

barbican



Classical Music

Concert programme

**Simón Bolívar
Symphony Orchestra
of Venezuela/
Gustavo Dudamel**

15 & 16 Jan 7.30pm

Hall

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.15pm, with no interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

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Need a break?

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Looking for the toilets?

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Simón Bolívar Symphony Orchestra of Venezuela/ Gustavo Dudamel Mahler 3

Wed 15 Jan 7.30pm, Hall

**Simón Bolívar Symphony Orchestra
of Venezuela**

Gustavo Dudamel conductor

Marianne Crebassa mezzo-soprano

Tiffin Choirs children's choir

London Symphony Chorus

Gustav Mahler Symphony No 3

Part One

1 Kräftig Entschieden [Powerful. Resolute]

Part Two

2 Tempo di Menuetto. Sehr mässig [At a very moderate pace]

3 Comodo. Scherzando. Ohne Hast [Unhurried]

4 Sehr langsam [Very slow]. Misterioso. Durchaus ppp [As quiet as possible]

5 Lustig im Tempo und keck im Ausdruck [At jaunty tempo with bold expression]

6 Langsam. Ruhevoll. Empfundener [Slow. Peaceful. With Feeling]

There will be no interval



Produced by the Barbican

Programme produced by Harriet Smith

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Welcome

It gives me great pleasure to welcome Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela to the Barbican for this special residency.

Having witnessed their first UK performances back in 2007 at the BBC Proms, and many since, I can testify to the unique and infectious energy, and shared joy in music-making this ensemble bring.

All the musicians you will hear tonight, Maestro Dudamel included, have been trained in the El Sistema music programme, which celebrates its 50th anniversary in 2025. This programme, based on collective learning and peer support, has reached more than one million Venezuelan children and young people, and now also exists in 70 countries.

We hugely appreciate that members of the Simón Bolívar Orchestra will be joining local secondary school children in our community this week, coaching them in small groups and playing side-by-side with them for their school assembly. These are musicians who truly understand the power of music to bring people together across all kinds of divides, to find a common humanity. And what more appropriate repertoire could they bring than Mahler's all-embracing colossal Third Symphony and a new concerto for the Venezuelan cuatro?

I hope you will join with me in offering them a warm welcome.

Helen Wallace
Head of Music



Building Bridges: Conductor Gustavo Dudamel reflects on the power of music to connect people and bring hope.

In a world frequently defined by polarisation and isolation, music offers an opportunity to bridge divides and find common ground.

Lately I have been thinking about the relationship between the individual and society – particularly how to balance our personal needs with those of the larger community. This question is especially pressing in the current moment. As individuals, many of us feel alienated, isolated and helpless, struggling to find our place, shouting to be heard, running just to stand still. As a society, we are more divided than ever, siloed by social media and manipulated by misinformation, our democracies threatened by increasingly polarised political worldviews. Sometimes it is hard to imagine a world where we can live together in harmony. But my experience working with orchestras around the world gives me hope, and I truly believe that the arts can show us a better way forward.

In many ways, the orchestra is the perfect metaphor for the relationship between the individual and society. As the conductor, I am directing the ensemble, and yet I am the only one who doesn't actually produce any sound. I can share ideas and communicate a vision to the musicians, but I am nothing without them. Each one of us has our own part to play, and yet we must also listen to those around us to make sure that we are creating harmony, not cacophony. Even when we don't agree with one another, we find a way to work together toward our common goal.

This harmony that the orchestra creates has the potential to reach far beyond the stage. I have seen parents who hold completely opposing political views sit next to each other in the audience while their children play together, side by side.

Music also gives individuals a powerful sense of purpose – one that can be put to use for a greater good. When you give a child an instrument, you give them an

identity. You remind them that they have a voice, and that their voice matters. I have seen this countless times throughout my life – with the musicians of Youth Orchestra Los Angeles at the Beckmen YOLA Center in Inglewood, California, with students from around New York City at Fiorello H LaGuardia High School of Music and Art and Performing Arts – and in my own life, as a young child making music with my friends in El Sistema, the music education programme in Venezuela.

Most importantly, the arts give us hope. They allow us to envision a brighter future for humanity, and to become the kind of citizens who will create that future. My country, Venezuela, is experiencing a challenging moment. Nevertheless, this summer, amid that turmoil, I stood on the stage of Carnegie Hall with the 170 young musicians of the National Children's Symphony of Venezuela and heard them play with love, joy, respect and, above all, hope.

As I prepare to become the Music and Artistic Director of the New York

'When you give a child an instrument, you give them an identity. You remind them that they have a voice, and that their voice matters.'

Gustavo Dudamel

Philharmonic after many extraordinary years with the Los Angeles Philharmonic, I am thinking about these ideas of harmony, identity and hope, and how I can reflect them in my work.

For me, harmony comes from building bridges. Bridges can connect people with different abilities and life experiences. The Los Angeles Philharmonic's production of Beethoven's *Fidelio* with Deaf West Theatre and the Coro de Manos Blancas brought together hearing and deaf audiences in a shared experience that went beyond sound. Bridges can connect performers across musical genres. Some of my most unforgettable performances have been with artists of other musical styles, such as Billie Eilish, Christina Aguilera, Ricky Martin and Common. Bridges also can connect the past to the present and trace a line from the great composers of earlier eras to the generation of artists who are telling the story of this moment.

As I expand my Los Angeles family to include New York and everything in between, I am also reflecting on my own feeling of identity, and my mission to explore further and expand the Pan-American musical voice. So often, classical music trends move between east and west. While the titans of Europe have given, and continue to give, magnificent musical gifts to us, I believe that it is vital to also look from north to south and explore the extraordinary music and creativity of the American continent, from Canada to Tierra del Fuego. As a Latino, I have focused particularly on music by Latin American artists, from composers such as Gabriela Ortiz to pop stars such as Natalia Lafourcade. I feel that their sound is infused to the core with the rhythm and soul of Latin culture.

The performing arts are in a pivotal moment, facing constant cutbacks to arts education, seismic changes in audiences and funding, an ever-shifting cultural landscape and widespread post-pandemic exhaustion. In the face of these challenges, it is vital for those of us who work in the arts to hold on to hope, and to remind ourselves that what we do matters. Music is not merely entertainment. It helps us to understand who we are and how we fit into the wider world.

In spite of all of the uncertainty that lies before us, in spite of our increasingly digitised, detached society that promotes isolation and separation, I have hope for the future. I have hope, because I know that vastly different individuals can come together in harmony. I have seen it time and time again. Now more than ever it is vital that we work with one another, across cultures, borders and beliefs, to create something beautiful.

© Gustavo Dudamel

This essay was originally published in *The New York Times* on 4 Dec 2024. Reprinted with permission.

Fifty years forging a society

El Sistema is the largest social and musical organisation in the world, founded in Venezuela 50 years ago by the conductor and economist José Antonio Abreu. It is a pedagogical model – now expanded to more than 70 countries – which in Venezuela provides free training to more than one million children and young people, that takes place in 443 centres and 2,351 modules distributed throughout the country.

Its powerful network offers musical training throughout the country, and has within it 13 professional orchestras, 1,652 orchestral groups, 1,470 choral groups, 511 beginner groups, 459 traditional Venezuelan music groups and 162 popular music groups.

It is built around a rigorous structure with 12 academic programmes, 19 established music schools (11 in the process of being set up), one music conservatory and 18 outreach centres, as well as 14 centres for lutherie and instrument-making that have transformed the way of approaching music from childhood, and that reach all strata of society with gender equity distributed among 548,811 girls and 522,678 boys.

Its methodology, based on innovation and the collective practice of music, combines artistic excellence with the best contemporary educational practices. It incorporates instrumental techniques

and a deep understanding of musical interpretation and the appreciation of art.

El Sistema is in constant transformation socially, educationally and artistically. Its goal is to double its enrolment and expand its global network. Through its exchange platform, it connects with institutions from around the world to share knowledge and experiences that promote human development and cultural exchanges, such as the creation of a World System of Orchestras and Choirs.

In addition to transforming the lives of thousands of children and young people through music, El Sistema also sows the seeds of social change through discipline, teamwork and excellence.

El Sistema is, and will always be, a small but potent organisation that produces outstanding results – the product of the unification of the wills of its collective parts, with the joint aim of excellence and quality.

© Eduardo Mendez, Executive Director of El Sistema

Tonight's programme: Mahler's mighty Symphony No 3

'Everyone knows by now that some triviality always has to occur in my work, but this time it goes beyond all bounds', wrote Mahler in the summer of 1896, having just finished his Third Symphony. There was a time when musical people across the western world would have agreed with him. After the symphony's 1904 Viennese premiere, a critic stated that Mahler ought to be sent to jail for perpetrating such an outrage. But amid the scandalised denunciations and protests there were lone voices of impassioned praise. The young modernist Arnold Schoenberg wrote to Mahler that the symphony had revealed to him 'a human being, a drama, truth, the most ruthless truth!'

It isn't hard to see why the Third Symphony should provoke such extreme reactions. In concept – and in some of its content – it is Mahler's most outrageous work. The composer is quoted as saying that the symphony 'must be like the world. It must embrace everything', which would make the Third his most 'symphonic' work. 'Just imagine a work of such magnitude that it actually mirrors the whole world', Mahler wrote to the singer Anna von Mildenburg. In this music, he confided, 'the whole of nature finds a voice ... Some passages in it seem so uncanny that I can hardly recognise them as my own work.'

At first Mahler thought of giving the Third Symphony a title. It was to be called *Pan*, after the Greek god of nature, or *The Joyful Science*, after one of Nietzsche's philosophical works. The Third Symphony contains, in its fourth movement, a setting of lines from Nietzsche's *Thus Spake Zarathustra*, the work which puts forward the ideal of the 'Superman', the man who can embrace life – nature – in all its fullness, whether glorious or terrible. 'It always strikes me as odd', Mahler wrote, 'that most people, when they speak of 'nature', think only of flowers, little birds, and woody smells. No-one knows the god Dionysus, the great Pan. There now! You have a sort of programme ... Everywhere and always it is only the voice of nature!'

As to that 'programme', Mahler was prepared to be more specific. He described the symphony's six movements as follows: 1 Summer marches in. 2 What the flowers of the meadow tell me. 3 What the animals of the forest tell me. 4 What night tells me (mankind). 5 What the morning bells tell me (the angels). 6 What love tells me.

A plan emerges, in which each movement seems to aspire higher than the one before it: the awakening of nature leads ultimately to transcendent love. But around the time of the Third Symphony Mahler seems to have lost faith in titles and literary programmes, preferring the music to speak for itself. This undoubtedly made it harder for earlier audiences to grasp the Third Symphony's meaning, but modern listeners may be thankful for the freedom Mahler gives them. After all, the music is vividly suggestive. If we can forget old-fashioned notions of what a symphony 'should' be, and set our minds free to explore its plentiful imaginative riches, then the Third Symphony can explain itself with a logic that is part musical, part visionary, on its own terms completely compelling.

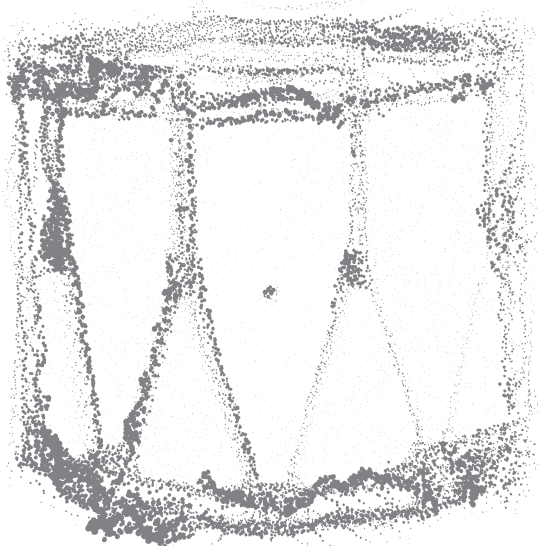
Mental preparation is still needed for the symphony's extraordinary proportions. The first movement is vast: around 35 to 40 minutes in most performances – longer than the next four movements put together. In essence it consists of three kinds of music: the dark, primordial sounds of the opening (described by Mahler as 'Pan

awakes'), pastoral sounds (murmurous wind and string trills, woodwind birdcalls), and gaudy military march music (brass fanfares, dotted rhythms and plenty of percussion). Eventually it is the latter music which dominates – 'Summer marches in' in a wild collage of sounds.

The 'flowers of the meadow' minuet that follows is on a much more intimate scale, with hints of folk music, exquisitely scored. The naïve exuberance of the 'animals of the forest' third movement is twice interrupted by solos from a distant post-horn, sounding magically through hushed high strings – a nostalgic memory, or perhaps a dreamlike evocation of primal innocence. But near the end of this movement comes a ferocious *fortissimo* outburst for almost the whole orchestra: 'the great Pan' is revealed again, in all his elemental splendour.

Mankind's struggle to make sense of the world, its joy and its grief, is the subject of the Nietzsche setting, almost all of it delivered in an awe-struck *pianissimo*. Then the sound of bells (literally and imitated by the children's voices) introduces the angels' song of rapture at God's forgiveness of the apostle Peter. This is the symphony's turning point: Nietzsche scorned compassion, but this seemingly naïve, childlike movement raises it aloft. And now we are prepared for the symphony's finale, in which an intense hymn-like theme for strings alternates with music that seems more troubled, searching, until the hymn finally builds to a radiant major-key climax. Mahler revealed to Anna von Mildenburg that he had in mind a motto for this movement: 'Father, see these wounds of mine! Let no creature of yours be lost!' He goes on, 'I could almost call [the finale] "What God tells me"'. And truly, in the sense that God can only be understood as love.'

© Stephen Johnson



Fourth movement

Alto solo

O Mensch! Gib acht!
Was spricht die tiefe Mitternacht?
'Ich schlief, ich schlief –
Aus tiefem Traum bin ich erwacht.
Die Welt ist tief,
Und tiefer als der Tag gedacht.
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit –
Will tiefe, tiefe Ewigkeit!'

Friedrich Nietzsche (1844–1900) *Also sprach Zarathustra*

O Man, take heed!
What says the deep midnight?
'I slept, I slept –
from a deep dream I have awoken.
The world is deep,
and more deeply conceived than day.
Deep is its pain!
Joy deeper still than heartache.
Pain says: Die!
But all joy seeks eternity,
seeks deep, deep eternity!'

Fifth movement

Women's chorus

Es sungen drei Engel einen süßen Gesang,
Mit Freuden es selig in den Himmel klang;
Sie jauchzten fröhlich auch dabei,
Dass Petrus sei von Sünden frei.

Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl
ass,
Da sprach der Herr Jesus: 'Was stehst du
denn hier?
Wenn ich dich anseh', so weinest du mir.'

Three angels were singing a sweet song,
in blissful joy it rang through heaven.
They shouted for joy
that Peter was set free from sin!

And as the Lord Jesus sat at table
and ate supper with his twelve disciples,
the Lord Jesus said: 'Why do you stand
here?
When I look at you, you weep!'

Alto solo

'Und sollt' ich nicht weinen, du gütiger Gott;
Ich hab' übertreten die zehn Gebot'.
Ich gehe und weine ja bitterlich,
Ach, komm und erbarme dich über mich.'

'And should I not weep, bounteous God?
I have broken the Ten Commandments!!
I wander weeping bitterly!
O come and have mercy on me!'

Women's chorus

'Hast du denn übertreten die zehen Gebot,
So fall auf die Knie und bete zu Gott.
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud!'

'If you have broken the Ten Commandments,
then fall on your knees and pray to God!
Love only God all the time!
Thus you will gain heavenly joy.'

Die himmlische Freud' ist eine selige Stadt,
Die himmlische Freud', die kein Ende mehr
hat.

Heavenly joy is a blessed city,
heavenly joy that has no end!

Die himmlische Freud' war Petro bereit't
Durch Jesum und allen zur Seligkeit.

Heavenly joy was granted to Peter,
through Jesus, and to all men for eternal
bliss.'

from *The Youth's Magic Horn*

Translation © Decca

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Simón Bolívar Symphony Orchestra of Venezuela/ Gustavo Dudamel Odisea

Thu 16 Jan 7.30pm, Hall

**Simón Bolívar Symphony Orchestra
of Venezuela**
Gustavo Dudamel conductor
Jorge Glem Venezuelan cuatro

Ricardo Lorenz *Todo Terreno*
Gonzalo Grau *Odisea*

Interval 20 minutes

Pyotr Ilyich Tchaikovsky Symphony No 4
1 Andante sostenuto - Moderato con anima
2 Andantino in modo di canzone
3 Scherzo: Pizzicato ostinato. Allegro
4 Finale. Allegro con fuoco



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In the second of two concerts, Gustavo Dudamel conducts the Simón Bolívar Symphony Orchestra of Venezuela in music that showcases its sheer range, beginning with music by two homegrown composers, including a concerto for cuatro, before turning to 19th-century Russia for Tchaikovsky's darkly dramatic Fourth Symphony.

When we drive through a landscape in a car, we can appreciate its beauties while remaining safely insulated from the dangers and minor irritations that come with being exposed to the open air. On foot, or on a bicycle, nature is much more in our faces. The composer and teacher Ricardo Lorenz (born 1961) has done a lot of exploring in the wild outback of his native Venezuela, walking, cycling and driving a sturdy 4 x 4. Since his teens, he has loved the sheer unpredictability of this kind of exploration. Is this the path or a false trail? Will we get through this patch of thick sludge? Will those giant potholes destroy our wheel-power? And what exactly is our destination?

It is, says Lorenz, 'a compelling metaphor for life', and it's one he explores vigorously, and with a heightened sense of the colours and vistas of nature, in his orchestral piece *Todo Terreno* ('All Terrain', 2022). We may like to think that we can 'take control of our lives' and plan its course as we would on a logical network of modern highways, but really life is much more like off-road exploration. We may reassure ourselves that our machinery and gadgets can 'make us immune from humanity's frailty', but being out in the wild 'makes us acutely aware that our survival depends on our respect towards and adaptability to our surroundings.' It is a timely message.

The thrill of travel, exploration, is evident in a different way in the one-movement



concerto *Odisea* ('Odyssey', 2022) by Gonzalo Grau (born 1952). This time it isn't so much nature in the raw that we encounter as the relatively uncultivated sounds of traditional folk music – music that often seems to emerge straight from the soil, and to engage with what is most primal in us: love, death, the cycle of the seasons. The concerto was commissioned by the Los Angeles Philharmonic for tonight's performers – the cuatro player Jorge Glem and conductor Gustavo Dudamel. Grau tells us that when he started work on the piece, he imagined the soloist Glem leaving his home town, Cumaná, on the eastern coast of Venezuela, and travelling to meet conductor Dudamel in his home town of Barquisimeto, in the country's heartlands.

Glem doesn't simply travel from point to point. 'In Venezuela', the composer tells us, 'we have famous "encrucijadas" (cross-road-points), where street sounds, vendors, arepas [enticing street food] and perhaps a bit of chaos and uncertainty become also part of our adventure.' But the sense of movement is sustained by the use, throughout the concerto, of the *golpe* drum – a tall, narrow, single-headed instrument like the conga from Cuba – whose beats start off in the distance, but get closer and closer as the work nears its destination. But what (you may be asking) is a cuatro? It's a distinctly Latin American string instrument, descended from the Spanish guitar, heard in all kinds of community celebrations, both religious and secular. In contrast to the Spanish guitar it's not often played solo: cuatro ensembles are more common. In this concerto however, the cuatro and its player show their sociable sides in the way they interact with the orchestra, and with the different kinds and flavours of music they encounter along the way.

A journey of a very different kind unfolds in Tchaikovsky's Fourth Symphony. In 1877 Tchaikovsky astonished his friends and family by suddenly marrying one of his students – surely, they'd thought,

Tchaikovsky was a 'confirmed bachelor', with all the implications that phrase usually carried in those sexually cautious days. The marriage lasted all of nine weeks, after which Tchaikovsky fled, attempted suicide and experienced a serious mental collapse. The Fourth Symphony (1877–8) was evidently conceived as an attempt to come to terms with the whole disastrous episode. In a letter to his patron and confidante, Nadezhda von Meck, Tchaikovsky claimed that the work was dominated by the image of 'Fate', the implacable force that 'hangs over your head like the sword of Damocles, and unwaveringly, poisons the soul.'

So, is it all pure emotional outpouring – a kind of intense therapy session in music? Not entirely. It is also one of Tchaikovsky's most brilliantly engineered creations. The starkly memorable horn fanfare, labelled 'Fate' in Tchaikovsky's sketches, not only proclaims the music's tragic character superbly, it sets out the terms on which the first movement's musical argument is based. This magnificently sustained drama embodies the archetypal Wheel of Fate, carrying the music forward with grim inevitability to its catastrophic conclusion.

After this comes a songlike, deeply melancholic slow movement. But then the Scherzo takes us somewhere else entirely: each section of the orchestra keeps to its own allotted theme, ideas rotating like a musical mobile, until the three elements are combined triumphantly at the end. The Finale then throws itself into wild, headlong rejoicing. 'Fate' makes one dramatic attempt to spoil the party, but the merry-making returns with heightened vigour. It makes a thrilling conclusion, while at the same time showing how far Tchaikovsky had travelled, emotionally, since the catastrophe of his marriage and mental breakdown. In his own words, 'To live is still possible!'

© Stephen Johnson



© Gerardo Gomez

Gustavo Dudamel

Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world, and to broaden the impact of classical music to new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to a remarkable career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large.

He currently serves as the Music and Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela, and next year becomes the Music and Artistic Director of the New York Philharmonic.

Throughout 2025 he celebrates the 50th anniversary of El Sistema, honouring the global impact of José Antonio Abreu's visionary education programme across five decades, and acknowledging the vital importance of arts education. He tours internationally with the Simón Bolívar

Symphony Orchestra and the National Children's Symphony of Venezuela, and continues to work directly with teachers and students on the ground in Venezuela and in satellite programmes around the world.

His advocacy for the power of music to unite, heal and inspire is global in scope. In appearances from the United Nations to the White House to the Nobel Peace Prize Concert, he has served as a passionate advocate for music education and social integration through art, sharing his own transformative experience in Venezuela's El Sistema programme as an example of how music can give a sense of purpose and meaning to a young person and help them rise above challenging circumstances.

In 2007 Gustavo Dudamel, the LA Phil and its community partners founded YOLA (Youth Orchestra Los Angeles), which now provides more than 1,700 young people with free instruments, intensive music instruction, academic support and leadership training. In 2012 he launched the Dudamel Foundation, which he co-chairs with his wife, actress and director María Valverde, with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures.

As a conductor, Gustavo Dudamel is one of the few classical musicians to have become a bona fide pop-culture phenomenon. He was the first classical artist to participate in the Super Bowl halftime show and the youngest conductor ever to lead the Vienna Philharmonic's New Year's Day Concert. He has performed at global mainstream events from the Academy Awards to the Olympics, and has worked with musical icons such as Billie Eilish, Christina Aguilera, Ricky Martin, Gwen Stefani, Coldplay and Nas. He conducted the score to Steven Spielberg's new adaptation of *West Side Story* and, at John Williams's personal request, guest conducted the opening and closing credits of *Star Wars: The Force Awakens*. His film and television appearances include *Sesame Street*, *The Simpsons*, *Mozart in the Jungle*, *Trolls World Tour* and *The Nutcracker and the Four Realms*; in 2019 he was honoured with a star on the Hollywood Walk of Fame.



© Laure Bernard/Warner Classics

Marianne Crebassa

Mezzo-soprano Marianne Crebassa has established herself on the international music scene, equally at home on the opera stage, in the concert hall or the recording studio.

She has an exclusive recording contract with Erato and has released three solo albums. The latest, *Séguedilles*, features a Franco-Spanish programme inspired by her Iberic roots. *Oh, Boy!* was devoted to famous trouser roles by composers such as Mozart, Gluck and Gounod, while *Secrets* offered an eclectic programme of French and Spanish songs with pianist Fazil Say.

Following *Oh, Boy!* she was named Artiste Lyrique de l'année at the Victoires de la Musique, and she won a Gramophone Awards for *Secrets*.

In the 2022–23 season she made her role debut as Romeo (*I Capuleti e i Montecchi*)

at La Scala to great acclaim and her debut at the Aix-en-Provence Festival in a production of Mahler's *Resurrection* Symphony staged by Romeo Castellucci.

Highlights of last season included her return to Paris to sing Massenet's *Don Quichotte* at Opéra Bastille, Mahler's *Kindertotenlieder* with Mikko Franck and Orchestre Philharmonique de Radio France at the Festival de Radio France Occitanie in Montpellier and *La clemenza di Tito* at the the Aix-en-Provence Festival.

On the opera stage, highlights have included Cherubino (*The Marriage of Figaro*) at the Metropolitan Opera; Stephano (*Roméo et Juliette*) at the Chicago Opera; and Dorabella (*Così fan tutte*) in Berlin and Vienna. She has also sung the title-role in Offenbach's *Fantasio* at the Opéra Comique; Angelina (*La Cenerentola*) at the Paris Opéra and La Scala; Mélisande (*Pelléas et Mélisande*) at the Berlin Staatsoper; and Cecilio (*Lucio Silla*), Dalbavie's *Charlotte Salomon* and Sesto (*La clemenza di Tito*) in Salzburg.

After studying musicology, voice and piano in her hometown of Montpellier, Marianne Crebassa joined the Paris Opéra's Young Artist Programme. Her career was launched when she made her debut at the Salzburg Festival as Irene (*Tamerlano*).

She has appeared at the Festival de Saint-Denis, Salzburg's Mozart Week, the Gulbenkian Foundation, Elbphilharmonie, Staatskapelle Berlin, Mostly Mozart Festival, BBC Proms, Wigmore Hall and the Théâtre des Champs-Élysées, and with the Orchestre National de France, Orchestre de Paris, Chicago and Vienna Symphony orchestras and the Berlin Philharmonic. She was invited by Daniel Barenboim to celebrate the Debussy centenary in 2018 with concerts with the Staatskapelle and a recital at the Pierre Boulez Saal in Berlin.



© JJ Blanco

Jorge Glem

Latin Grammy Award-winning and Grammy-nominated cuatro player, mandolinist and musical producer Jorge Glem is one of Venezuela's most revered musicians. He was raised in Cumaná, Venezuela, and now lives in the US.

His aim is to widen the appeal of the Venezuelan cuatro, through his own drive and musical gifts. These have led to him perform solo cuatro concertos with Gustavo Dudamel and the Los Angeles Philharmonic, San Francisco Symphony Orchestra and the Simón Bolívar Symphony Orchestra of Venezuela, appearing with the last of these at the 2023 Edinburgh International Festival. All three performances were met with a standing ovation. In September

2022 he joined multiple Grammy-winning composer and pianist Jon Batiste, as part of his ensemble for his Carnegie Hall concert.

He has also shared the stage with renowned international figures and ensembles including Paquito D'Rivera, Jordan Rudess, Rubén Blades, Carlos Vives, Calle 13, Natalia Lafoucarde, Gaby Moreno, Guaco, Desorden Público, Ensemble Gurrufío, Gualberto Ibarreto, Sofia Rei and Etienne Charles, among many others, showing the versatility of this traditional instrument in genres as varied as jazz, salsa, bluegrass, rock and pop.

In 2017 he furthered his efforts to introduce the cuatro to the wider world through the initiation of a movement called #4CuatroMusic through social media; this proved very successful, reaching more than 1,000 posts in just three weeks.

Jorge Glem is a founding member of the acclaimed ensemble C4 Trio, which won a Latin Grammy for its album *Tiempo al Tiempo* with renowned salsa artist Luis Enrique.

His other awards include an El Silbón de Oro, Siembra Del Cuatro and three Pepsi music awards for his album *En El Cerrito*. In addition to his solo albums, he is also collaborating with folk accordionist Sam Reider, with whom he recently received a Latin Grammy nomination for the album *Brooklyn-Cumaná* in the Best Instrumental Album category. Additionally, he has a duo project with Cuban-Venezuelan pianist, composer and arranger Cesar Orozco with whom he released the award-winning album *Stringwise* in 2019.

Jorge Glem has to date participated in over 200 productions and continues touring across the US, Latin America and Europe in his mission to spread the word about the Venezuelan cuatro.

Simón Bolívar Symphony Orchestra of Venezuela

The Simón Bolívar Symphony Orchestra of Venezuela has toured nationally and internationally to leading national, American, European and Asian concert halls. The orchestra has recorded works of Latin American repertoire and released a series of CDs for Dorian Recordings.

In 2005 the Academic Orchestral Program (AOP) of the Simón Bolívar Symphony Orchestra of Venezuela was born. José Antonio Abreu knew that it was time to give continuity to the institution's top orchestra. By unifying the strengths of the most talented musicians, and through rigorous auditions, he would form the new generation that would be called the Simón Bolívar Symphony Orchestra of Venezuela, under the baton of Gustavo Dudamel.

Since then, the orchestra has appeared on major stages, including the Royal Albert Hall, Vienna Konzerthaus, Teatro alla Scala, Milan, the Salle Pleyel in Paris and the Accademia Santa Cecilia in Rome. The members of the SBSOV have performed with world-class conductors, including Sir Simon Rattle, Claudio Abbado, Daniel Barenboim, Krzysztof Penderecki, Esa-Pekka Salonen and Lorin Maazel.

SBSOV has undertaken artistic residencies at the Easter Festival in Lucerne (2010) and at the Walt Disney Concert Hall (2012) and alternated concerts with the Los Angeles Philharmonic at the Salzburg Festival (2013) and at Teatro alla Scala (2015). It has also undertaken six performances of *West Side Story*, in addition to several tours, and performed at the BBC Proms in 2016.

In 2019 the orchestra was invited to give a concert in the new Paolo VI auditorium in the Vatican. It has also appeared at the Zaryadye Concert Hall in Moscow, Mariinsky Theatre Concert Hall in St Petersburg, returned to Turkey in 2022 for concerts in Ankara and Ankara, and at the 2023 Edinburgh International Festival with Gustavo Dudamel and Rafael Payare. In November 2023, SBSOV undertook four concerts in China (two in Shanghai, and two in Beijing) with Rodolfo Barráez and Christian Vásquez.

The Simón Bolívar Symphony Orchestra of Venezuela has recorded extensively for

DG, including Beethoven's Symphonies Nos 5 and 7, Mahler's Symphony No 5, Tchaikovsky's Symphony No 5 and *Francesca da Rimini* and *Fiesta*, an album of works by Latin American composers.

Tiffin Choirs

Since their foundation in 1957, the Tiffin Choirs have worked extensively with the world's greatest conductors, performed for the world's finest musical institutions and recorded with the world's leading musical ensembles. Tonight, the choir comprises singers from Tiffin School, the Tiffin Children's Chorus, and children from local schools.

The Tiffin Choirs are renowned for the breadth of their work, which spans symphonic, opera, choral and film music. This has recently included singing at the BBC Proms, with the Royal Opera, Covent Garden, English National Opera, Opera Holland Park and the London Symphony Orchestra, Philharmonia and London and Royal Philharmonic orchestras. The choir regularly records at Abbey Road Studios and performs at the Royal Albert Hall, Royal Festival Hall and Barbican.

Recent symphonic and opera highlights include a televised performance of Britten's *War Requiem* from the BBC Proms with the LSO under Sir Antonio Pappano; several performances of Mahler's Symphonies Nos 3 and 8 with the RPO and Vasily Petrenko and LSO under Michael Tilson Thomas; Tchaikovsky's *The Queen of Spades* at the Royal Opera; *La bohème* with English National Opera; *Music With Changing Parts* with the Philip Glass Ensemble; and Nielsen's *Springtime in Funen* with the BBC Symphony Orchestra under Andrew Litton. The choir has recorded most of the orchestral repertoire that includes children's choirs, with notable releases including Mahler's Eighth Symphony under Klaus Tennstedt (EMI), which was nominated for a Grammy Award; an album with the Gabrieli Consort and Paul McCreech; Handel's *Samson* with the Dunedin Consort and John Butt; and an appearance on Madonna's 2019 album, *Madame X*.

The choir's 60th-anniversary concert in 2017 was broadcast on Classic FM, and in 2023 Tiffin became the first state school choir to broadcast Choral Evensong on BBC Radio 3. The choir recorded for the soundtrack for

The Hobbit and music for the BBC comedy drama *Fleabag*, appeared on set in the films *Philomena* and *Batman* and performed in *Titanic Live!* with James Horner.

Future engagements include John's Adams *On The Transmigration of Souls*, a BBC Radio 3 Choral Evensong broadcast, and Mahler Symphony No 8 with the Philharmonia and Berlioz's *Te Deum* at the Royal Albert Hall.

London Symphony Chorus

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra. As well as performing frequently with the LSO, it has also appeared with the Berlin, Los Angeles, New York and Vienna Philharmonic orchestras and Leipzig Gewandhaus Orchestra and, more recently, with Les Siècles and the SWR Symphony Orchestra, Stuttgart.

Last season's concerts included Mendelssohn's *Elijah* and Britten's *War Requiem* under Sir Antonio Pappano; Janáček's *Jenůfa* under Sir Simon Rattle; Mahler's Third Symphony under Michael Tilson Thomas; Bruckner's *Te Deum* under Nathalie Stutzmann; Holst's *The Planets* under Jaime Martín; Debussy's *Nocturnes* under Susanna Mälkki; Orff's *Carmina burana* and Shostakovich's Third Symphony under Gianandrea Noseda; and further performances of the *War Requiem* under Teodor Currentzis.

In recent seasons the LSC has performed Shostakovich's 13th Symphony under Noseda; works by Szymanowski, Janáček and Brahms under Rattle; Schubert's Mass in A flat, Beethoven's Ninth Symphony and Ravel's *Daphnis et Chloé* under François-Xavier Roth; Thomas Adès's *The Dante Project* under Koen Kessels at the Royal Opera House; Dallapiccola's *Il Prigionero* under Pappano; Howard Goodall's *Never to Forget* (online during lockdown and subsequently in St Paul's Cathedral); Duruflé's Requiem under Lionel Sow; Julian Anderson's *Exiles*; and Errollyn Warren's *After Winter* under Simon Halsey, the LSC's Chorus Director Emeritus.

The LSC tours extensively in Europe; recent highlights include Paris, Baden-Baden and Luxembourg with Rattle and the LSO;

Monte Carlo and Aix-en-Provence with Kazuki Yamada with the Monte-Carlo Philharmonic; and Stuttgart, Berlin, Freiburg, Dortmund and Hamburg with Currentzis and the SWR Symphony Orchestra.

With the LSO the LSC performed Mahler and Bernstein in *Maestro*, the 2023 Oscar-nominated biopic of Leonard Bernstein.

The LSC is an independent charity run by its members and it engages actively in the musical life of London and further afield. In addition to seeking new members and audiences it also commissions and performs new works. The LSC is an international ensemble, with members from over 25 countries.

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London Symphony Chorus

soprano

Shona Barnes-
McCallum
Georgie Bateman
Franziska Bräumer
Francesca Calori
Laura Catala-Ubassy
Anjali Christopher
Alice Dee
Anna Gerrard
Riva Grant
Joanna Gueritz
Isobel Hammond
Cora Hardy
Sophie Hill
Sally Ho
Debbie Jones
Luca Kocsmarszky
Imala Konyan

Jasmine
Krishnamurthy-
Spencer
Caddy Kroll
Jane Morley
Frankie Mosely
Doris Nikolić
Gill O'Neill
Maggie Owen
Valeria Perboni
Janina Pescinski
Carole Radford
Liz Reeve
Alison Ryan
Karella Rydman
Deborah Staunton
Eleanor Sterland
Lizzie Webb
Olivia Wilkinson
Eleri Williams
Rachel Wilson

alto

Kate Aitchison
Enid Armstrong
Nicola Bedwin
Gina Broderick
Jo Buchan
Sherae Callum
Sheila Cobourne
Maggie Donnelly
Lynn Eaton
Linda Evans
Giulia Falangola
Amanda Freshwater
Joanna Gill
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Simón Bolívar Symphony Orchestra of Venezuela

violin I

Carlos Vegas
Humberto Jiménez
Daniel Quijada
Daniela Porto
Gabriel Ramos
Idamar Ventura
Iván Dmitrejschuk
Jesús Castillo
José Heredia
Luis Maita
Nubys Alcalá
Orlando Pinto
Pathrycia Mendoza
Rubén Orozco
Sairelis González
Wuilmel Caraballo
Orlando Pérez
Luis Rodríguez

violin II

Anna González
Carlos Perdomo
Ana Chouhebar
Emilio Donaire
Génesis Antonetty
Isaías Fernández
Jesús Cornejo
José Suárez
Karem Silva
Libia Núñez
Luis Pérez
Patricio Meriño
Rodolfo Landaeta
Víctor Blanco
Yoandry Gómez
Carmelo López

viola

Isabella Rojas
Daniel Linares
Paola Castillo
Petrina Graziano
Diego Mota
Ismael Infante

Jocia Estévez
Kira Riera
Fátima Marcano
Carlos Jayaro
Elizabeth Ramos
Gianiel Blanco
Moisés Ruiz
Victor Guerrero

cello

Edgar Calderón
César Giuliani
Abner Padrino
Wilber Herrera
Carlos Linares
Ayyzhkel Chávez
Jhonn Rujano
Jean Alvarado
Mónica Frías
Leandro Bandres
Frank Valderrey
Ricardo Corniel
Laura Laya
Carlos Pizzolante
Norma Aparicio

double bass

Jorge Moreno
Manuel Ruiz
Jorge Leal
Gerald Ruiz
Misael Gil
María Ynojosa
Jorge Sánchez
Víctor Trejo
William Suárez
Renzo Benítez

flute

Aron García
Sergio Ochoa
Diego Hernández
Yoisy Guaicurba
Juan Reyes

oboe

Joseph González
Douglas Hernández
Eribec Aponte
Ángel Moreno
Pedro Freitas
Maya Rodríguez

clarinet

Freeman Ramírez
Williams Mora
Miguel Rodríguez
Rafael León
Diego Pedrá
Santiago González

bassoon

Selene Salgado
Javier Cruz
Isnardy Coronado
Marcella Frías
Luis Báez

horn

Michaelle Hernández
José Giménez
Dieter Barrios
Paola Navarro
Manuel Córdova
Nicolás Valero
Ángel Díaz
Rosa Avariano
Félix Ceballos

posthorn

Pacho Flores *

trumpet

Victor Caldera
Miguel Tagliafico
Wilfrido Galarraga
Roderick Alvarado
Grherj Barceló
Erick Álvarez

trombone

Alejandro Díaz
Jesús Fernández
Yeison Sánchez
Jesús Núñez
Alexander Medina
Lisandro Laya
Joel Rivas

tuba

Ysrraidel Ascanio
Maykol Fernández

timpani

Rubén Vásquez
Sebastián Pérez

percussion

Acuarius Zambrano
José García
Simón González
Rafael Fernández
Yohantor Toro
José Luis Alvaray
Josué González
Wilmer Vivas
Rafael Crespo

harp

Annette León
Lady Lucente

piano

Vilma Sánchez

* *posthorn solo*
in Mahler 3

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