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Friday 15 December 2023

The BBC Symphony Orchestra at the Barbican

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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 15 DECEMBER, 2023

7.30pm, BARBICAN HALL

CLAUDIO MONTEVERDI, ARR. RYAN WIGGLESWORTH Lamento d'Arianna
London premiere 9'

RYAN WIGGLESWORTH Magnificat *London premiere 30'*

INTERVAL: 20 MINUTES

ROBERT SCHUMANN Symphony No. 2 in C major 45'

Sophie Bevan soprano

BBC Symphony Chorus Grace Rossiter chorus-master

Ryan Wigglesworth 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.

Conductor and composer Ryan Wigglesworth, Chief Conductor of the Glasgow-based BBC Scottish Symphony Orchestra, returns to the BBC SO to conduct a programme featuring his *Magnificat*, a major work tonight receiving its London premiere. His setting of the text familiar from Evensong and Vespers services in the Anglican Church reaches further heights of drama and atmosphere in this concert-hall setting, featuring esteemed soprano Sophie Bevan, to whom the work is dedicated, and who sings the words of Mary's hymn of praise from the Gospel According to Luke.

Another song of thanks – to the composer's beloved wife Clara – features in the finale of Schumann's Second Symphony, at the culmination of a work that charts the composer's path to creative renewal after a period of depression.

Another homage opens tonight's concert: Wigglesworth's reworking of the heart-rending lament from Claudio Monteverdi's lost opera *Arianna*.



SOUNDS

Tonight's concert is available on BBC Sounds until 14 January 2024.

iPLAYER

Watch the BBC SO's performances at the First and Last Nights of the Proms this year on BBC iPlayer until a year after first broadcast

For the full range of BBC SO performances currently available – including Beethoven's 'Eroica' Symphony – visit the BBC SO homepage and scroll to 'Watch and Listen'

CLAUDIO MONTEVERDI
(1567–1643)
ARR. RYAN WIGGLESWORTH
Lamento d’Arianna (1608, arr. 2022)

London premiere

Sophie Bevan soprano

This is a realisation for solo soprano and strings of the only music remaining from Monteverdi’s otherwise lost opera, *Arianna* of 1608. Formally it is an extended recitative, but that accounts for very little of the music’s intensity and power. In effect it is the first great dramatic scena for single voice and accompaniment, triggering a long and distinguished line of successors from Purcell’s *The Blessed Virgin’s Expostulation*, via Berlioz’s *La mort de Cléopâtre*, to Schoenberg’s *Erwartung*.

Aside from the occasional rhythmic alteration, the vocal part stands as Monteverdi conceived it. I have also attempted to stay fairly faithful to the harmony implied by the composer’s own figured bass, though sometimes I couldn’t resist the urge to add a little harmonic colour of my own. Nevertheless, everything truly startling in this piece belongs to Monteverdi. I hope that my homage to a staggeringly original work carries something of the force with which it must have struck its early 17th-century audience.

Programme note © Ryan Wigglesworth

CLAUDIO MONTEVERDI

Claudio Monteverdi was the foremost composer in Italy during the 1600s. His music moves away from the a cappella vocal polyphony of the Renaissance towards the more emotional styles for solo voice(s) and accompaniment typical of the Baroque. His nine books of madrigals, three of church music and three surviving operas both summarised and revolutionised the field.

Born and trained in Cremona – he was taught by the cathedral’s director of music, Marc’Antonio Ingegneri – he moved to Mantua in 1590–91 as court musician to Duke Vincenzo Gonzaga, whose *maestro della musica* he became in 1601. Monteverdi’s Fourth (1603) and Fifth (1605) Books of Madrigals reflect new developments influenced by the poetry of Tasso and Guarini: they were also highly controversial for their breaking of the traditional rules of counterpoint, harmony and mode. Monteverdi justified these licences by the notion of a ‘second practice’ (*seconda pratica*) which, in contrast to the *prima pratica* of the Renaissance masters, made the music subservient to the expressive demands of the text. His first opera, *Orfeo* (1607), placed a genre newly invented in Florence on a secure musical and dramatic footing; his second, *Arianna* (1608), is now lost save for its famous lament for the title-character, which was widely performed and imitated. The mammoth *Vespers of the Blessed Virgin* (1610) is a masterpiece of the various current styles of church music.

Soon after the death of Duke Vincenzo Gonzaga in early 1612, Monteverdi was dismissed from Mantuan service. He moved to Venice the following year to take up the prestigious post of director of music at St Mark's Basilica. He now enjoyed the fame and security of perhaps the leading musical position in Italy, and he embedded himself firmly in Venetian circles, composing for the city's churches, *scuole grandi* and private patrons. He also developed associations with the Farnese court in Parma – for which he wrote theatrical music for wedding festivities in 1628 – and with the Habsburg court in Vienna: Emperor Ferdinand III was the dedicatee of the Eighth Book of Madrigals, the *Madrigali guerrieri, et amorosi* ('Madrigals of War and Love') that appeared in 1638, during a temporary lull in the Thirty Years War. Late in life, Monteverdi returned to the theatre, exploiting the recent development of 'public' opera in Venice to produce *Il ritorno d'Ulisse in patria* ('The Return of Ulysses to His Homeland', 1640), *Le nozze d'Enea con Lavinia* ('The Marriage of Aeneas to Lavinia', 1641; now lost) and the wholly remarkable *L'incoronazione di Poppea* ('The Coronation of Poppaea', 1643).

Profile © Tim Carter

Tim Carter, Distinguished Professor Emeritus at the University of North Carolina at Chapel Hill, is the author and editor of several books on music in late Renaissance and early Baroque Italy, including *Staging 'Euridice': Theatre, Sets, and Music in Late Renaissance* (with Francesca Fantappiè, CUP, 2021) and *Understanding Italian Opera* (OUP, 2015); and also of *Rodgers and Hammerstein: Carousel!* (OUP, 2017) and *'Oklahoma!': The Making of an American Musical* (OUP, 2007, rev. 2020)

RYAN WIGGLESWORTH

Ryan Wigglesworth is that increasingly rare phenomenon, a genuine all-round musician, equally accomplished as composer, conductor, pianist and teacher.

As a composer he studied with Edwin Roxburgh and the late Oliver Knussen (with whom he also studied conducting), and he has held several prestigious residencies, including with the Cleveland Orchestra and English National Opera (both 2013–15). In 2019 he succeeded Knussen as Sir Richard Rodney Bennett Professor at the Royal Academy of Music.

Wigglesworth's compositional output reveals a consistently high level of accomplishment and invention. His first acknowledged work, *Sternenfall* (2007), already showed a dominating characteristic of his music: ruthless clarity of musical statement coupled with remarkably transparent orchestration. These features have been built on since the arrival of Wigglesworth's mature style in his orchestral song-cycle *Augenlieder* (2009). In this work and every piece since, he has not abandoned the rich harmonies of his previous music but has chosen instead to express his harmonic world through lucid two-part polyphonic writing.

Unusually for an orchestral work, Wigglesworth's lithe and athletic *First Book of Inventions* (2010) similarly concentrates upon two-part writing, focusing the musical palette without

lessening its expressive impact. Long developing melodies inevitably feature prominently in the Violin Concerto (2011, rev. 2013), one of the most expressive concertos of recent times. The cantata *Echo and Narcissus* (2013–14), scored for the same forces as Janáček's *The Diary of One Who Disappeared*, to which it forms a concert companion, is one of Wigglesworth's finest and most personal pieces to date, an intimately brooding rendering of its subject with exceptionally sensitive word-setting of Ted Hughes clothed in marvellously natural vocal lines.

Wigglesworth's Cleveland Orchestra commission *Études-tableaux* confirmed this increased emphasis on expressive drama, leading naturally to his fine ENO opera *The Winter's Tale*, which received its acclaimed premiere in 2017. In his orchestral song-cycle *Till Dawning*, given its UK premiere this year with the BBC SO, the expansion of Wigglesworth's varied technical and expressive worlds both in the opera and in other recent works marked a new phase in his output. His *Magnificat* was premiered under Edward Gardner in Bergen in 2022 and he himself conducted its UK premiere in Manchester in March.

Profile © Julian Anderson

Julian Anderson is Composer-in-Residence and Professor of Composition at the Guildhall School of Music & Drama. He was appointed CBE in 2021 and he won the 2023 Grawemeyer Award for Music Composition for his cello concerto *Litanies*.

RYAN WIGGLESWORTH (born 1979)

Magnificat (2021–2)

London premiere

- 1 Magnificat (Adagio)**
- 2 Et exsultavit (Allero energico) –**
- 3 Fecit potentiam (Stesso tempo)**
- 4 Suscepit Israel (♩ = 92)**
- 5 Sicut locutus est (♩ = 120)**

Sophie Bevan soprano
BBC Symphony Chorus

The *Magnificat*, taken from the first chapter of the Gospel of Luke, surely stands as one of the most extraordinary lyric statements in all literature. The radical nature of Mary's canticle is easily obscured by familiarity; this is a text sung day in, day out at Vespers or Evensong in cathedrals and churches across the world. In fact, it is a strange, intensely personal testimony that appears to traverse, panoramically, the entire history and future of humanity.

This *Magnificat* was jointly commissioned by the Hallé and by the Bergen Philharmonic Orchestra, which with Edward Gardner gave the work its world premiere last year. It is dedicated to tonight's soloist, my wife Sophie Bevan. At several points, this setting of the Latin text pays specific homage to two great, earlier works – Monteverdi's *Vespers of the Blessed Virgin* and Bach's *Magnificat*. Where it differs from either is in pitting the single voice of Mary (taking the form

of a solo soprano) against the full forces of choir and orchestra. The orchestra called for is large, but it is very often broken up into more intimate chamber groups: *tuttis* (sections with full orchestra) are deployed sparingly.

The work is made up of five movements. The first focuses almost entirely on the text's first word: 'Magnificat'. A harmonically unsettled opening for six horns leads to the soprano's initial chant-derived phrase, which is then gradually taken up and elaborated by the chorus. A climax of Monteverdian trumpet fanfares establishes a new energy and momentum, which is maintained until the soloist's reappearance ('anima mea Dominum') at the close of the movement.

The second movement ('Et exultavit') spotlights the soprano, but now accompanied by smaller groups of winds and strings that punctuate her leaping melodies with short rhythmic bursts. Later a brief, reflective passage ('Quia respexit') gives way to a more forceful reprise of the movement's opening. The chorus delivers the quiet, uneasy coda ('Et misericordia').

Brass sonorities dominate the third movement. Here the chorus tenors and basses ('Fecit potentiam') battle in alternation with the soprano, her interjections growing in intensity. A gentle, high-pitched ostinato and low brass chorale underpin the final section ('Esurientes'). Here the chorus sopranos and altos intertwine with the soloist in a kind of frozen animation.

In the fourth movement the chorus remains silent and we focus once again on the lone voice of Mary. Accompanied by four flutes, the soprano sings an opening phrase loosely recalling Bach's setting of the same words ('Suscepit Israel'). Either side of this central 'aria' the strings develop material first heard at the work's opening (the 'chorale' for horns) into hard-edged, biting climaxes.

The final movement is launched with a quietly driving, perpetual rhythm appearing initially in bassoons, then travelling across the orchestra. The chorus begins a long sequence ('Sicut locutus est'), which builds steadily (and sometimes fugally – Bach again!) towards a restatement of the earlier trumpet fanfares. The repeated words 'in saecula' mirror the energy and ecstasy of the opening movement's 'Magnificat'. The work ends with a short coda, the soprano left suspended above celesta and harp in music that one could imagine continuing *ad infinitum*.

Programme note © Ryan Wigglesworth

English surtitles produced and operated by Damien Kennedy

INTERVAL: 20 MINUTES

ROBERT SCHUMANN
(1810–56)

Symphony No. 2 in C major,
Op. 61 (1845–6)

1 Sostenuto assai – Allegro ma non troppo

**2 Scherzo: Allegro vivace – Trio I –
Scherzo – Trio II – Scherzo**

3 Adagio espressivo

4 Allegro molto vivace

Of Schumann's four numbered symphonies, the Second is the one that has most polarised opinion. For the eminent 19th-century German musicologist Philip Spitta, the Second Symphony had a 'graver and more mature depth of feeling; its bold decisiveness of form and overpowering wealth of expression reveal distinctively the relationship in art between Schumann and Beethoven'. But for Mosco Carner, one of the leading critical voices in post-war Britain, the symphony was a 'pathetic failure ... Laborious, dull, often mediocre in thematic invention, plodding and repetitive in argument' – all of which, Carner suggested, is directly attributable to Schumann's 'mental state' at the time he wrote it.

Schumann himself seems to have intuited that the Second Symphony might cause problems for some and his account of its composition provides a significant clue:

I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the

last movement, and I was certainly much better when I finished the whole work. All the same, it reminds me of dark days.

So what was the 'semi-invalid state' Schumann mentions? To understand that we need to go back a few years. The great creative outpouring that began in 1840 (the year of Schumann's long-desired marriage to Clara Wieck) lasted for three years. Then, in 1844, came collapse – one of those extreme mood-swings that occurred repeatedly in Schumann's adult life. He fell into a terrible depression, accompanied by chronic anxiety and a wealth of mysterious physical complaints, culminating in what Schumann himself called a 'violent and nervous attack'. For about a year he wrote virtually nothing. But in May to July 1845 he was at last able to force himself back to work, completing his Piano Concerto (the first movement had been composed in 1841 as a *Phantasie* for piano and orchestra), and then beginning work on the Second Symphony.

If the last two movements of the Piano Concerto give little hint of 'dark days', that may be because their main ideas were conceived before Schumann's depressive collapse. The Second Symphony is another matter. Mosco Carner's damning conclusion may be more understandable as a response to its emotional character, and to the first movement in particular.

At first everything seems hopeful enough: a hushed brass fanfare confidently rises above a flowing theme, mostly in even

crotchets, on low strings – the string figure turns out to be immensely fertile in the coming Allegro ma non troppo. But the fast main movement is dominated by an obsessively repetitive theme. For some listeners, clearly, this obsessiveness is too much, but in the right interpretative hands its dogged determination can be enormously compelling, drawing the listener directly into Schumann's own heroic struggles to work himself free of the coils of depression.

The first movement ends with hope renewed, the opening quiet brass fanfare now sounding out thrillingly in trumpets. But there is something restless, edgy about the energy of the Scherzo that the two gentler Trio sections do little to pacify.

It is in the great Adagio espressivo that Schumann finally confronts melancholy and desolation head-on. The opening motif (violins) recalls Bach, who in his two great Passions transformed the darkest emotions into glorious, noble lyricism. Schumann later admitted that composing this music was not all pain: the 'mournful' bassoon solo at the heart of the movement, he said, gave him 'peculiar pleasure'.

'I began to feel more myself when I wrote the last movement ...' The finale is in fact one of Schumann's most original symphonic structures. A rousing first theme is followed by a more lyrical second, itself a vigorous transformation of the slow movement's Bachian main motif. Both themes are developed and recapitulated –

all very proper and Classical, if a bit on the brief side. But then comes something very unusual: a plaintive inversion of the Adagio theme brings the music back to the slow movement's sombre C minor, the energy flags, and the music comes to a close in the minor key – almost as though this were an alternative, tragic ending for the Adagio.

What happens next is that Schumann draws breath and simply starts again. The section that follows has been described as a 'coda', but how many codas are longer than the movement they are supposed to round off? First we hear a new theme in woodwind harmonies. This is a near-quotation from Beethoven's song-cycle *An die ferne Geliebte* ('To the Distant Beloved'), which Schumann had alluded to in several works during his agonisingly protracted courtship of Clara. The words of the song Schumann invokes here are, in English, 'Take, O take these songs I offer'. This is surely an offering of thanks to Clara for the role she played in helping him through the crisis of 1844–5. After this comes a long but compelling crescendo of affirmation.

Programme note © Stephen Johnson

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

ROBERT SCHUMANN

Robert Schumann's development as man and composer followed a strange, ultimately tragic course of its own. He was born in the Saxon city of Zwickau in 1810 into a cultured but emotionally somewhat fragmented bourgeois family. His father, a bookseller and publisher, was distant and prone to nervous illness, and his younger sister Emilie committed suicide when he was 16. (His father died the same year.) Often lonely, young Robert developed an intense passion for literature and music. Initially he dreamt of being a poet, but the allure of the piano and composition grew, even when his mother virtually strong-armed him into studying Law at Leipzig University – where, he claimed, he spent most of his time reading, playing, smoking cigars and drinking champagne. Around the age of 20 he probably also contracted syphilis. Privately he began piano lessons with the formidable teacher Friedrich Wieck, who recognised both Schumann's talent and his need for discipline.

While Schumann's dreams of becoming a concert pianist came to nothing, partly as a result of a mystery 'ailment' affecting his fingers, he continued to develop as a composer, though in a characteristically eccentric and obsessive way. During his twenties he composed virtually nothing but solo piano music, including the wild but magnificent cycles *Kreisleriana* and *Davidsbündlertänze* ('Dances of the Brotherhood of David'). But in 1840 marriage to Wieck's daughter Clara –

a union strenuously opposed by Wieck himself – released a torrent of songs and song-cycles, including the exquisite but powerfully unsettling *Dichterliebe* ('A Poet's Love').

Marriage meant creative compromise for Clara, a brilliant pianist and fine composer herself, but their union seems to have been fundamentally happy, and it provided the psychologically fragile Schumann with the stability he needed. In 1841 he set about mastering orchestral music, producing three major symphonic works and the first movement of his much-loved Piano Concerto. The following year saw a concentration on chamber works, not least his three string quartets, then in 1843 Schumann turned to choral music: one result was his first international hit, the 'oratorio for happy people' *Das Paradies und die Peri* ('Paradise and the Peri'). But in 1844 he experienced what he called a 'violent and nervous attack'. Profound depression and compositional paralysis followed until well into the following year.

For the rest of his life Schumann wavered between spells of exhilarating, almost fanatically productive creativity and periods of intense melancholia and anxiety. While he was almost certainly beginning to feel the effects of syphilis, there is also strong evidence of an inherited bipolar tendency. His appointment as Music Director in Düsseldorf in 1850 seemed at first to promise a new dawn: growing confidence

is reflected in the Third ('Rhenish') Symphony, the revised Fourth and the Cello Concerto. The arrival on the family doorstep of the hugely talented 20-year-old Johannes Brahms in 1853 was another spur to Schumann's imagination. But catastrophic mental decline soon followed. Early in 1854, after several nights of torment, Schumann threw himself into the River Rhine. He was rescued, but taken to the nearby asylum at Endenich, a fate he had long dreaded. He died there two years later, aged just 46.

Profile © Stephen Johnson



SATURDAY 20 JANUARY 7.30PM

Frang plays Stravinsky

ANDREW NORMAN Unstuck

IGOR STRAVINSKY Violin Concerto

JEAN SIBELIUS

Symphony No. 1 in E minor

Vilde Frang violin

Sakari Oramo conductor

The words of Kurt Vonnegut blasted American composer Andrew Norman out of his creative block: an explosive opening to a concert that celebrates Stravinsky at his most witty, and Sakari Oramo's very personal angle on the woodland magic and Arctic gales of Sibelius's youthful First Symphony.

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RYAN WIGGLESWORTH
CONDUCTOR

Ryan Wigglesworth was born in Yorkshire and studied at New College, Oxford, and the Guildhall School of Music & Drama. He was a lecturer at Cambridge University (2007–9) and Principal Guest Conductor of the Hallé (2015–18). In 2019 he took up the position of Sir Richard Rodney Bennett Professor at the Royal Academy of Music and at the start of last season he became Chief Conductor of the BBC Scottish Symphony Orchestra.

He has conducted orchestras throughout the UK and Europe, including the Bavarian and Finnish Radio Symphony orchestras; Bamberg, Bournemouth, City of Birmingham and London Symphony orchestras; Bergen and London Philharmonic orchestras; and the Academy of St Martin in the Fields, Chamber Orchestra of Europe, Deutsches Symphonie-Orchester Berlin, Royal Concertgebouw Orchestra (Amsterdam) and Scottish Chamber Orchestra.

Also active as a pianist, recent play/direct performances include concertos by Mozart and Beethoven, and he regularly appears in recital partnering tenor Mark Padmore, violist Lawrence Power and soprano Sophie Bevan.

As a composer he has held residencies with the Cleveland Orchestra, the Grafenegg Festival and English National Opera.

SOPHIE BEVAN
SOPRANO

One of the leading lyric sopranos of her generation, Sophie Bevan studied at London's Royal College of Music. She works regularly with leading orchestras and conductors, with recent and future highlights including concerts with the BBC, Bergen, London and Royal Liverpool Philharmonic orchestras, Concertgebouw Orchestra (Amsterdam), Aurora Orchestra, Hallé, English Concert and Orchestra of the Age of Enlightenment. She has appeared regularly at both the BBC Proms and the Edinburgh Festival. As a recitalist she performs at prestigious venues including the Concertgebouw and the Wigmore Hall, as well as at leading festivals.

Recent and future opera roles include Ilia (*Idomeneo*), Sophie (*Der Rosenkavalier*), Susanna (*The Marriage of Figaro*), Dalinda (*Ariodante*) and Pamina (*The Magic Flute*) for the Royal Opera, Covent Garden; the title-role in *The Cunning Little Vixen* and Fiordiligi (*Così fan tutte*) for Welsh National Opera; Hermione (Ryan Wigglesworth's *The Winter's Tale*), Telaira (*Castor et Pollux*) and soprano soloist (*The Seven Deaths of Maria Callas*) for English National Opera; as well as roles in operas by Wagner, Debussy and Britten in Dresden, Madrid and Rome. She has also appeared at Glyndebourne and the Metropolitan Opera, New York.

In 2019 she was appointed MBE in the Queen's Birthday Honours.

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 opens a season featuring themes of voyage 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).

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The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes, including work with schools, young people and families in East London ahead of the BBC SO's move in 2025 to its new home at London's East Bank cultural quarter in the Queen Elizabeth Olympic Park, Stratford.

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Chief Conductor
Sakari Oramo

Principal Guest Conductor
Dalia Stasevska

Günter Wand Conducting Chair
Semyon Bychkov

Conductor Laureate
Sir Andrew Davis

Creative Artist in Association
Jules Buckley

First Violins

Stephen Bryant *Leader*
Cellerina Park
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Stuart McDonald
Thea Spiers
Lulu Fuller
Naoko Keatley

Second Violins

Heather Hohmann
Rose Hinton
Vanessa Hughes
Lucy Curnow
Rachel Samuel
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Dania Alzapiedi
William Hillman

Violas

Benjamin Roskams
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

Cellos

Kristina Blaumane
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Gilly McMullin
Colin Alexander

Double Basses

Nicholas Bayley
Ben Burnley
Anita Langridge
Josie Ellis
Beverley Jones
Elen Pan

Flutes

Michael Cox
Tomoka Mukai

Piccolos

Daniel Pailthorpe
Rebecca Larsen

Oboes

Alison Teale
Lauren Leavers

Cor Anglais

Helen Vigurs

Clarinets

Richard Hosford
Jonathan Parkin

Bass Clarinet

Thomas Lessels

Bassoons

Julie Price
Graham Hobbs

Contrabassoon

Claire Webster

Horns

Nicholas Korth
Nicholas Hougham
Mark Wood
Andrew Sutton
Phillippa Koushk-Jalali
Finlay Bain
Alexei Watkins

Trumpets

Philip Cobb
Dave Carstairs
Martin Hurrell
David Geoghegan

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Contrabass Trombone

Dan West

Tuba

Ben Thompson

Timpani

Antoine Bedewi

Percussion

David Hockings
Fiona Ritchie
Joe Cooper
Rachel Gledhill
Steffan Beckett

Harp

Sally Pryce

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

Acting Co-Director/ Planning Manager

Tom Philpott

Acting Co-Director/ Orchestra Manager

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Learning Project Managers

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Laura Mitchell
Chloe Shrimpton

Assistant Learning Project Managers

Siân Bateman
Deborah Fether

Learning Trainees

Dylan Barrett-Chambers
Sofia Heustice

BBC SYMPHONY CHORUS

Founded in 1928, the BBC Symphony Chorus is one of the UK's leading choirs. It performs, records and broadcasts a distinctive range of large-scale choral music with the BBC Symphony Orchestra and internationally acclaimed conductors and soloists.

The chorus's early performances included Mahler's Symphony No. 8, Stravinsky's *Persephone* and Walton's *Belshazzar's Feast* and, under Director Neil Ferris, this commitment to contemporary music remains at the heart of its performances today.

The BBC Symphony Chorus makes regular appearances at the BBC Proms with appearances in the 2023 season including the First and Last Nights plus *Belshazzar's Feast* with the BBC Symphony Orchestra under Klaus Mäkelä and Beethoven's Symphony No. 9 with the BBC Scottish Symphony Orchestra under Ryan Wigglesworth. In addition to tonight's concert, highlights of the current BBC SO season of concerts at the Barbican include

the UK premiere of Sir James MacMillan's *Fiat Lux*, conducted by the composer, and Brahms's *A German Requiem* with BBC SO Chief Conductor Sakari Oramo. It will also take part in a performance at Hackney Empire featuring the BBC Singers and community choirs from across East London.

Most of the chorus's performances are broadcast on BBC Radio 3 and, with Neil Ferris, it recently performed music by composers including Jonathan Dove and Reena Esmail in Maida Vale Studios, for future broadcast. The chorus has also made a number of commercial recordings, including a Grammy-nominated release of Holst's *First Choral Symphony* and a *Gramophone Award*-winning disc of Elgar's *The Dream of Gerontius* conducted by Sir Andrew Davis.

Forthcoming releases include premiere recordings of Vaughan Williams's *The Future* and *The Steersman* conducted by Martin Yates and Tippett's *A Child of Our Time* conducted by Davis.

President

Sir Andrew Davis

Director

Neil Ferris

Deputy Director

Grace Rossiter

Accompanist

Paul Webster

Vocal Coach

Katie Thomas

Tenors

Christopher Ashton

Xander Bird

Robert Carlin

Stephen Horsman

Simon Lowe

Simon Naylor

Philip Rayner

Richard Salmon

Greg Satchell

Tobias Schneider

Jake Watson

David Willcock

Basses

Mike Abrams

David Allenby

Sam Brown

Clive Buckingham

Tony de Rivaz

Quentin Evans

Tom Fullwood

Mark Graver

Richard Green

Alan Hardwick

William Hare

Alan Jones

Andrew Lay

Michael Martin

John McLeod

Tim Miles

Andrew Money

Amos Paran

Simon Potter

Richard Steedman

Joshua Taylor

Robin Wicks

Sopranos

Katharine Allenby

Sofia Correia Bagulho

Elizabeth Bird

Cathy Cheeseman

Jenna Clemence

Erin Cowburn

Anna Crookes

Josceline Dunne

Jane Heath

Karan Humphries

Jackie Hunt

Emily Jacks

Helen Jorgensen

Christine Leslie

Sue Lowe

Sarah Mainwaring

Julia Neate

Ruth Potter

Wendy Sheridan

Nathalie Slim

Altos

Kirsty Carpenter

Kate Chudakova

Elizabeth Fletcher

Alison Grant

Kate Hampshire

Mary Hardy

Rosie Hopkins

Pat Howell

Tina James

Ruth Marshall

Cecily Nicholls

Hilary Sillis

Mary Simmonds

Jayne Swindin

Charlotte Tomlinson

Yajie Ye


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

The BBC logo, consisting of three white squares containing the letters 'B', 'B', and 'C' in a bold, black, sans-serif font, arranged horizontally.

B B C

A dark silhouette of a violinist in profile, playing a violin. The violin is held high, and the bow is positioned across the strings. The background is a light gray with a subtle, curved shadow effect.

RADIO 3
IN CONCERT

A dark silhouette of an oboist in profile, playing an oboe. The oboe is held horizontally, and the player's hands are visible on the keys. The background is a light gray with a subtle, curved shadow effect.

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