



BBC
Symphony
Orchestra

TOTAL IMMERSION: SYMPHONIC ELECTRONICS

Sunday 23 February 2025

barbican
Associate Orchestra

RADIO **3** SOUNDS

B B C
**Symphony
Orchestra
& Chorus**

SAKARI ORAMO
CHIEF CONDUCTOR

Feel the Music

The BBC Symphony Orchestra and Chorus at the Barbican

FRIDAY 24 JANUARY, 7.30pm

**Oramo conducts Mahler's
10th and The Lark Ascending**

GUSTAV MAHLER Symphony
No. 10 – Adagio

KAIIJA SAARIAHO HUSH
BBC co-commission: UK premiere

RALPH VAUGHAN WILLIAMS
Toward the Unknown Region
The Lark Ascending

Sakari Oramo conductor
Veneri Pohjola trumpet
Igor Yuzefovich violin
BBC Symphony Chorus

FRIDAY 31 JANUARY, 7.30pm

**Hruša conducts Beethoven
and Shostakovich**

PAVEL HAAS Scherzo triste

LUDWIG VAN BEETHOVEN
Piano Concerto No. 2

DMITRY SHOSTAKOVICH
Symphony No. 11 in G minor,
'The Year 1905'

Jakub Hruša conductor
Jonathan Biss piano

FRIDAY 7 FEBRUARY, 7.30pm

**Jacquot conducts
Mendelssohn's Violin Concerto**

AUGUSTA HOLMÈS Roland furieux

FELIX MENDELSSOHN Violin
Concerto in E minor

ERICH WOLFGANG KORNGOLD
Sinfonietta

Marie Jacquot conductor
Paul Huang violin

THURSDAY 13 FEBRUARY, 7.30pm

**Hindoyan conducts Barber's
Violin Concerto**

GABRIELA ORTIZ Kauyumari

SAMUEL BARBER Violin Concerto

AARON COPLAND Symphony
No. 3

Domingo Hindoyan conductor
Tessa Lark violin

SUNDAY 23 FEBRUARY

**Total Immersion:
Symphonic Electronics**

A day-long exploration of
the interface of live musicians
and electronics.

FRIDAY 28 FEBRUARY, 7.30pm

**Chan conducts Shostakovich's
10th Symphony**

ELIZABETH OGONEK Moondog
UK premiere

BENJAMIN BRITTEN Piano
Concerto

DMITRY SHOSTAKOVICH
Symphony No. 10 in E minor

Elim Chan conductor
Benjamin Grosvenor piano

WEDNESDAY 12 MARCH, 7.30pm

Stasevska conducts Ravel

BÉLA BARTÓK Cantata profana

MAURICE RAVEL Piano Concerto
for the Left Hand

LEOŠ JANÁČEK Sinfonietta

Dalia Stasevska conductor
Robin Tritschler tenor
Miklós Sebastyén bass-baritone
Jean-Efflam Bavouzet piano
BBC Symphony Chorus

SUNDAY 30 MARCH

**Total Immersion:
Pierre Boulez**

A centenary tribute to one
of the 20th century's most
iconoclastic composers and
thinkers, and former Chief
Conductor of the BBC SO.

RADIO **3** SOUNDS

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TOTAL IMMERSION

Symphonic Electronics

SUNDAY 23 FEBRUARY 2025



Total Immersion: Symphonic Electronics is co-produced by the Barbican and the BBC Symphony Orchestra. The technical elements of these concerts have been designed and delivered by Sound Intermedia with the Barbican Hall technical team and BBC Radio 3.

barbican
Associate Orchestra

RADIO **3** SOUNDS

TOTAL IMMERSION: SYMPHONIC ELECTRONICS

11.00am

FOUNTAIN ROOM

FREE EVENT

Meet the Composers

BBC Radio 3's Tom Service talks to composer Steven Daverson and electronics specialist Carl Faia about Daverson's new work *Figures Outside a Dacha, with Snowfall, and an Abbey in the Background*, and to composer Shiva Feshareki and sound systems designer Daniel Hulme about Feshareki's new work *Bab-Khaneh: Gatehouse of Memory*. *Limited capacity but entry guaranteed to Day Pass holders.*

1.00pm

MILTON COURT CONCERT HALL

CONCERT 1

Iridescence

Justė Janulytė *Iridescence* *UK premiere* 16'

Various *All Watched Over by Machines of Loving Grace* *world premiere* 30'

BBC Singers

Benjamin Goodson conductor

Guildhall Session Singers

Clare Wheeler conductor

There will be no interval

For programme notes, see page 3

3.00pm

BARBICAN HALL

CONCERT 2

Continents, Computers and Electronic Dreams

Steven Daverson

Figures Outside a Dacha, with Snowfall, and an Abbey in the Background 18'

BBC co-commission: UK premiere

Misato Mochizuki *Intrusions* 10'

Tristan Murail *Gondwana* 17'

Carl Faia computer music design and live electronics

Steven Daverson live electronics

BBC Symphony Orchestra

Ilan Volkov conductor

There will be no interval

For programme notes, see page 9

5.00pm

FOUNTAIN ROOM

FREE EVENT

Stargazing: the future of electronic music

Tom Service talks to Mike Roberts, Head of Electronic Music and Music Technology at the Guildhall School of Music & Drama, and some Guildhall students about the bigger picture. *Limited capacity but entry guaranteed to Day Pass holders.*

7.30pm

BARBICAN HALL

CONCERT 3

Shiva Feshareki and Stockhausen

Shiva Feshareki

Bab-Khaneh: Gatehouse of Memory 50'

Barbican commission: world premiere

Karlheinz Stockhausen *Cosmic Pulses* 32'

Shiva Feshareki turntables, live spatial electronics, sound design

BBC Symphony Orchestra

Jack Sheen conductor

For programme notes, see page 16

CONCERT 1
1.00pm MILTON COURT CONCERT HALL

Iridescence

JUSTÈ JANULYTÈ

Iridescence 16'

UK premiere

COMPOSERS OF THE ELECTRONIC AND PRODUCED MUSIC DEPARTMENT, GUILDHALL SCHOOL OF MUSIC & DRAMA

**All Watched Over by Machines
of Loving Grace** 30'

world premiere

BBC Singers
Benjamin Goodson conductor
Jonathan Green sound projection

Guildhall Session Singers
Clare Wheeler conductor
Sam Dinley sound projection

There will be no interval

This concert is being recorded for broadcast in episodes of BBC Radio 3's *New Music Show* (Saturdays at 10.30pm) later this spring.

JUSTÈ JANULYTÈ (born 1982)

Iridescence – for choir and electronics (2023)

UK premiere

Jonathan Green sound projection

Iridescence is a search for a musical metaphor of light – a radiating sound object, a choir emanating light, inspired by *Lux aeterna* by György Ligeti, one of my lighthouse composers. The title comes from interviews with Ligeti, who used the term to describe sound surfaces of changing colours in terms of harmony and timbre, and appeared immediately as a perfect concept for my composition, referring to the optic, light-based phenomenon of iridescence in nature.

The voices of the choir move constantly in a circle from the highest frequencies to the lowest pitches and returning, gradually expanding the micropolyphonic sphere, intensifying, enriching and transforming it towards its outermost limits. The only form of sound in the piece is a pure wave, like a simple breath in and out, which becomes slower and longer along the organic evolution of the entire sound body. The only text material used, pronounced without consonants and therefore accessible only to the singers, is a phrase from Richard Brautigan's poem *Star Hole* ('I sit here on the end of a star'), which is repeated like a mantra, adding a melancholic,

nostalgic, lightly apocalyptic dimension to the *Lux aeterna* theme. *Iridescence* was commissioned by IRCAM-Centre Pompidou/SWR and the electronics was created by Robin Meier (IRCAM).

Programme note © Justè Janulytè

**COMPOSERS OF THE
ELECTRONIC AND PRODUCED
MUSIC DEPARTMENT,
GUILDHALL SCHOOL
OF MUSIC & DRAMA**
**All Watched Over by Machines
of Loving Grace – for choir
and electronics (2024–5)**

world premiere

Composers

**Tom Alchin • Jasper Burchell • Annie Chown •
Lauren Eley • Stella Franke • Jonathan
Goldsmith • Richard Griffith • Xuanni He •
Frankie Hewett • Daniel Ho • Taha Kagzi •
Eleanor Lee • Sam Moss • Alban Nolan •
Izzy Pulman-Jones • Niko Ratledge • Mike
Roberts • Manish Sanga • Eva Scott • Ben
Seebaran • Dáire Toal • Roman Vooglaid •
Eleanor Weavers**

Sam Dinley sound projection

In this collaborative composition, the theme of natural and technological interaction is explored through various interpretations of Richard Brautigan's

evocative poem *All Watched Over by Machines of Loving Grace*.

Commencing with a complete articulation of the poem, the piece unfolds through a series of alternating structural 'moments' of three distinct treatments: a *cappella* ensemble settings of text fragments; pure electronic music that uses vocal sound sources; and live electronics manipulating the solo voice. Brautigan's poem provides the coherence upon which creative freedom inspires disparate responses from the team of composers.

Forging another layer of cohesion, the three treatments are unified by a different artistic focus. The *a cappella* 'moments' draw inspiration from the rich tradition of Albanian iso-polyphony – a captivating musical language characterised by its use of drones, modal harmonies and intricate vocal interplay. The use of a sustained drone acts as a modal anchor upon which individual vocal lines weave a vibrant tapestry of sound that chronologically reveals fragments of the poem's text, the interplay of voices evoking a sense of communal meditation on details of the poem's theme of interconnectedness.

The pure electronic 'moments', while drawing upon pre-recordings of the solo voices as core sound sources, attempt to sonically reflect the imagery of the poem beyond the limitations of comprehensible text. In this way, each

electronic ‘moment’ is a subjective meditation on the descriptive elements of the poem, curating the audience to new imaginative possibilities.

The live electronic ‘moments’ provide an opportunity to treat larger sections of the text both vocally and electronically, textural cohesion and electronic interaction mirroring the ‘cybernetic’ imaginations of each stanza’s theme.

Finally, in a repeat rendition of the complete poem, a codetta plays with the blurring of human versus machine articulation. Can we believe what we hear? Is ‘Loving Grace’ to be interpreted with hope or cynicism?

Programme note © Mike Roberts

Mike Roberts devised the musical setting of *All Watched Over by Machines of Loving Grace*. He is Artistic Director of the Guildhall Session Singers and Head of the Electronic and Produced Music department at GSMD.

All Watched Over by Machines of Loving Grace

I like to think
(and the sooner the better!)
of a cybernetic meadow
where mammals and computers
live together in mutually
programming harmony
like pure water
touching clear sky.

I like to think
(right now, please!)
of a cybernetic forest
filled with pines and electronics
where deer stroll peacefully
past computers
as if they were flowers
with spinning blossoms.

I like to think
(it has to be!)
of a cybernetic ecology
where we are free of our labours
and joined back to nature,
returned to our mammal
brothers and sisters,
and all watched over
by machines of loving grace.

Text © Richard Brautigan, first published
by The Communication Company, 1967

BENJAMIN GOODSON
CONDUCTOR

Benjamin Goodson studied Music at Hertford College, Oxford, and conducting with Sir Colin Davis, Paul Spicer and Peter Stark. Three years after graduating, he was appointed Director of Music at Somerville College, becoming the University of Oxford's youngest Director of Music. He works with many of the world's leading choral ensembles in repertoire ranging from the Baroque to the present day. He has appeared at major venues across Europe, the USA, Australia, China and Japan. Exploring new approaches to choral singing through cross-genre collaborations, he has worked on staged performances of Bach's St Matthew Passion and Motets, and of works by Stravinsky and Tarik O'Regan.

Since 2020 Benjamin Goodson has served as the Chief Conductor of the Netherlands Radio Choir. Their debut album of motets by Mendelssohn and Rheinberger was released in 2023 to critical acclaim. He regularly works as a guest conductor with groups such as the BBC Singers, Rundfunkchor Berlin, SWR Vokalensemble, Collegium Vocale Gent, Chamber Choir Ireland and Chorwerk Ruhr. He has worked on challenging scores by Berio, Feldman, Ligeti and Steve Reich, and has commissioned and premiered works by composers including Jonathan Dove, Sir James MacMillan and Roxanna Panufnik. He also teaches at the Conservatory of Amsterdam.

CLARE WHEELER
CONDUCTOR

For over a decade, Clare Wheeler toured with the Grammy-winning vocal group The Swingles. Growing up in Kenya, she sang in African gospel choirs, jazz vocal ensembles and classical choirs. With The Swingles, she performed with artists including Jamie Cullum and Labrinth, appeared at venues ranging from La Scala, Milan, to the Royal Albert Hall and worked with conductors such as Marin Alsop, Michael Tilson Thomas and Sir Antonio Pappano. She has guest-hosted BBC Radio 2's *The Choir*, arranged and coached for BBC One's *Pitch Battle* and was the in-house arranger for the BBC Singers' 2020 Radio 3 Carol Competition.

Performing worldwide as a soloist and in choirs and vocal ensembles, her work ranges from backing Jacob Collier's Proms with the Metropole Orkest to singing Luciano Berio's *Sinfonia*. Her composition and arranging span *a cappella*, big-band and orchestral writing, with her vocal-led focus earning her collaborations with groups such as New York Voices.

Since 2019 Clare Wheeler has been Faculty Chair of Jazz Voice at the Guildhall School of Music & Drama, teaching jazz singing and improvisation, and directing the Vocal Jazz Ensemble. As Principal Music Director of the Guildhall Session Singers, she worked with Tony Award-winning composer Mark Hollmann. She also recently conducted the Guildhall Studio Ensemble in concert with Snarky Puppy's Bill Laurance.

BBC SINGERS

Celebrating its centenary this season, the BBC Singers is based at the BBC's Maida Vale Studios. It records music for broadcast on BBC Radio 3 alongside work for other network radio, television and commercial release. It presents an annual series of concerts at the Guildhall School of Music & Drama's Milton Court Concert Hall, gives free concerts in London, appears at major festivals in the UK and abroad, regularly performs with many of the world's leading composers, conductors and soloists, and appears annually at the BBC Proms.

The choir promotes a 50:50 gender policy for composers whose music it performs, and champions composers from all backgrounds: recent concerts and recordings have included music by Soumik Datta, Joanna Marsh, Reena Esmail, Sun Keting and Roderick Williams, and collaborations have featured Laura Mvula, Clare Teal and the South Asian dance company Akademi. The BBC Singers recently joined voices from the CBeebies programme *Hey Duggee* to release a Christmas single, and appeared last year in the show's 'The Choir Badge' episode.

As part of the BBC's plan to open its new BBC Music Studios at East Bank in the Queen Elizabeth Olympic Park, Stratford, the choir has begun working closely with the local community through a programme of music education, outreach events and live performances.

Chief Conductor

Sofi Jeannin

Principal Guest Conductors

Bob Chilcott
Owain Park

Associate Conductor, Learning

Nicholas Chalmers

Artist in Residence

Eric Whitacre

Associate Composer

Roderick Williams

Artists in Association

Anna Lapwood
Abel Selaocoe

Partner Choir

National Youth Choir

Director

Jonathan Manners

Ensemble Manager

Ellie Sperling

Assistant Choral Manager

Eve Machin

Sopranos

Rebecca Lea
Laura Oldfield
Olivia Robinson

Altos

Cathy Bell
Lucy Goddard
Ciara Hendrick

Tenors

Ben Alden
James Robinson
Sam Jenkins

Basses

Charles Gibbs
Tom Lowen
Stuart O'Hara

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

GUILDHALL SCHOOL OF MUSIC & DRAMA

The Guildhall School of Music & Drama is a vibrant international community of musicians, actors and production artists in the heart of the City of London. Ranked number one in Arts, Drama & Music by the *Complete University Guide 2025* and one of the top five institutions in the world for Music and Performing Arts (QS World University Rankings 2024), the school offers world-class professional training in partnership with distinguished artists, companies and ensembles. As a global leader in creative and professional practice, it promotes innovation, experiment and research, and is one of the UK's leading providers of lifelong learning in the performing arts, offering inspiring training for children, young people, adult learners and creative and business professionals.

GSMD is highly regarded in the profession for intensive, dedicated music training taught by renowned international teaching staff and through partnerships with the Barbican, London Symphony Orchestra, BBC Symphony Orchestra, Royal Ballet and Opera and the Academy of Ancient Music. It offers state-of-the-art facilities including a world-class concert hall and three theatres, and has a distinguished list of music graduates including Thomas Adès, Alison Balsom, Sa Chen, Sir James Galway, Tasmin Little, Zara McFarlane, Anne Sofie von Otter, Sir Bryn Terfel, Roderick Williams and Debbie Wiseman.

GUILDHALL SESSION SINGERS

Guildhall Session Singers was launched in 2024 as a professional ensemble of Guildhall alumni to perform and record new music from the School's Electronic and Produced Music department and for the school's commercial production arm, Guildhall Production Studios. Founded by Artistic Director Mike Roberts, with Clare Wheeler as Principal Musical Director, Guildhall Session Singers has already embarked on multiple studio and performance projects with commercial clients.

Soloists

Cass Begg
Tiger-Lily Jonathan
Lucy Joy
James Walker

Ensemble

Sopranos

Anna-Lena Delger
Emily Kent
Rosa Witts

Altos

Daisy Lihoreau
Tara Minton
Alex Moss

Tenors

Evie Atkin
Owen Butcher
Barnaby Wynter

Basses

Charles Broad
Chyaro Hylton
Joseph Lee

CONCERT 2
3.00pm BARBICAN HALL

***Continents, Computers
and Electronic Dreams***

STEVEN DAVERSON

**Figures Outside a Dacha, with
Snowfall, and an Abbey in the
Background** 18'

BBC co-commission: UK premiere

MISATO MOCHIZUKI

Intrusions 10'

TRISTAN MURAIL

Gondwana 17'

Carl Faia computer music design
and live electronics

Steven Daverson live electronics
BBC Symphony Orchestra
Ilan Volkov conductor

Philip Jones FOH engineer
Sound Intermedia system sound design

There will be no interval

This concert is being recorded for broadcast
in episodes of BBC Radio 3's *New Music Show*
(Saturdays at 10.30pm) later this spring.

STEVEN DAVERSON (born 1985)
**Figures Outside a Dacha, with
Snowfall, and an Abbey in the
Background – for orchestra and
live electronics (2020–22)**

*BBC co-commission with Westdeutscher
Rundfunk: UK premiere*

Carl Faia computer music design
and live electronics
Steven Daverson live electronics

*Figures Outside a Dacha, with Snowfall,
and an Abbey in the Background* reflects
on the beauty, expressivity, humanity and
spirituality inherent in the work of the
film-maker Andrei Tarkovsky (1932–86),
and forms part of an ongoing collection
of compositions drawing on his vivid yet
mysterious world.

The final shot of Tarkovsky's 1983 film
Nostalghia shows a man and a dog sitting
on the ground near a pool of water, staring
down the lens, with a small house behind
them. The camera zooms out slowly
over the course of almost two minutes,
revealing that this scene is contained
within a vast Italian abbey, only glimpsed
initially through the reflection of the
arched windows in the pool. The camera
pauses, and snow begins to fall.

This extraordinary combination of earthy
naturalism with mystical dream-logic
is typical of Tarkovsky's later films.
The exterior scene of the man and his
companion outside the dacha is subsumed
into an interior scene within the abbey,

all of which is encapsulated in a further implied exterior scene, revealed as the first flakes of snow descend. Throughout the film, we have watched this man recall fragments of his earlier life, each time with uncanny imperfections and paradoxes typical of idealised memories, perhaps conflated or elided to become simultaneous truth and fiction. In this final iconic tableau, there is an almost cosmic sense of resolution, as though he has become one with his memories, or indeed become a memory himself.

Thrust into a environment full of dense, metaphysical ambiguity, Tarkovsky creates space for the free play of the viewer's imagination, to explore or to meditate on the film's events and concepts for themselves and find personal, nuanced responses in a work that consistently points to something beyond.

Programme note © Steven Daverson

STEVEN DAVERSON

Steven Daverson received a doctorate from the Royal College of Music in 2014, following undergraduate study at the Royal Northern College of Music, where he is currently Professor of Composition. His music explores 'paradoxes that arise from destructive musical forces, drawing on impossible or illogical spaces and scenarios in literature, cinema and visual art'.

His music has been performed in the UK, Europe and North America by leading ensembles including the Arditti Quartet, Explore Ensemble, Contrechamps, Ensemble Modern, Ensemble Recherche, the London Philharmonic Orchestra and Ensemble Nikel; it has been programmed at festivals including Aldeburgh, Darmstadt, Huddersfield, Music of Today, Witten and WDR Musik der Zeit.

In 2011 Steven Daverson was the recipient of Ernst von Siemens Music Foundation Composers' Prize and the RPS Composition Prize. In 2019 he was a Fellow at the Internationales Künstlerhaus Villa Concordia, Bamberg, as a guest of the Bavarian Ministry of Culture.

MISATO MOCHIZUKI (born 1969) Intrusions – for orchestra and live electronics (2021–2)

Lewis Wolstanholme (Sound Intermedia)
live electronics

Over the past few years I have written several pieces inspired by the functioning of the brain, in particular the string quartet cycle *Brains* (commenced 2017 – five pieces so far, the most recent, *Psi*, completed in 2023). The common thread between *Brains* and *Intrusions* is the interaction with others. Studies have shown that the human brain develops spontaneously (even while we sleep and dream), feeding on information from the outside world.

It learns through repetition and imitation of this external information. During this learning process, a form of sociability, close to compassion, is established to understand the difference between the self and the other. The brain then seeks to minimise this gap through an interplay between predictions and realisations.

Intrusions develops this analogy and particularly this relationship with 'the other'. In a more global way, it questions the relationship of man with his/her environment or society. In addition, sounds of different living beings are harmonised with the instruments of the orchestra and with other sounds of our daily life. In terms of writing, my technique and imagination are broadened thanks to artificial intelligence, which analyses these sounds so that they interpenetrate.

The learning mechanisms deployed in the device and the instrumental part are embodied mainly in a relationship of imitation within this sound ecosystem. It thus produces, to a certain extent, a 'mock orchestra' and artificial 'animal' sounds; it is a matter of elaborating, in other words, the intrinsically unified triad of orchestra – robotic animals – clone. *Intrusions* also questions the link between man and machine. The instrumental part from this point of view is balanced on a tightrope: I thank the musicians for doing their best, beyond the playability of the score.

Programme note by Misato Mochizuki
© 2022 by Breitkopf & Härtel, Wiesbaden

TRISTAN MURAIL (born 1947) **Gondwana – for orchestra (1980)**

The title *Gondwana* refers to an ancient legend from Indian mythology about a vast, sunken continent. It is also the name given by geologists to one of the two immense land masses – Laurasia and Gondwana – that are believed to have comprised the entire dry land on Earth in prehistoric times (Gondwana joined together present-day India, Africa, South America, Australasia and the Antarctic). The gradual break-up of the two giant continents over many millennia eventually produced the land formations of Earth today. Continental drift continues up to the present, with consequent volcanic eruptions and earthquakes of varying strength all over the world.

Tristan Murail's *Gondwana* is not programme music, however. Rather, the process of gradually drifting, transforming and erupting continents is mirrored in the music, which is itself in a continual state of transformation. Consider the opening section, a sequence of loud chords on wind, brass and percussion. At first these all have a hard, metallic attack (like giant bells), but as the section progresses they are gradually softened into undulating wave shapes (derived from brass spectra). Simultaneously, the music traces a gradual harmonic progression from bell-like dissonance at the start to resonant consonances at the conclusion of the section. Another example: about four minutes into the work you will hear

a series of regular clicks on a woodblock, accompanied by a low, regularly pulsating chord in the cellos and basses. The clicks are gradually pulled out of phase with the other orchestral pulses, which are themselves pulled out of phase with each other, and a simple repetitive texture dissolves into a glittering network of superimposed harmonic layers. Each section of the work effects such a process of gradual changes and, since all sections are seamlessly connected, the overall effect is a huge chain of metamorphoses, rather akin to the extraordinary series of 'Metamorphosis' engravings by the celebrated Dutch artist M. C. Escher.

Murail's deep knowledge of electronics is reflected in the fact that almost all the harmony and melody in *Gondwana* was derived from the computer music technique of frequency modulation (FM), a technique that has been especially successful in generating synthetic bell sounds. This produces a richly elaborate musical vocabulary, which in *Gondwana* often has an almost electronic sonority, although no actual electronic instruments are present in the orchestration.

Despite this technological background, the work has profound connections with orchestral history and repertoire: Murail is no neo-Romantic, but he has no inhibitions in his relationship with musical history. The rich textures of *Gondwana* might sometimes bring to mind Ravel or Richard Strauss. In fact, another inspiration for the work was the music

of Sibelius, at the time of *Gondwana*'s composition enjoying something of a vogue among French composers such as Hugues Dufourt, Pascal Dusapin and Gérard Grisey. A crucial section of *Gondwana* – leading to the main climax of the work – was loosely modelled on textures from the opening portion of Sibelius's wild tone-poem *Lemminkäinen in Tuonela*.

Meanwhile, the sunken continent of the original Indian legend is reflected in the work's numerous wave-like formations of ebb and flow, while the thunderous climactic point is perhaps a reflection of the volcanoes and earthquakes of geological Gondwana's endless upheavals. The work quickly gained contemporary classic status but it has rarely been heard in the UK: its first professional concert performance in this country was in 2009, at a previous BBC SO Total Immersion day.

Programme note © 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 won the 2023 Grawemeyer Award for Music Composition for his cello concerto *Litanies*.

ILAN VOLKOV
CONDUCTOR

Ilan Volkov first came to attention at the age of 19 as Assistant Conductor of the Boston Symphony Orchestra. He enjoys a long-standing relationship with the BBC Scottish Symphony Orchestra, as Principal Conductor (from 2003), Principal Guest Conductor (2009–24) and currently as Creative Partner. He is also Principal Guest Conductor of the Brussels Philharmonic Orchestra.

In 2012 he launched the Tectonics Festival to celebrate new music, with events taking place in Adelaide, Oslo, New York, Tel Aviv, Kraków, Athens, Glasgow and Reykjavík. He works with ensembles around the globe and appears at the world's foremost festivals. A regular visitor to the BBC Proms, his programming over the past 20 years has ranged from Mozart's *Requiem* to, most recently, Anthony Braxton's *Composition No. 27*.

Equally at home in opera, he has conducted at Glyndebourne, San Francisco Opera, Washington National Opera and the Zurich Opernhaus. He conducted the world premieres of Missy Mazzoli's *The Listeners* with Norwegian National Opera and Samir Odeh-Tamimi's *L'Apocalypse Arabe* at the Aix Festival.

Ilan Volkov's discography includes Stravinsky's ballet scores, Britten's works for piano and orchestra and Liszt's three Funeral Odes with the BBC Scottish SO.

CARL FAIA
LIVE ELECTRONICS

Carl Faia is a composer, live electronics designer and sonic artist bridging music and technology in innovative ways. Originally from the USA, in 1993 he moved to France, where he has been at the forefront of live electronic music and interactive systems. After studying composition in California, Florida and Denmark on a Fulbright grant, he became deeply involved with institutions such as IRCAM in Paris and CIRM in Nice.

For three decades, he has collaborated with composers including James Dillon, Jonathan Harvey and Harrison Birtwistle, performing at major European festivals, among them *Ars Musica* and the Holland Festival. His work focuses on developing interactive electronic systems for live performance, using software such as Max/MSP to seamlessly integrate electronics with acoustic instruments.

Carl Faia has also been a key figure at Art Zoyd Studios in Valenciennes, where he worked on research and creation in electronic music and mentored young composers in live electronics. A former Sonic Arts professor at Brunel University of London, he continues to explore new sonic frontiers, designing unique digital instruments and interactive musical environments.

BBC SYMPHONY ORCHESTRA

For over 90 years the BBC Symphony Orchestra has been a driving force in the British musical landscape, championing contemporary music and giving voice to rarely performed and neglected composers. It plays a key 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 presents a distinctive season of concerts. Chief Conductor Sakari Oramo has a long-standing and widely acclaimed relationship with the orchestra. His concerts this season include four Mahler symphonies, Beethoven's Piano Concerto No. 3 with Sir Stephen Hough, Doreen Carwithen's Concerto for Piano and Strings with Alexandra Dariescu, the UK premiere of Kaija Saariaho's trumpet concerto *HUSH* and Elgar's *The Dream of Gerontius* with the BBC Symphony Chorus, dedicated to the memory of the late Andrew Davis. The BBC Symphony Chorus also joins the BBC SO for Haydn's 'Nelson' Mass and Bartók's *Cantata profana*, conducted by Principal Guest Conductor Dalia Stasevska. Carolyn Kuan

conducts the UK premiere of Huang Ruo's opera *M. Butterfly* and Total Immersion days are dedicated to Pierre Boulez and to electronic music. *Wild Isles* features highlights on the big screen from the BBC nature documentary series.

The BBC SO makes appearances across the UK and internationally, and gives free concerts at its Maida Vale studios. You can hear the vast majority of the BBC SO's performances on BBC Radio 3 and BBC Sounds, with all 2024 BBC Proms currently available on BBC Sounds and Proms including the First and Last Nights available to watch on BBC iPlayer.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities. Together they play 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 to its new home in the Queen Elizabeth Olympic Park, Stratford.

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To find out more about upcoming events and broadcasts, and for the latest BBC SO news, visit bbc.co.uk/symphonyorchestra.

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Chief Conductor

Sakari Oramo

Principal Guest Conductor

Dalia Stasevska

Günter Wand Conducting Chair

Semyon Bychkov

Creative Artist in Association

Jules Buckley

First Violins

Stephan Bryant *Leader*

Philip Brett

Jeremy Martin

Jenny King

Colin Huber

Shirley Turner

Ni Do

James Wicks

Stuart McDonald

William Melvin

Charlotte Reid

William Hillman

Claire Sledd

Kirsty Macleod

Second Violins

Dawn Beazley

Rose Hinton

Rachel Samuel

Danny Fajardo

Lucy Curnow

Caroline Cooper

Jamie Hutchinson

Miranda Allen

Agnieszka Gesler

Sophie Hinson

Eloise McDonald

Jane Sinclair

Violas

Joel Hunter

Joshua Hayward

Nikos Zarb

Natalie Taylor

Carolyn Scott

Peter Mallinson

Victoria Bernath

Anna Barsegjana

James Flannery

Hannah Roberts

Cellos

Timothy Gill

Tamsy Kaner

Mark Sheridan

Clare Hinton

Michael Atkinson

Pedro Silva

Jane Lindsay

Deni Teo

Double Basses

Nicholas Bayley

Richard Alsop

Anita Langridge

Beverley Jones

Peter Smith

Alice Kent

Flutes

Daniel Shao

Tomoko Mukai

Piccolo

Kathleen Stevenson

Oboes

Alison Teale

Imogen Smith

Cor Anglais

Ruth Contractor

Clarinets

Maura Marnucci

Jonathan Parkin

Alto Clarinet

Martin Robertson

Tenor Clarinet

Damon Oliver

Bass Clarinet

Thomas Lessels

Bassoons

Roberto Giaccaglia

Graham Hobbs

Contrabassoon

Steven Magee

Horns

Nichola Korth

Michael Murray

David Horwich

Paul Cott

Chloe Harrison

Trumpets

Niall Keatley/Chris Evans

Bill Cooper

Toby Coles

Trombones

Isabel Daws/

Christopher Augustine

Dan Jenkins

Bass Trombone

Paul Lambert

Tuba

Sam Elliott

Percussion

Alex Neal

Fiona Ritchie

Joseph Cooper

Rachel Gledhill

Harp

Elizabeth Bass

Piano/Celesta

Ian Tindale

Guitar

James Woodrow

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

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Head of Artistic Planning

Emma Gait

Orchestra Manager

Susanna Simmons

Orchestra Personnel Manager

Murray Richmond

Orchestra and Tours Assistant

Lydia Rogers

Concerts Manager

Marelle McCallum

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Senior Stage Manager

Ross Hendrie

Stage Manager

Michael Officer

Commercial, Rights and Business Affairs Executive

Geraint Heap

Business Accountant

Nimisha Ladwa

CONCERT 3

7.30pm BARBICAN HALL

Shiva Feshareki and Stockhausen

SHIVA FESHAREKI

Bab-Khaneh: Gatehouse of Memory 50'

*Barbican commission:
world premiere*

INTERVAL: 20 MINUTES

KARLHEINZ STOCKHAUSEN

Cosmic Pulses 32'

Shiva Feshareki turntables, live spatial electronics, sound design

BBC Symphony Orchestra

Jack Sheen conductor

David Sheppard FOH engineer

Sound Intermedia system sound design

SHIVA FESHAREKI (born 1987)

Bab-Khaneh: Gatehouse of Memory (2023–5)

Barbican commission: world premiere

Shiva Feshareki turntables, live spatial electronics, sound design

Daniel Hulme systems design

Amir Feshareki costume design

Christopher Williams lighting design

'Bab-khaneh' is an ancient Persian term that translates to 'gatehouse' and is the likely origin of the word 'Barbican', which was originally the gatehouse to Roman Londinium before it was destroyed, later becoming the architectural marvel and arts centre of today. My new work acts as a sonic survey of the Barbican Hall's acoustics and design. I have collaborated with my colleague Daniel Hulme on an Acousmonium – or 'orchestra of loudspeakers' – positioned all over the hall and in its walls. Using the hall's material design, acoustics and specifications alongside a custom immersive sound system that highlights these qualities, I play the hall as an instrument, sculpting my spatial turntable performance from scratch live in the moment, deeply intertwining orchestral and electronic sound in a one-off web of memory.

This composition is a space where memories enter and exit inside a metaphorical and physical 'gatehouse' or 'bab-khaneh': no two people have the same perspective but we exist intangibly through memory.

This concert is being recorded for broadcast in episodes of BBC Radio 3's *New Music Show* (Saturdays at 10.30pm) later this spring.

The spatial turntablism is completely improvised and sculpted from scratch in response to what I hear, see and feel in the hall, be it the orchestra, the audience, the acoustics, the lighting, people's energy ... I manipulate recordings on both vinyl and digital, live in the moment to create a spatialised electronic reimagination of these recordings using turntables, CDJs and analogue tape echo. The recordings act as my sonic subject matter and will be stretched, condensed and played in retrograde, getting deep inside the voices within the recordings both physically and philosophically. While looking inwards to the granular heart of the sound, I also expand outwards to surround the audience, using the Barbican concert hall and an experimental 360-degree sound system as a dynamic instrument to ply and wield. The aim is to provide a broader perspective and multidimensional narrative to the music and memory that already exist. *Bab-Khaneh* manifests live in a one-off moment in space and time.

I have designed the piece so that where you sit in the hall presents a unique spatial and sculptural perspective: no two positions will sound or feel the same, and the performance will go on unexpected tangents not even I can predict, never to be repeated, while joining together multiple places and moments. The orchestration is composed so that the individual members of the orchestra are soloists on their own trajectories, which spontaneously collide together beyond their control. I have expanded

the tuning system, and it is painstakingly precise: no longer just 12 pitches but instead following the mathematically infinite and natural harmonic series of sound, which is linked to all of our environment, creation and beyond. This follows on from my fascination with sound geometry, physicality, vibration and its interconnection outwards to the universe and inwards deep into the soul. This philosophy of looking inwards and outwards through sound architecture, geometry and trance is a key part of my Iranian upbringing and culture.

Bab-Khaneh: Gatehouse of Memory is the culmination of five years of concentrated work composing new electroacoustic music that has transformed concert halls around the world into unique and creative spatial sound environments, exploiting their full potential and removing them from linear and binary perspectives, bringing these spaces to life in new, unheard dimensions.

Programme note © Shiva Feshareki

SHIVA FESHAREKI

Shiva Feshareki is a British-Iranian composer, artist and turntablist. Born in London in 1987, she has been described by BBC Radio 3 as 'the most cutting-edge expression of turntablism' and 'one of the most astonishing acts of musical alchemy of the last decade' – a period during which she has been a pioneer at the leading edge

of both the contemporary classical and electronic music scenes.

Fascinated by the materiality of sound, her exploration of a 360-degree sound-world encompasses compositions for orchestral, solo, choral, chamber and electronic forces, as well as interdisciplinary installation works. She also composes for 'note reading' ensembles, where she re-theorises relationships between performer and audience, dissolving physical, historical and sonic boundaries.

In her performances, Feshareki warps time and space through the boundless possibility of her turntables, contorting samples of her own compositions along with peculiarities from her LP collection. She employs an array of technology ranging from vintage analogue tape echo, vinyl turntables and CDJs to state-of-the-art ambisonic technology.

Her most recent projects include *TRANSFIGURE* (2022), a live ambisonic composition first performed at the Barbican, *Sama-zan Trip* (2022), combining live ambisonic turntablism with the Vienna Radio Symphony Orchestra in an ambitious spatial work installed in the Helmut List Halle in Graz, and her 2021 BBC Proms commission, *Aetherworld*. Her album *Turning World* was made *The Guardian's* Contemporary Album of the Month in May 2022.

KARLHEINZ STOCKHAUSEN (1928–2007)

COSMIC PULSES (13th Hour of KLANG) (2006–7)

Diffusion by **Sound Intermedia**

After he had completed *Licht* ('Light') – his cycle of seven operas, one for each day of the week – in 1998, Karlheinz Stockhausen began work on *Klang* ('Sound'), a cycle of 24 works, one for each hour of the day. He had yet to complete this project when he died. *Cosmic Pulses* is the 13th Hour of *Klang*.

In common with Shiva Feshareki's *Bab-Khaneh*, the articulation of space is an important structural element in *Klang*, but in *Cosmic Pulses* the spatialisation is at its most complex. Indeed, this may well be the most spatially complex piece that Stockhausen ever composed. He had been concerned with the positioning of sound in space since his electronic piece *Gesang der Jünglinge* in 1955–6, for which he was able to use four groups of loudspeakers in the auditorium of the Westdeutscher Rundfunk studio in Cologne.

Forty years later, in an interview in 1997 at his home in Kürten, Stockhausen explained to me how this element of his work developed over the following years:

Already in 1958 to 1960 I made a lot of experiments in a special hall in order to find out what speed I could compose for different sounds, what speed they could

INTERVAL: 20 MINUTES

pass through the space, from one speaker group to the other. Most of the time one is not aware of the loudspeakers any more, but the sounds moving with different speeds in diagonal directions or in a circle, in rotation left-wise, right-wise, or sound coming from only one of the angles, *et cetera*. All the variations became [as much] part of my composition as harmony and melody, rhythm and dynamics.

The three-dimensional location of sound (left, right, up, down, front, rear), the direction and speed of travel and the nature of the travel (linear, curving, circular) – all of these characteristics can be perceived and therefore composed. Later in the interview I asked if it was possible, then, to compose a melody of space(s), not necessarily a melody of pitch and rhythm moving in space, but rather with space being manipulated in the way pitch is manipulated in a melody. And, if this were possible, was it also possible, or necessary, to notate these ‘spatial’ melodies?

I invented, in the 1950s, a special type of notation referring to the description of directions in space which is used in sea navigation – with angles, [beginning] from the rear, moving like a clock around the horizon and finishing again at the back with zero. And I made drawings, showing from which direction the sound comes, or I used words, design, a mixture of those. [The spatialisation] can be improvised – I have done that, as a matter of fact – but it is far more interesting to notate so that the development of musical composition in space can go quicker and other musicians can refer to the notation. Then we can learn faster, but I definitely

think that [the] directions of sound in space and speed of sound in space [are] as important as the pitch or the duration or the loudness or the timbre.

So Stockhausen’s ideas in *Cosmic Pulses* are not new – he had been working with them for decades. But what is new in this piece is the kind of spatialisation he was able to undertake. The work is pure electronic music; there are no acoustic instruments. There are 24 melodic (pitch and rhythm) loops, comprising from one to 24 pitches, in 24 different registers. These loops rotate at 24 different speeds around eight loudspeakers. The loops are successively layered together from low to high and from the slowest to the fastest tempo. Stockhausen composed 241 different trajectories in space, and wrote: ‘I do not yet know if it is possible to hear everything – it depends on how often one can experience an eight-channel performance. In any case, the experiment is extremely fascinating.’ Tonight we are in the best possible situation to experience this work: surrounded by a multichannel audio system, we are able to fly within Stockhausen’s multidimensional world.

Programme note © Robert Worby

Robert Worby is a composer, writer and broadcaster. He first met Stockhausen in 1985, and from 1997 remained in regular contact until the composer’s death.

JACK SHEEN
CONDUCTOR

Jack Sheen is a conductor and composer from Manchester. His own music spans orchestral works, performance art and sound installations, and he collaborates with leading orchestras, ensembles, galleries and artists on concert and operatic performances, commissions and interdisciplinary projects.

As a conductor he has worked with the London Symphony, BBC Philharmonic, London Philharmonic and Lucerne Festival Contemporary orchestras, London Sinfonietta, EXAUDI and Britten Sinfonia, and last season he made debuts with the BBC Symphony and BBC Scottish Symphony orchestras. Equally at home in the opera house, he conducted Stravinsky's *The Rake's Progress* with English Touring Opera last year; during the previous season he made his Royal Opera debut conducting the world premiere of Oliver Leith's *Last Days* and returned to Tanglewood Music Center to conduct Sir George Benjamin's *Lessons in Love and Violence*.

Jack Sheen is a curator of the London Contemporary Music Festival and co-founder of the LCMF Orchestra. The current season includes concerts with the London Sinfonietta and LPO, and *Ceremony Container*, a new 50-minute performance installation commissioned by Ensemble Mosaik for Silent Green Cultural Quarter in Berlin.

SHIVA FESHAREKI
TURNTABLES

A doctoral composition graduate from the Royal College of Music, Shiva Feshareki is a British-Iranian composer and turntablist, and a pioneer at the cutting edge of classical and electronic music. She employs an array of technology to create experiences that reveal the interplay between sound and the physics of space. Born in London, she is a winner of BBC Young Composer (2004), the Royal Philharmonic Society Composition Prize (2009) and the Ivor Novello Award for Innovation (2017). She has performed internationally in concert halls, art galleries and raves, with notable appearances at the BBC Proms, Tanks at Tate, Southbank Centre, Barbican, De Bijloke (Ghent), Helmut List Halle (Graz), Sónar (Barcelona), Moscow Museum of Modern Art, Casa del Lago (Mexico City), Mutek (Montreal), Berlin Konzerthaus and Festival, Hellerau (European Centre for the Arts, Dresden), KunstFestSpiele Herrenhausen (Hanover), Amsterdam Dance Event and Greek National Opera.

Shiva Feshareki has performed her music with ensembles including the BBC Symphony and Concert orchestras and BBC Singers, London Sinfonietta, London Philharmonic Orchestra, London Contemporary Orchestra, ChorWerk Ruhr, Berlin Konzerthaus Orchestra and Vocalconsort, Ensemble Modern, Netherlands Chamber Choir, Vienna Radio Symphony Orchestra, Düsseldorf Symphony Orchestra and Orchestre National de Lyon.

**For BBC Symphony
Orchestra biography,
see page 14**

First Violins

Stephan Bryant *Leader*
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
James Wicks
Stuart McDonald
William Mevin
Charlotte Reid
William Hillman
Claire Sledd

Second Violins

Dawn Beazley
Rose Hinton
Rachel Samuel
Danny Fajardo
Lucy Curnow
Caroline Cooper
Tammy Se
Jamie Hutchinson
Miranda Allen
Agnieszka Gesler
Gareth Griffiths
Sophie Hinson

Violas

Joel Hunter
Joshua Hayward
Nikos Zarb
Natalie Taylor
Carolyn Scott
Peter Mallinson
Victoria Bernath
Anna Barsegjana
James Flannery
Hannah Roberts

Cellos

Timothy Gill
Mark Sheridan
Clare Hinton
Michael Atkinson
Pedro Silva
Jane Lindsay
Deni Teo
Molly McWhirter

Double Basses

Nicholas Bayley
Richard Alsop
Anita Langridge
Beverley Jones
Peter Smith
Alice Kent

Flute

Daniel Shao

Alto Flute

Fergus Davidson

Piccolo

Emma Williams

Oboes

Alison Teale
Imogen Smith

Cor anglais

Ruth Contractor

Clarinets

Maura Marnucci
Jonathan Parkin

E flat Clarinet

Katie Lockhart

Bassoons

Roberto Giaccaglia
Graham Hobbs

Contrabassoon

Steven Magee

Horns

Nichola Korth
Michael Murray
David Horwich
Paul Cott
Chloe Harrison

Trumpets

Niall Keatley
Bill Cooper
Toby Coles

Trombones

Isabel Daws
Dan Jenkins

Bass Trombone

Paul Lambert

Tuba

Sam Elliott

Percussion

Alex Neal
Fiona Ritchie
Joseph Cooper
Rachel Gledhill

Harps

Elizabeth Bass
Tom Xerri

Piano/Celesta

Ian Tindale

*The list of players was
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going to press*

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