be moving at slightly different speeds – like objects borne along on the different currents and eddies of a great river. After the trombone theme makes its climactic appearance, the initial Adagio gradually transforms itself into a rapid, scherzo-like *Vivacissimo*. But then the dancing string figures begin to move more smoothly and the trombone theme is heard again, now in the minor. The strings still seem to be moving fast but the trombone theme retains its original monumental grandeur – to borrow an image from Sibelius's sketchbook, it is like seeing the moon through swirling storm-clouds.

After this moment of vision, the music flows – again seamlessly – into an *Allegro molto moderato*. This seems steady enough for a while but then comes a

pause and a sudden gear-change: Vivace, leading to a long Presto crescendo powered by driving string figures and memories of the rising scale that began the symphony (horns). Through these the trombone theme returns in full, this time in the original sunlit C major. There is an elemental climax, then the clouds vanish and high strings initiate a slow, chorale-like winding-down. A brief reminiscence of the trombone theme (horns) leads to a moment of hush (woodwind and strings), before the music settles firmly in C major for the rock-like final cadence.

Programme note © Stephen Johnson

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



FRIDAY 15 DECEMBER 7.30pm

Heaven, Earth and the Human Heart

CLAUDIO MONTEVERDI, ARR. RYAN WIGGLESWORTH Lamento d'Arianna
London premiere

RYAN WIGGLESWORTH Magnificat
London premiere

ROBERT SCHUMANN Symphony No. 2
in C major

Sophie Bevan soprano
Ryan Wigglesworth conductor

'My soul doth magnify the Lord': Ryan Wigglesworth conducts the BBC SO and Chorus in music spanning five centuries that aims directly at the human heart.

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Associate Orchestra

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 (2003–12; now Honorary Conductor), Principal Conductor of West Coast Kokkola Opera (2004–18) and Principal Conductor of the Ostrobothnian Chamber Orchestra (2013–19).

Highlights this season include his debut with the Tokyo Symphony Orchestra and returns to the Czech Philharmonic, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic Orchestra and Finnish Radio Symphony Orchestra, alongside his ongoing collaboration with the BBC Symphony Orchestra. In previous seasons he has appeared with the Boston Symphony Orchestra, Berlin and New York Philharmonic orchestras, Leipzig Gewandhaus Orchestra and Dresden Staatskapelle.

Recent additions to his award-winning discography include Rued Langgaard's Symphony No. 1 with the Berlin Philharmonic, joining complete symphonies by Sibelius, Nielsen and Schumann and many works by Kaija Saariaho and Magnus Lindberg.

JOHAN DALENE
VIOLIN

Winner of the 2019 Carl Nielsen International Competition and a former BBC Radio 3 New Generation Artist (2019–22), Swedish-Norwegian violinist Johan Dalene has performed with leading orchestras and at the foremost recital halls both at home and abroad.

This season he became Artist-in-Residence with the Gävle Symphony and Royal Liverpool Philharmonic orchestras. Other recent and forthcoming highlights include his BBC Proms debut last year with the BBC Symphony Orchestra; debut performances with the Leipzig Gewandhaus Orchestra under Sakari Oramo, Czech Philharmonic under Semyon Bychkov and San Francisco Symphony under Esa-Pekka Salonen; and return appearances with the Swedish Radio Symphony, London Philharmonic and New Japan Philharmonic orchestras.

As a chamber musician he has appeared at New York's Carnegie Hall and San Francisco's Davies Symphony Hall, as well as in Frankfurt, Hyogo, Oslo and Zurich.

Released last year, his third album, featuring the concertos of Nielsen and Sibelius, was named Editor's Choice by *Gramophone* and won a Swedish Grammis Award. His previous concerto disc took in the works by Tchaikovsky and Barber. Last year he was named *Gramophone's* Young Artist of the Year.

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

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
William Hillman
Zanete Uskane
Tina Jacobs-Lim
Lulu Fuller

Second Violins

Heather Hohmann
Dawn Beazley
Rose Hinton
Vanessa Hughes
Lucy Curnow
Tammy Se
Caroline Cooper
Lucica Trita
Nihat Agdach
Lyrit Milgram
Dania Alzapiedi
Peter Graham
Aisling Manning
Ingrid Button

Violas

Amélie Roussel
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle

Peter Mallinson
Matthias Wiesner
Linda Kidwell
Annie-May Page

Cellos

Jonathan Aasgaard
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Alba Merchant
Jane Lindsay
Gilly McMullin

Double Basses

Nicholas Bayley
Ben Burnley
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Lucy Hare
Alice Kent

Flutes

Daniel Pailthorpe
Tomoka Mukai

Piccolo/Alto Flute

Rebecca Larsen

Oboes

Tom Blomfield
Imogen Smith

Cor Anglais

Maxwell Spiers

Clarinets

Richard Hosford
Jonathan Parkin

Bass Clarinet

Thomas Lessels

Bassoons

Julie Price
Graham Hobbs

Contrabassoon

Claire Webster

Horns

Nicholas Korth
Nicholas Hougham
Mark Wood
Tom Kane
Phillippa Koushk-Jalali

Trumpets

Niall Keatley
Joseph Atkins
Martin Hurrell

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Tuba

Sam Elliott

Timpani

Antoine Bedewi

Percussion

David Hockings
Alex Neal
Joe Cooper

Harp

Sally Pryce

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
Zoe Robinson

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 Manager
Sián Bateman
Deborah Fether

Learning Trainees
Dylan Barrett-Chambers
Sofia Heustice

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