



RACHMANINOV'S RHAPSODY

Friday 17 May 2024

The BBC Symphony Orchestra at the Barbican

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CONCERTS APRIL – MAY

FRIDAY 19 APRIL 7.30pm

CAMILLE PÉPIN *Les eaux célestes*
UK premiere

FRANCIS POULENC *Gloria*

HECTOR BERLIOZ *Symphonie fantastique*

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

FRIDAY 26 APRIL 7.30pm

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

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

SUNDAY 5 MAY

TOTAL IMMERSION:
ITALIAN RADICALS

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

FRIDAY 10 MAY 7.30pm

JOSÉ MAURÍCIO NUNES GARCIA
Missa de Santa Cecilia

MODEST MUSSORGSKY
Pictures at an Exhibition
(orch. Ravel)

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

FRIDAY 17 MAY 7.30pm

SOFIA GUBAIDULINA
The Wrath of God *London premiere*

SERGEY RACHMANINOV
Rhapsody on a Theme of Paganini

PYOTR ILYICH TCHAIKOVSKY
Symphony No. 4 in F minor

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

FRIDAY 24 MAY 7.30pm

OLIVER KNUSSEN
Cleveland Pictures

BENJAMIN BRITTEN *Double Concerto for Violin and Viola*

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

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

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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 17 MAY, 2024

7.30pm, BARBICAN HALL



SOFIA GUBAIDULINA *The Wrath of God London premiere* 18'

SERGEY RACHMANINOV *Rhapsody on a Theme of Paganini* 24'

INTERVAL: 20 MINUTES

PYOTR TCHAIKOVSKY *Symphony No. 4 in F minor* 40'

Lise de la Salle piano

Anna Rakitina conductor

RADIO 3 SOUNDS

This concert is being recorded for future broadcast on BBC Radio 3. 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.

Russian responses to death and destiny form the focus of tonight's concert, for which the BBC Symphony Orchestra is joined by Russian-Ukrainian conductor Anna Rakitina and French pianist Lise de la Salle.

Sofia Gubaidulina's *The Wrath of God* was conceived as a 250th-anniversary tribute to Beethoven and invokes his fist-shaking confrontations with fate, paraphrasing the questioning motif of his final string quartet. Rachmaninov also looked back to the 19th century for the inspiration behind his ever-popular Rhapsody, borrowing a theme from Paganini. The tolling of the plainchant associated with the 'day of wrath' from the Requiem Mass is never far away, though, even in this apparently most glitteringly virtuosic work.

Tchaikovsky described the minatory fanfare that launches his Fourth Symphony as 'Fate, the inescapable power that stifles peace and contentment and ensures that the sky is always clouded'. Nevertheless, over the course of the work's four movements the composer manages to turn despair to optimism and the symphony concludes with a triumphant finale.

B B C

SOUNDS

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

iPLAYER

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SOFIA GUBAIDULINA

(born 1931)

The Wrath of God (2019)

London premiere

Written for a commission from the Salzburg Easter Festival, *The Wrath of God* is a substantial expansion and amplification of the orchestral 13th movement of Sofia Gubaidulina's 2016 oratorio *Über Liebe und Hass* ('On Love and Hate'. The scheduled premiere in spring 2020 was delayed due to the pandemic; the first performance was given on 11 June by the Vienna Radio Symphony Orchestra as part of the Wien Modern Festival, live-streamed from an otherwise empty Vienna Musikverein. Dedicated 'to the great Beethoven' and premiered in his 250th anniversary year, *The Wrath of God* invokes Beethoven's fist-shaking confrontations with fate, specifically paraphrasing a motif from the finale of his String Quartet in F major, Op 135, which asks the question 'Muss es sein?' ('Must it be?') and answers it 'Es muss sein!' ('It must be!').

The dotted-rhythm (long–short) motif of Gubaidulina's work brings to mind the stately solemnity of a Baroque overture and also, in its melodic chromaticism, musically recalls at least two other works: Dmitry Shostakovich's Symphony No. 5 (itself a kind of Beethoven homage) and Benjamin Britten's *War Requiem*. Although Gubaidulina has mentioned neither publicly with regard to *The Wrath of God*,

their (potential) underlying presence resonates: Shostakovich, who encouraged Gubaidulina when she was a student, stands for artistic integrity in the face of political oppression, and Britten's anti-war work was conceived for soloists representing Russia, England and Germany, opposing forces in the Second World War, in a gesture of reconciliation echoed in Gubaidulina's multilingual text-settings.

The Wrath of God, though, is at first more warning than reconciliation. The low brass and strings at the start are edgy and growling, and their ponderousness dominates the music in the work's opening passages, gradually expanding upwards to fill the orchestral space. The dotted-note motif rises in a series of steps and culminates in a chaotic, percussion-heavy climax. Returning briefly to the lower regions of the orchestra, the motif reappears; its attempts to rise are balanced at the end of this first episode by a falling, scale-like idea, suggesting a failure to transcend.

From these opening passages, the piece unfolds like a set of variations: the basic musical ideas are transformed through sometimes radical changes in instrumental colour and by pushing further away from the shapes of the original motifs. The second section begins high in the orchestra, more gently, woodwinds and strings in counterpoint, falling versus rising. The trajectory through the following section is towards lightness of texture, with solos for

trombone, woodwinds, violin and the other-worldly sound of glockenspiel. The dark opening returns abruptly, almost verbatim, but with added percussion. The critical cross-juncture, the primary golden-section moment of the piece, is marked by a snare drum-punctuated whirlwind. The next episode inverts the earlier falling-scale idea to introduce an intense contrapuntal return of the opening motif, and the final episodes maintain this intensity in a series of codas, finishing in fanfares with bells and a sonically unambiguous final cadence.

Programme note © Robert Kirzinger

Composer and writer Robert Kirzinger is the Boston Symphony Orchestra's Director of Program Publications.

SOFIA GUBAIDULINA

Sofia Asgatovna Gubaidulina was born on 24 October 1931 in Chistopol in the Tatar Autonomous Soviet Socialist Republic (now, as then, a part of the Russian Federation). Her mother was of mixed Russian, Polish and Jewish backgrounds, while her father – the son of a Muslim mullah – was a Tatar. The family soon moved to Kazan, a city with a population evenly divided into Tatars and Russians, where the Islamic and Russian Orthodox faiths were practised side by side. These dualities, as well as her own mixed background, would go on to play an important role in the development of Gubaidulina's artistic personality. She once described herself as 'the place where East meets West'.

Having completed her initial musical education at the Conservatory of Kazan, in 1954 she moved to Moscow, where she studied composition at the city's Conservatory until 1959. This period coincided with the post-Stalin thaw, which opened the doors for culturally starved Soviet artists to renewed exchanges with the West. Although these doors would soon be closed again under Brezhnev, the brief breathing-space was enough to allow a whole generation of composers to discover new, initially controversial directions for Soviet music. Her close contemporaries Edison Denisov, Alfred Schnittke and Valentin Silvestrov would become associated with Gubaidulina as spearheads of these new trends.

A feature that Gubaidulina shared with her fellow avant-garde composers (she herself hates this term) was her quest for a personal language that would not be overshadowed by the giant of Soviet music, Dmitry Shostakovich. Shostakovich had been an unavoidable father figure, in particular when it came to her Moscow Conservatory final-year project. Having heard it performed by her on the piano at his apartment, and aware of the criticism it had incurred, he encouraged her 'to continue in your own, incorrect way'.

Gubaidulina has referred to this as a defining moment that enabled her to shrug off criticism and pursue her own path. This path included experimentations with electronic instruments, microtones, concepts of musical time derived from

the East and improvisation with the group Astraea, which she co-founded with composers Vyacheslav Artyomov and Viktor Suslin in 1975. It was alongside these two, and four other 'unofficial' composers, that Gubaidulina was denounced in 1979 at the Sixth Congress of the Composers' Union by Tikhon Khrennikov. This episode may have served as unintended publicity, for Gubaidulina soon came to international attention, not least thanks to Gidon Kremer's championing of her first violin concerto, *Offertorium*. From there her reputation in the West grew stronger thanks to such works as *Seven Words* (1982, for cello, bayan and strings), *Stimmen ... Verstummen* (1986, a symphony in 12 movements, including a cadenza for the conductor), the cantata *Jetzt immer Schnee* (1993) and her oratorio *The Passion and Resurrection of Jesus Christ According to St John* (2000). A guiding thread of her work has been an intense, multifaceted spiritual and religious content, expressed in a charismatic blend of simplicity and complexity.

Following the collapse of the Soviet regime, Gubaidulina moved to Germany, where she has been resident near Hamburg ever since.

Profile © Michelle Assay

Michelle Assay is a Marie Curie and UKRI Global Research Fellow at the University of Toronto and King's College London. She has published widely on Shakespeare and Music and on Soviet music and culture. She appears as a pianist in concerts and is a regular contributor to *Gramophone* and BBC Radio 3.

SERGEY RACHMANINOV (1873–1943)

Rhapsody on a Theme of Paganini, Op. 43 (1934)

Lise de la Salle piano

The *Rhapsody on a Theme of Paganini* is one of only a handful of works that Rachmaninov completed in the 25 years after his emigration from Russia in 1917. The gruelling demands of his life as a concert pianist meant that composition could be undertaken only during the off-season, whether on holiday in France (*Variations on a Theme of Corelli*, 1931) or during a schedule break in America (*Symphonic Dances*, 1940) or, in the 1930s, while relaxing at his Villa Senar on the shores of Lake Lucerne, where he wrote the 'Paganini' Rhapsody (1934) and the Third Symphony (1935–6). Rachmaninov's library at Senar still contains a copy of Paganini's 24 Caprices for solo violin, the last of which provided the Rhapsody's theme.

Rachmaninov was by no means the first composer, nor the last, to spot its potential. Paganini's Caprice is in itself a set of 11 variations on his own tune. Liszt transcribed the whole Caprice for piano, and Brahms used the theme alone as the basis for his *Variations on a Theme of Paganini* of 1862–3. It was also taken up by Witold Lutosławski for his *Variations on a Theme by Paganini* and by Andrew Lloyd Webber in his *Variations* for cello and rock band of 1977, familiar as the

signature tune of ITV's (and now Sky Arts') *South Bank Show*. Rachmaninov composed his Rhapsody during the summer of 1934, giving the first performance of it in Baltimore on 7 November the same year under Leopold Stokowski.

The harmonic and melodic simplicity of the Paganini tune, its symmetry and its rhythmic spark all combine to make it ideal for variation treatment. For a composer with such a fatalistic frame of mind as Rachmaninov, however, there was the added attraction of the romantic myth, rife during the 19th century, that Paganini had sold his soul to the Devil in exchange for the ability to play with such diabolical wizardry. The possibilities for more sombre undertones in such an ostensibly upbeat work as the 'Paganini' Rhapsody would have appealed to him no end. Throughout his creative life the *Dies irae* funeral chant had cast a spell over him, making overt appearances in *The Isle of the Dead* (1909) and the *Symphonic Dances* and occurring more surreptitiously, by harmonic or melodic implication, elsewhere. In the 'Paganini' Rhapsody the *Dies irae* is clearly heard in the seventh variation. It weaves its way into the texture of the Rhapsody from time to time, dramatically so in a tussle with the Paganini theme in Variation 24, to the extent that one might be forgiven for imagining some sort of scenario in the background. Nor would that be entirely fanciful, for there is a letter from Rachmaninov to the choreographer Mikhail Fokine of 29 August 1937

outlining just such a plot for a ballet that Fokine was planning to choreograph using the Rhapsody's music. It was Rachmaninov who proposed the idea of the Paganini legend, with the character of Paganini to be represented by his own perky tune, the Devil (or, as Rachmaninov says, 'nechistaya sila', evil spirit) by the *Dies irae*.

...

Be all that as it may, purely as a piece of music the *Rhapsody on a Theme of Paganini* amply testifies to the fact that Rachmaninov's eternal round of the concert halls of Europe and America had not dulled his creative impulse. The pianism bristles with the 'new sparkle' that one of his friends had detected in the 'Corelli' Variations of 1931. The orchestration is lucid and luminous, with colours sharply defined, and the structure of the piece is ingenious. While retaining the whimsical nature of a rhapsody, it has a beginning, a middle and an end, loosely in line with a three-movement piano concerto. Only after the first variation (for orchestra alone) is the theme announced on the violins, triggering variations of effervescence until the *Dies irae* darkens the tone in Variation 7. Rachmaninov, in his letter to Fokine, linked Variations 8, 9 and 10 to the 'evil spirit', with No. 11 being the 'transition to the realm of love' – the slow movement, as it were. Here at the work's lyrical core something miraculous happens, for, simply by turning the Paganini theme upside down in Variation 18, Rachmaninov had

one of his most glorious and heartfelt melodic inspirations. The ‘finale’ starts with Variation 19, and the remaining five are constructed so as to create a continuous crescendo sequence to the ominous restatement of the *Dies irae* in Variation 24. But the piano – and Paganini – have the last word.

Programme note © Geoffrey Norris

Geoffrey Norris’s new book, *Sergei Rachmaninoff: In His Own Words*, will be published later this year. He is on the editorial board of the new Rachmaninov Collected Edition, for which he is currently compiling an anthology of the press interviews that the composer gave. Until February 2022 he lectured at the Gnessin Academy in Moscow.

SERGEY RACHMANINOV

Born in the environs of Novgorod on 1 April 1873, Rachmaninov had piano lessons locally before entering the St Petersburg Conservatory. In 1885 he came under the wing of the celebrated teacher Nikolay Zverev in Moscow, while also studying counterpoint with Taneyev and harmony with Arensky. He graduated in piano from the Moscow Conservatory with highest honours in 1891, and in the following year excelled in his composition finals with his one-act opera *Aleko*, given its premiere at the Bolshoi Theatre in 1893 – an occasion on which Tchaikovsky, the most potent influence on Rachmaninov’s early music, applauded heartily.

The disastrous 1897 premiere of the First Symphony, however, severely undermined

his confidence. With composition at a low ebb, Rachmaninov consulted Dr Nikolay Dahl, who had been experimenting with forms of hypnosis. This has led to wildly exotic speculation as to what his treatment involved, but it seems likely that Dahl, as a cultured man and skilled musician, simply had a series of morale-boosting conversations with the composer, the outcome being that ideas formed for Rachmaninov’s Second Piano Concerto, the work that fully released his personal creative voice. The next two decades saw a steady stream of major scores, including the piano Preludes and *Études-tableaux*, the mature songs, the Second Symphony (1906–7) and Third Piano Concerto (1909), together with two more operas, *Francesca da Rimini* (1900, 1904–5) and *The Miserly Knight* (1903–5), and key choral works including the Edgar Allan Poe-inspired *The Bells* (1912–13) and the Russian Orthodox *All-Night Vigil* (1915).

Following the 1917 October Revolution, Rachmaninov and his family emigrated from Russia, settling at different times in the USA and Switzerland, where he concentrated more on his concert career than on composition. For the next 25 years he was lionised as one of the finest pianists the world has ever known. If later works such as the *Rhapsody on a Theme of Paganini* (1934), the Third Symphony (1935–6) and the *Symphonic Dances* (1940) have more recourse to incisive rhythms, clarity of texture and piquancy of orchestration than earlier

ones, his entire *oeuvre* mines deep seams of the Russian character, shot through as it is with a sense of fatalism and with a richness of language that can encompass intense brooding, vigorous energy and passionate sincerity of soul. Rachmaninov died at his home in Beverly Hills on 28 March 1943, shortly before his 70th birthday.

Profile © Geoffrey Norris

PYOTR TCHAIKOVSKY (1840–93)

Symphony No. 4 in F minor, Op. 36 (1877–8)

**1 Andante sostenuto –
Moderato con anima**

2 Andantino in modo di canzona

3 Scherzo (Pizzicato ostinato): Allegro

4 Finale: Allegro con fuoco

By early 1877, when Tchaikovsky began sketching his Fourth Symphony, he was at the height of his powers. He was about to embark on his first great opera, *Eugene Onegin*, following on from his first balletic masterpiece, *Swan Lake*, and his grandiose First Piano Concerto of two years earlier. It was during the composition of the Fourth Symphony that he started to benefit from the regular allowance sent to him by the wealthy, eccentric widow Nadezhda von Meck.

On the other side of the balance he had declared his intention to marry and was about to act on it, with disastrous consequences not unconnected to his homosexuality. His motives, and the nature of the ensuing events, have been much mythologised. Recent scholarship reveals the situation to have been rather more mundane than was once believed (there is no firm evidence, for instance, that Tchaikovsky attempted suicide at this time). Nevertheless, it is true that the composer himself considered the Fourth Symphony to be on some level a reflection of his emotional strife.

INTERVAL: 20 MINUTES

Tchaikovsky's benefactress has to be thanked for more than just her material support. Following the first performance of the Fourth Symphony in February 1878, she asked her protégé whether the work had any kind of programme. This innocent query elicited one of the most famous letters ever penned by a composer – one that hardly any commentator has been able to resist quoting, yet one that at the same time has to be treated with care.

In his letter Tchaikovsky referred to the symphony's blood-curdling opening fanfares as 'the kernel of the whole symphony':

This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal ... It is invincible, inescapable. One can only resign oneself and lament fruitlessly.

And he duly wrote out the theme of 'fruitless lament', which is the quiet, breathless idea on violins and cellos, soon passed to the woodwind. This agitated music ebbs and flows but achieves nothing. How is Tchaikovsky to move on? The answer, for the time being, is by going into denial. Almost as though there has never been a problem, the clarinet and bassoon hit on a friendlier version of the lamenting theme, the tempo slows and suddenly a new theme is upon us: a lilting, balletic idea on solo clarinet, echoed by the flutes. Or, as Tchaikovsky more poetically put it, 'Would it not be better to turn from Reality and immerse oneself

in Dreams?' The lamenting theme now returns with a smile on its face. But the solution is premature and at the peak of exaltation the opening fanfare bursts in, on snarling trumpets and horns. 'This was only a dream, and Fate awakes us.' Laments and the ghastly summons of Fate alternate to increasingly dramatic effect in the development section and the recapitulation again plays out the drama of Dreams and Reality. An inspired, multi-sectioned coda drives home the message that 'all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness'.

This first movement is almost as long as the other three put together and it casts a profound shadow. Tchaikovsky's letter sets the scene for the slow movement, referring to 'that melancholy feeling that arises in the evening as you sit alone, worn out from your labours'. As in the first movement, there are contrasting themes that Tchaikovsky describes as memories of 'blissful moments when our young blood seethed and life was good'. Note the past tense. Happiness in this symphony is never in the here and now. Finally the opening song-like theme returns, with some extra decorative figures in the woodwind, very reminiscent of the first movement's 'Dream' theme.

There are three main ideas in the Scherzo, all of them sharply characterised. The first is a dancing pizzicato string theme; the second is a folksy tune on the oboe, over a drone bass in the bassoon, for

which Tchaikovsky suggested the image of a drunken peasant; the third evokes a distant military parade. These three themes are shuffled around, superimposed and spliced together. For Tchaikovsky they were ‘fugitive images that pass through one’s mind when one has had a little wine to drink and is feeling the first effects of intoxication’.

Then comes a rude awakening, with the rushing unison theme of the Finale. Here Tchaikovsky’s description tells only one side of the story:

If you can find no impulse for joy within yourself, look at others. Go out among the people. See how well they know how to rejoice and give themselves up utterly to glad feelings. It is a picture of a popular holiday festivity.

The Finale’s second theme – first heard on the woodwind, punctuated by rushing scales on violins and violas – bears this description out, since it is a folk song, famous to all Russians: ‘In the field a little birch tree stood’. But there are other resonances in Tchaikovsky’s words, not least in the phrase ‘Go out among the people’. That echoes the celebrated injunction of Alexander Herzen, the spiritual founder of the Russian revolutionary movement. ‘Go to the People,’ he declared; which is exactly what the so-called Populists did in 1874 and 1875, just three years before Tchaikovsky composed his symphony. What the Populists encountered when

they ‘went to the People’, however, was widespread indifference, if not downright hostility. As one Russian commentator later put it: ‘Socialism bounced off people like peas from a wall.’

Tchaikovsky was a staunch Tsarist and at one with his patroness in despising Communism. Though his views on the Populist movement as such are not recorded, it is entirely possible that his use of the phrase ‘Go out among the people’ was ironic – that he was aware that going to the people might not be as fulfilling as it promised to be. This would account for his finale’s increasingly panicky attempts at affirmation, eventually halted by the dire summons of the first movement’s ‘Fate’ theme. After that, it is very much up to the conductor whether to interpret the coda as straightforwardly triumphant or to push it over the edge into hysteria.

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*.

PYOTR TCHAIKOVSKY

Tchaikovsky won international renown not for any startling innovations but through his strikingly expressive handling of the existing musical language. His works are recognisable for their haunting melodies, sweeping climaxes and glistening orchestration. This, combined with a mastery of psychology and narrative,

draws listeners in, enabling them to experience life's triumphs and devastation through his highly charged music.

He was born into the family of a prominent engineer working in the Urals but was sent to a boarding school in distant St Petersburg – a distressing period in his life, as he later recalled. But the move proved fortunate, since Russia's first conservatory was established in the city in 1862, just in time to receive the young Tchaikovsky when he sought to pursue his musical interests. He emerged from the institution as a consummate professional, with great technical facility and a compulsion to work hard.

His career initially proceeded fitfully, with frustrations leading him to consign several scores to the flames (including his opera *Undine*). The premiere of his First Symphony, in 1868, was a success, but several of his best-loved concert works, including the First Piano Concerto (1874–5), were received with indifference or, sometimes, harsh criticism. His career in the opera house was also a struggle and it wasn't until his fifth opera, *Eugene Onegin* (1877–8), that he found major success. Once he was established, he rose to become an international figure, conducting his works in the most prestigious venues, from St Petersburg to Paris and London, and even across the Atlantic, where he was invited to inaugurate the newly built Carnegie Hall. One of Tchaikovsky's admirers in Russia was Tsar Alexander III, who greatly enjoyed

his late operas *The Queen of Spades* (1890) and *Iolanta* (1891), and his ballets *The Sleeping Beauty* (1888–9) and *The Nutcracker* (1891–2), which he was able to see at the Imperial Mariinsky Theatre.

Tchaikovsky led, in the end, a rich and fulfilling life, but his personal affairs were often deeply troubled: he was a sensitive type, easily swept away by infatuation and prone to fits of despair and self-loathing. To spare his family from rumours about his sexuality, he tried to meet society's requirements by entering into marriage, but he was unable to maintain the facade, and the collapse of the relationship only brought greater scandal upon him. His death from cholera, just nine days after the premiere of the dark, funereal Sixth Symphony, gave rise to a suicide mythology that has refused to yield to sober refutations. Although it is tempting to hear Tchaikovsky's music as the outpourings of a tortured soul, this prevents us from appreciating the high artistry of his work.

Profile © Marina Frolova-Walker

Marina Frolova-Walker is Professor of Music History at the University of Cambridge and Fellow of Clare College. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007) and *Stalin's Music Prize: Soviet Culture and Politics* (2016, both Yale UP).

ANNA RAKITINA
CONDUCTOR

Born in Moscow to a Ukrainian father and a Russian mother, Anna Rakitina grew up in a musical family and began her education as a violinist before studying conducting at the Moscow Conservatory and in Hamburg. She was a Dudamel Fellow at the Los Angeles Philharmonic (2019–20) and Assistant Conductor of the Boston Symphony Orchestra (2019–23).

Over the past two seasons she has conducted the Boston, Chicago and San Francisco Symphony orchestras, Los Angeles Philharmonic, Vienna Tonkünstler Orchestra, Orchestre Philharmonique de Radio France and the Berlin and Swedish Radio Symphony and Yomiuri Nippon Symphony orchestras. Highlights of the current season include her return to the Vancouver Symphony Orchestra and debuts with the Utah Symphony, Hanover State, Norwegian National Opera, Danish Chamber and Barcelona Symphony orchestras and the Deutsches Symphonie-Orchester Berlin.

Anna Rakitina works with soloists such as the pianists Inon Barnatan, Alexandre Kantorow and Jean-Yves Thibaudet, violinists Joshua Bell, Renaud Capuçon, Augustin Hadelich, Gil Shaham and Christian Tetzlaff, and cellists Raphaela Gromes and Alisa Weilerstein. She also enjoys collaborations with contemporary composers and has worked in recent years with Elena Langer and Ellen Reid.

LISE DE LA SALLE
PIANO

Lise de la Salle studied at the Paris Conservatoire and has worked closely with Pascal Nemirovski and Geneviève Joy-Dutilleux. In 2004 she won the Young Concert Artists International Auditions and later that year made her New York and Washington DC debuts.

Engagements this season include a tour of Scotland and a three-night residency at the Grosses Festspielhaus in Salzburg with the Royal Scottish National Orchestra under Thomas Søndergård, a tour with the Orchestre National de France under Stéphane Denève and concerts with the Royal Stockholm Philharmonic and National Symphony Orchestra (Washington DC) under Simone Young, I Pomeriggi Musicali (Milan) under James Feddeck, the Oxford Philharmonic and Macau Symphony orchestras and the Beethoven Orchester Bonn.

Lise de la Salle has made a number of award-winning recordings. Recent discs include a Bach-focused album including the *Italian Concerto*, Liszt's *Fantasy and Fugue on the Theme B–A–C–H* and the Bach/Busoni *Chaconne, Paris–Moscow* with cellist Christian-Pierre La Marca, Chausson's *Concert* with Daniel Hope and the Zurich Chamber Orchestra and, most recently, *When Do We Dance?*, presenting an odyssey of dances across a whole century.

BBC SYMPHONY ORCHESTRA

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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, Bruno Maderna and Luigi Nono in two Total Immersion days. Performances with

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Chief Conductor
Sakari Oramo

Principal Guest Conductor
Dalia Stasevska

Günter Wand Conducting Chair
Semyon Bychkov

Creative Artist in Association
Jules Buckley

First Violins
Igor Yuzefovich *Leader*
Philip Brett
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Liu-Yi Retallik
Sarah Thornett
Lulu Fuller
Ilhem Ben Khalifa
Esther Kim

Second Violins
Heather Hohmann
Dawn Beazley
Daniel Joseph
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Alice Hall
Caroline Bishop
Nicola Goldscheider

Violas
Fiona Winning
Philip Hall
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Peter Mallinson
Matthias Wiesner
Alistair Scahill
Raquel Lopez

Cellos
Ben Hughes
Graham Bradshaw
Mark Sheridan
Clare Hinton
Morwenna Del Mar
Gilly McMullin
Rebecca Herman
Anna Beryl
George Hoult

Double Basses
Nicholas Bayley
Ben Burnley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Elen Roberts
Lucy Hare

Flutes
Daniel Pailthorpe
Tomoka Mukai

Piccolos
Rebecca Larsen
Naama Neuman

Oboes
Tom Blomfield
Imogen Smith

Cor anglais
Henrietta Cooke

Clarinets
Richard Hosford
Hannah Shimwell
Andrew Harper

E flat Clarinet
Charys Green

Bass Clarinet
Thomas Lessels

Bassoons
Guylaine Eckersley
Graham Hobbs
Claire Webster

Contrabassoon
Steven Magee

Horns
Martin Owen
Michael Murray
Amadea Dazeley Gaist
Nicholas Hougham
David Horwich

Wagner Tubas
Mark Wood
Alexei Watkins
Jonathan Harris
Paul Cott

Trumpets
Niall Keatley
Joseph Atkins
Martin Hurrell
Bill Cooper

Trombones
Byron Fulcher
Dan Jenkins

Bass Trombones
Robert O'Neill
Simon Minshall

Tubas
Sam Elliott
Richard Evans

Timpani
Elsa Bradley

Percussion
Alex Neal
Fiona Ritchie
Erika Ohman
Joe Cooper

Harp
Elizabeth Bass

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

Director
Bill Chandler

Head of Artistic Planning
Emma Gait

Orchestra Manager
Susanna Simmons

Orchestra Personnel Manager
Murray Richmond

Orchestras and Tours Assistant
Indira Sills-Toomey

Concerts Manager
Marelle McCallum

Tours Manager
Kathryn Aldersea

Music Libraries Manager
Mark Millidge

Orchestral Librarian
Julia Simpson

Planning Co-ordinator
Anna Schauder

Chorus Manager
Brodie Smith

Chief Producer
Ann McKay

Assistant Producer
Ben Warren

Senior Stage Manager
Rupert Casey

Stage Manager
Michael Officer

Commercial, Rights and Business Affairs Executive
Geraint Heap

Business Accountant
Nimisha Ladwa

BBC London Orchestras Marketing and Learning

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Kate Finch

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Jo Hawkins

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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

Sián Bateman
Deborah Fether

Learning Trainee
Dylan Barrett-Chambers

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St
Martin
in
the
Fields

ACADEMY
of ST MARTIN
IN THE FIELDS

ACADEMY OF ST MARTIN IN THE FIELDS



with **HÅKAN
HARDENBERGER**

24 MAY 2024, 7.30PM

Church of St Martin-in-the-Fields, London

Academy of St Martin in the Fields is joined by **Håkan Hardenberger** - "the best trumpet player in the galaxy" *The Times* - who will perform a programme celebrating his history with the orchestra, including **Haydn's Trumpet Concerto** and a selection from his album *Both Sides Now*, both recorded with ASMF.



with
FEDERICO COLLI

25 JULY 2024, 7.30PM

Church of St Martin-in-the-Fields, London

Programme to include **Mozart's Piano Concerto No.21 in C Major**, filled with exuberant and joyous music alongside beautiful and poignant moments such as the nocturnal second movement. In the hands of Italian pianist and imaginative Mozart-interpreter **Federico Colli**, expect fireworks in the finale of this great concerto!



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