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FRANG PLAYS STRAVINSKY

Saturday 20 January 2024

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SOUNDS

The BBC Symphony Orchestra at the Barbican

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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
Strings

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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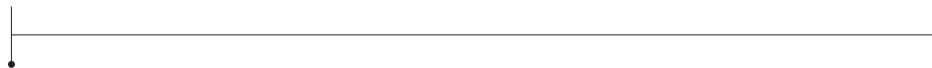
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SAKARI ORAMO CHIEF CONDUCTOR

SATURDAY 20 JANUARY, 2024

7.30pm, BARBICAN HALL



ANDREW NORMAN Unstuck 10'

IGOR STRAVINSKY Violin Concerto 20'

INTERVAL: 20 MINUTES

JEAN SIBELIUS Symphony No. 1 in E minor 38'

Vilde Frang violin

Sakari Oramo conductor

RADIO 3 SOUNDS

This concert is being recorded by BBC Radio 3 for broadcast in *Radio 3 in Concert* on Tuesday 23 January at 7.30pm. 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.

Chief Conductor Sakari Oramo returns to direct the BBC Symphony Orchestra in its first Barbican-season performance of the new year.

Two days ago the orchestra and Oramo returned from a Swiss tour in Geneva, Zurich and Bern, during which they performed all seven symphonies by Oramo's Finnish compatriot Jean Sibelius. Tonight's concert ends at the beginning, with the First, written at the time of Finland's fierce resistance against 'Russification' and its desire to assert its national identity. By turns brooding, craggy and dance-like, the work also carries an unmistakable impression of the rustic outdoors and of expansive landscapes.

The concert opens with American composer Andrew Norman's *Unstuck* – a title referring to the eventual unblocking of a compositional block. The result is a high-octane unleashing of ideas, which often trip over each other in excitement.

Stravinsky's neo-Classical Violin Concerto carries the rhythmic imprint of Bach or Vivaldi, but repointed – often with impish humour – from the composer's 20th-century vantage point. Tonight's soloist is the celebrated Norwegian violinist Vilde Frang.

B B C

SOUNDS

Tonight's concert will be available on BBC Sounds from 23 January to 22 February.

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 Neil Brand's 'The Hounds of the Baskervilles' – visit the BBC SO homepage and scroll to 'Watch and Listen'

ANDREW NORMAN (born 1979) **Unstuck (2008)**

I have never been more stuck than I was in the winter of 2008. My writing came to a grinding halt in January and for a long time this piece languished on my desk, a mess of musical fragments that refused to cohere. It was not until May, when I saw a copy of Kurt Vonnegut's sci-fi-influenced novel *Slaughterhouse-Five* and remembered one of its iconic sentences, that I had a realisation. The sentence was: 'Billy Pilgrim has come unstuck in time' and the realisation was that the lack of coherence in my ideas was to be embraced and explored, not overcome.

I realised that my musical materials lent themselves to a narrative arc that, like Vonnegut's character, comes 'unstuck' in time. Bits and pieces of the beginning, middle and end of the music crop up in the wrong places, like the flashbacks and flashforwards that define the structure and style of *Slaughterhouse-Five*. I also realised that the word 'unstuck' had resonances with the way that a few of the piece's musical ideas get caught in repetitive loops. The orchestra, perhaps in some way dramatising my own frustration with composing, spends a considerable amount of time and energy trying to free itself from these moments of 'stuckness'.

Unstuck was premiered by the Zurich Tonhalle Orchestra on 9 September 2008, with Michael Sanderling conducting.

ANDREW NORMAN

The American composer Andrew Norman was raised in Modesto, a small city in California's San Joaquin Valley. He became an award-winning composer at a national level while still in his teens and then moved to Los Angeles to pursue his studies at the University of Southern California Thornton School of Music, working with Stewart Gordon in piano performance and with Stephen Hartke and myself in composition. He subsequently continued his composition studies at Yale University with Aaron Jay Kernis, Ingram Marshall and Martin Bresnick. Though he decided to focus on music, it was a close call: he seriously considered a career in architecture instead, a subject that has been a crucial source of inspiration in his works so far.

While still a postgraduate student at USC Thornton, Norman wrote his first new music 'hit', *Gran turismo* (2004) for 'eight virtuosic violinists'. It is a romp, with bright Vivaldian gestures and a madcap, video-game momentum. Lurking in this motoric piece is another characteristic gift already heard in the composer's earliest pieces: a fine sense of melody. He seems conflicted about this melodic gift, though, and several of his works from the past 15 years or so deal with this conflict directly, including *Unstuck* (2008) for orchestra, *Try* (2011) for large chamber ensemble and *Play* (2013, rev. 2016) for orchestra. Norman delightfully, virtuosically and at times movingly tries to wrest an essential musical idea free from his

creative self, his self-critical self. Wild things happen as he pushes the limits of technique and tone-colour; one can hear the influence of 21st-century trends in Europe gained during his year-long residencies in Rome (Rome Prize, 2006–7) and Berlin (Berlin Prize, 2009–10).

His great enthusiasm for all things architectural is evident in works such as *Farnsworth: Four Portraits of a House* (2004) for four clarinets, flute, violin, piano and percussion; *Sacred Geometry* (2003) for orchestra; *The Companion Guide to Rome* (2010) for string trio; and *Frank's House* (2015) for two pianos and percussion, a piece about architect Frank Gehry's home in Santa Monica.

Andrew Norman's orchestral music has gained widespread international attention, with two piano concertos, a percussion concerto, *Play* (a 'symphony in all but name') and *Sustain* (a magnum opus for large orchestra and antiphonal quarter-tone pianos), all commissioned and premiered by major orchestras and soloists. He received the Grawemeyer Award for *Play*, as well as *Musical America's* Composer of the Year in 2017.

Norman's first foray into the opera world, the highly colourful children's opera *A Trip to the Moon* (2017), is inspired by and features projections from the famous 1902 Georges Méliès silent film of the same name. It involves more than 250 people on stage with a mix of professional and amateur forces, including volunteer

choirs of people of all ages. This magical children's opera has already enjoyed a robust international career.

Andrew Norman currently lives in Los Angeles, having moved from Brooklyn, New York, in 2013 to join the faculty of his alma mater, the USC Thornton School of Music. After a few years on the faculty at the Juilliard School in New York (2020–23), he returned to the USC Thornton faculty last autumn. He is much in demand as a composer, enjoys an exclusive publishing contract and counts among his artistic cohort current and former Brooklynites Timothy Andres, Ted Hearne and Sean Shepherd, who, together with Andrew Norman, form an impressive group of talented American composers continuing on a steep upward trajectory.

Profile © Donald Crockett

A Los Angeles-based composer and conductor, Donald Crockett is Chair of the Composition Department at the USC Thornton School of Music and Senior Composer-in-Residence of the Chamber Music Conference and Composers' Forum of the East.

IGOR STRAVINSKY (1882–1971)

Violin Concerto in D major (1931)

- 1 Toccata**
- 2 Aria I**
- 3 Aria II**
- 4 Capriccio**

Vilde Frang violin

With Diaghilev's death, in the summer of 1929, Stravinsky lost at once a dear friend, the head of an artistic family, a reason for composing and a sure source of income. He completed what he was doing (the *Capriccio* for piano and orchestra), then produced the *Symphony of Psalms*. After that he spent two years writing almost nothing but violin music, for the new partnership he had formed with the Polish-born Samuel Dushkin.

It was all his publisher's idea. In October 1930, in Mainz on a concert tour, Stravinsky visited the offices of Schott, the publishing firm with which he had recently started to deal and whose director Willy Strecker suggested he write a violin concerto. The fact that he immediately acted on this, at least as far as jotting down an idea, suggests he was creatively at a loose end; but then the tour distracted him and he seems not to have got down to serious work until the new year. In the interim he may have consulted Hindemith, who was a string player, for he remembered his colleague's advice that his not being a violinist 'would make me avoid a routine technique, and would give rise to ideas which would not be suggested by the familiar movement of the fingers'. In other words, he would go against the grain of the instrument – but then he already had, with startling effectiveness, in *The Soldier's Tale* in 1918.

Going against the grain was how he started the new work. Dushkin recalled how, at an early meeting, the composer

asked him if it was possible to play a certain chord. No, said Dushkin, but then he went home and tried it, and it worked. That chord was Stravinsky's 'passport' to the work, as he put it, and it duly appears at the start of each movement – a wide-spanning D–E–A harmony, where something utterly in the nature of the instrument (the sound of the three upper open strings) is estranged by having the middle note shot up two octaves.

Another example of something twisted into a new shape that suits it very well is the turn figure, one of music's basic ornaments, out of which grows the initial theme of the first movement as well as the whole of the third. Such sympathy with traditional figuration, coupled with passages of strict counterpoint (multiple simultaneous lines) and a keenness on chamber combinations, supports Stravinsky's wish to ally his work with Bach rather than with violin concertos from the intervening period. But, just as much as the concertos by Beethoven, Tchaikovsky and Brahms (all similarly in D), this is a concerto designed to exhibit the soloist, who plays almost continuously. Only the viewpoint is a little askew, ironic, so that the first movement, for example, sometimes has the air of a circus band accompanying a high-wire act.

One might also think of a trapeze artist, leaving one section to alight on another. One of these sections is placed as if it might be the recapitulation in a standard sonata-form Allegro movement but,

unlike music in the classic sonata style, the movement is driven much more by pulsation than by harmonic forces, with, characteristically, no change of tempo from beginning to end (another mark, no doubt, of Baroque style as it was understood at the time). After two ‘arias’ that offer quite different understandings of what singing is, the finale has a husk of rondo form, but again the energy is strongly pulsed and the soloist swings from one caper to another.

Programme note © Paul Griffiths

A critic for over 30 years, including for *The Times* and *The New Yorker*, Paul Griffiths is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Cage and Stravinsky, as well as *A Concise History of Western Music* and *The New Penguin Dictionary of Music*. His novels *let me tell you* and *let me go on* were published last July.

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 a century 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.

JEAN SIBELIUS (1865–1957) Symphony No. 1 in E minor, Op. 39 (1898–9, rev. 1900)

1 Andante, ma non troppo – Allegro energico

2 Andante (ma non troppo lento)

3 Scherzo: Allegro – Lento (ma non troppo) – Tempo I

4 Finale (quasi una fantasia): Andante – Allegro molto

Reflecting on the purpose of a symphony, Sibelius wrote that he thought of these works as 'declarations of faith at different ages. That is why all of mine are so different.' His First Symphony, begun in 1898, can be heard as a declaration of faith in Finnish nationalism. Although Sibelius would later distance himself from such associations, wondering in 1910 whether he had become 'only a "nationalist" curiosity', his emergence as a composer is indelibly intertwined with the movement.

The early 20th century was a fraught period for Finnish politics. The country had been an autonomous Grand Duchy of the Russian Empire since 1809, but through the 19th century there were widespread calls for Finnish political independence. A major milestone was the publication of a collection of Karelian folk tales called the *Kalevala* in 1835. Written in Finnish, the book took on the status of a national epic, giving the Finns a history in their own language. Its cultural impact was enormous, providing inspiration

INTERVAL: 20 MINUTES

for the country's artists, writers and musicians. Sibelius used a *Kalevala* text for his breakthrough work, the choral symphony *Kullervo*. Based on one of the *Kalevala*'s central tragic figures, the piece won enthusiastic acclaim at its premiere in 1892. 'We recognise these tones as ours, even if we have never heard them as such,' the composer and critic Oskar Merikanto decreed.

Encouraged by his wife Aino, whose family was prominent in the nationalist movement, Sibelius continued to compose works explicitly affiliated with it. The most famous now is *Finlandia* (1899). It began life as part of the music for a series of historical tableaux depicting the birth of Finland as an independent nation, at an event protesting against Russian press censorship following a manifesto curtailing Finnish autonomy.

It was in this context that Sibelius began composing his Symphony No. 1. The genre held a particularly exalted status as a monumental form with the potential to synthesise national and universal sentiment. It was considered a pinnacle of compositional achievement: as one critic put it, 'Few venture onto the majestic edifice of the symphony for the reason that so few command the difficult art of thinking a musical idea through to the end, logically and comprehensively, allowing it to expand into universal meaning, spiritualising the form.' If Sibelius could produce a symphony that could convincingly be heard as 'national',

it would cement his reputation as the country's leading composer.

The resulting work was another popular success. In four movements, it opens with a clarinet line over a quiet timpani rumble, before bursting into an energetic, flowing melody in the strings. It's easy to hear why Sibelius's music was so quickly associated with the Finnish landscape. He composed prolifically for the theatre, and the musical tropes associated with particular images or emotions on the stage made their way into his instrumental works. Indeed, he sketched the incidental music for the historical play *King Christian II* at the same time as this work, and there are some striking similarities between the two. The symphony's opening evokes a vast, empty landscape, giving a feeling of loneliness and melancholy. In his first sketches for it, Sibelius wrote 'The wind blows cold, cold weather from the lake' as a 'motto' for the first movement.

The second-movement *Andante* has its own array of evocative moments. It begins with one of the composer's characteristically beautiful melodies, a dreamlike, lilting line accompanied by a gently pulsing harp. Movements such as this demonstrate how brilliant Sibelius was as an orchestrator. The main melody takes on different moods as it is broken down and passed between instruments. A particularly effective passage comes in the centre of the movement, where a solo cello plays melodic fragments against the woodwinds – then Sibelius suddenly opens

up a vast, sweeping symphonic vista as the horns take the melody above quietly undulating violins and the harp has swirling arpeggios. The Andante ends peacefully, before launching into the lively Scherzo, propelled by a distinctive timpani motif.

Despite the political context of this symphony, it shows – even in such an early work – just how difficult it is to pigeonhole Sibelius as an exclusively ‘Finnish’ composer. A clear influence running through the piece is the Russian, Tchaikovsky, and nowhere more so than in the explosive Finale. The form, instrumentation and melodic construction owe a clear debt to the older composer, whom Sibelius held in high regard. But the Finn’s conception of nationalism was always outward-looking. He travelled widely, and his musical style owes as much to France, Germany, Italy and Russia as it does to the Nordic countries. Perhaps one of the reasons his output has been so widely embraced is that he conjured up musical spaces where Finland could meet the world as a modern, cosmopolitan nation.

Programme note © Leah Broad

Leah Broad is a Junior Research Fellow at Christ Church, University of Oxford, specialising in 20th-century music. *Quartet: How Four Women Changed the Musical World*, her group biography of Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen, was published last year by Faber & Faber.

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.

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).



THURSDAY 1 FEBRUARY 7.30PM

Tchaikovsky, Grime and Strauss

HELEN GRIME Near Midnight

RICHARD STRAUSS Oboe Concerto

PYOTR TCHAIKOVSKY Symphony No. 6, 'Pathétique'

Tom Blomfield oboe

Nicholas Carter conductor

Night thoughts: from the magic of Helen Grime to the fantasy of Richard Strauss and the unchained emotion of Tchaikovsky's Pathétique symphony, conducted by a true rising star.

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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.

VILDE FRANG
VIOLIN

Vilde Fang studied first in her native Oslo, then in Hamburg and Kronberg. Her early breakthrough came at the age of 12, when she was invited to perform with the Oslo Philharmonic under Mariss Jansons.

She now appears with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, London Symphony Orchestra, Los Angeles and Oslo Philharmonic orchestras, Chamber Orchestra of Europe and Budapest Festival Orchestra.

Highlights of this season include return visits to the Bavarian Radio Symphony Orchestra and Zurich Tonhalle Orchestra, as well as her debut with the Orchestra dell'Accademia di Santa Cecilia, Rome, and tours with the Bavarian State Orchestra under Vladimir Jurowski, Basel Chamber Orchestra under Philippe Herreweghe and B'rock Orchester under René Jacobs. She is also Artist-in-Residence at Radio France.

As a chamber musician she performs at major European festivals such as the Lucerne Festival and BBC Proms, while in recital she has appeared in Amsterdam, Berlin, Brussels, New York, Vienna and Zurich, as well as in Boston and Vancouver.

Her discography includes concertos by Bartók, Britten, Korngold, Mozart, Nielsen, Sibelius, Stravinsky and Tchaikovsky.

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, Tebogó 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 next year to its new home at London's East Bank cultural quarter in the Queen Elizabeth Olympic Park, Stratford.

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Sakari Oramo

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Günter Wand Conducting Chair
Semyon Bychkov

Conductor Laureate
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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
Claire Sledd
Iain Gibbs
Charlotte Reid
Rasa Zukauskaitė
Ruth Schulten

Second Violins
Heather Hohmann
Dawn Beazley
Rose Hinton
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Patrick Wastnage
Ingrid Button
Ruth Funnell

Violas
Scott Dickinson
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle

Peter Mallinson
Matthias Wiesner
Alistair Scabhill
Linda Kidwell

Cellos
Kristina Blaumane
Tamsy Kaner
Graham Bradshaw
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Jane Lindsay
Auriol Evans
Gilly McMullin
Deni Teo

Double Basses
Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Adam Wynter
Cathy Colwell

Flutes
Michael Cox
Tomoka Mukai

Piccolo
Rebecca Larsen

Oboes
Alison Teale
Imogen Smith

Cor Anglais
Vanessa Howells

Clarinets
Richard Hosford
Jonathan Parkin

E flat Clarinet
Peter Sparks

Bass Clarinet
Thomas Lessels

Bassoons
Julie Price
Graham Hobbs

Contrabassoon
Dominic Morgan

Horns
Nicholas Korth
Michael Murray
Mark Wood
Nicholas Hougham
Eleanor Blakeney

Trumpets
Niall Keatley
Joseph Atkins
Martin Hurrell
Kaitlin Wild

Trombones
Helen Vollam
Dan Jenkins

Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Erika Ohman

Percussion
David Hockings
Joe Cooper
Joe Richards

Harp
Elizabeth Bass

Piano
Elizabeth Burley

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 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 Trainees
Dylan Barrett-Chambers
Sofia Heustice

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