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# STASEVSKA CONDUCTS RAVEL

Wednesday 12 March 2025

**barbican**  
Associate Orchestra

RADIO **3** SOUNDS

**BBC**  
**Symphony  
Orchestra  
& Chorus**

SAKARI ORAMO  
CHIEF CONDUCTOR

## Feel the Music

The BBC Symphony Orchestra and Chorus at the Barbican

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 Sebestyén** *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.

FRIDAY 4 APRIL, 7.30pm

### **Wigglesworth conducts Debussy and Berg**

**ALBAN BERG**

Three Pieces from 'Lyric Suite'  
Der Wein

**CLAUDE DEBUSSY**

Le livre de Baudelaire  
Nocturnes

**Ryan Wigglesworth** *conductor*

**Sophie Bevan** *soprano*

BBC Symphony Chorus

FRIDAY 11 APRIL, 7.30pm

### **Oromo conducts Vaughan Williams**

**RALPH VAUGHAN WILLIAMS**

Serenade to Music

**DOREEN CARWITHEN**

Concerto for Piano

**Sakari Oromo** *conductor*

**Alexandra Dariescu** *piano*

BBC Singers

WEDNESDAY 16 APRIL, 7.30pm

### **Oromo conducts Mahler's Fourth Symphony**

**DOROTHY HOWELL** *Lamia*

**KURT WEILL** Der neue Orpheus

**GUSTAV MAHLER** Symphony  
No. 4 in G major

**Sakari Oromo** *conductor/violin*

**Anu Komsí** *soprano*

FRIDAY 25 APRIL, 7.30pm

### **Hough plays Beethoven's Third Piano Concerto**

**LUDWIG VAN BEETHOVEN**

Egmont - overture  
Piano Concerto No. 3 in C minor

**GUSTAV MAHLER** Symphony  
No. 1 in D major

**Sakari Oromo** *conductor*

**Stephen Hough** *piano*

FRIDAY 16 MAY, 7.30pm

### **Slobodeniouk conducts Prokofiev's 'Romeo and Juliet'**

**LILI BOULANGER** Psalm 130,  
'Du fond de l'abîme'

**SIR JAMES MacMILLAN** Three  
Interludes from 'The Sacrifice'

**SERGEY PROKOFIEV** Romeo  
and Juliet - excerpts

**Dima Slobodeniouk** *conductor*

**Marta Fontanals-Simmons**

*mezzo-soprano*

BBC Symphony Chorus

FRIDAY 23 MAY, 7.30pm

### **Elder conducts Mahler**

**FRANZ SCHREKER**

Kammersymphonie

**GUSTAV MAHLER** Das Lied  
von der Erde

**Sir Mark Elder** *conductor*

**Alice Coote** *mezzo-soprano*

**David Butt Philip** *tenor*

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**Symphony  
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SAKARI ORAMO  
CHIEF CONDUCTOR

**WEDNESDAY 12 MARCH 2025**

7.30pm, BARBICAN HALL

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**BÉLA BARTÓK** Cantata profana, Sz 94 18'

**MAURICE RAVEL** Piano Concerto for the Left Hand 18'

INTERVAL: 20 MINUTES

**LEOS JANÁČEK** Sinfonietta 24'

**Dalia Stasevska** conductor

**Robin Tritschler** tenor

**Miklós Sebastyén** bass-baritone

**Jean-Efflam Bavouzet** piano

**BBC Symphony Chorus** Neil Ferris chorus-master

**RADIO 3 SOUNDS**

This concert is being recorded by BBC Radio 3 for broadcast on 29 April 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.

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Tonight we welcome back Principal Guest Conductor Dalia Stasevka for three 20th-century masterpieces written within a few years of one another. We begin and end in Eastern Europe, with Bartók's *Cantata profana* launching the concert in dramatic fashion. As an atheist, Bartók had no time for religion, and in this piece, he instead calls on the combined forces of solo tenor and baritone plus chorus for a secular tale that takes a Romanian folk tale for its starting point, but dresses in a language that is entirely Bartók's own.

This year marks the 150th anniversary of Ravel's birth and what better way to celebrate it than in the company of Jean-Efflam Bavouzet, whose name has long been closely associated with his fellow Frenchman's music. Tonight he tackles the Concerto for the Left Hand, one of several works commissioned by Paul Wittgenstein after he'd lost his arm in the First World War. The result is a heady mix of the most inventive orchestral hues and extremely demanding piano writing.

To end, one of Janáček's most well-known works, the *Sinfonietta*. It may have started out as a series of fanfares written for brass and percussion to accompany a gymnastics festival but it ended up becoming a work whose infectious sense of optimism is impossible to resist!

**B B C**

 **SOUNDS**

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**BÉLA BARTÓK (1881–1945)**  
**Cantata profana, Sz 94 (1930)**

- 1 Volt egy öreg apó** [There was once an old man]: **Molto moderato – Allegro molto**  
**2 Hej, de az ő édes apjok** [But their father grew impatient]: **Andante**  
**3 Volt egy öreg apó: Moderato**

**Robin Tritschler** tenor

**Miklós Sebestyén** bass-baritone

**BBC Symphony Chorus**

For a composer who owed so much to singers (of folk music) Bartók wrote remarkably little music to sing. Now and then, though, he would be seized by a text, as he was by the Romanian ballad he adapted for this, his most imposing vocal work after his opera *Duke Bluebeard's Castle*.

What he liked in his source was partly its breath of antiquity, going back to before the Christianity he despised. Revering Bach as he did, he probably thought of the cantata as a fundamentally religious form. Well, he would write a cantata that belonged to no church – a profane, not a sacred, cantata, one that would affirm a sense of human dignity and worth without invoking a god: an outdoor cantata, a cantata of raw nature. The work is a parable of growing up, and on one level it concerns humanity's new and difficult adulthood, living a life of freedom and responsibility beyond church or temple.

Nine brothers, taught by their father to be hunters, go off one day into the forest

where, in passing over a bridge, they are transformed into stags. Their father follows, crosses the bridge himself (but is not changed), and finds them. He takes aim, but the leader of the herd, previously his dearest son, warns him not to fire: were he to do so, they would be bound to crush him to death. Recognising but not understanding what has happened, the father begs his sons to come home, to food and a grieving mother. But, the lead stag answers, that cannot be. With their antlers they could not enter the house: they must roam the forest and drink from its springs.

Bartók wrote the score in the summer of 1930, soon after a set of choral folk-song arrangements that may have been a limbering-up exercise and immediately before his Second Piano Concerto. As in many works of this period, he created a kind of form in which the ending both echoes and radically alters the beginning. Where the first of the three movements is in three sections (family – hunt – magical transformation) setting out from the note D, the third, which recapitulates the story, is in three short segments that end in the same place. However, what was dark in the first movement is now bright, the mode being the altered version of major (D–E–F sharp–G sharp–A–B–C–D) that Bartók adopted from Romanian folk music and often used for movements of clarity and vigour.

In between, the second movement has a symmetry of its own, presenting the

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confrontation between son (tenor) and father (baritone) in arias set within choral narrative, though it ends with a duet of parting that is outside the scheme. All through, but especially in this second movement, Bartók pays homage to Bach in canons and other contrapuntal designs, involving a chorus in eight parts.

That aspect of the work, coupled with the difficulty especially of the solo tenor part, has kept performances infrequent. Bartók wrote the score with no prospect of it being played, and had to wait nearly four years, until a BBC presentation on 25 May 1934, to hear it; the performers then were the tenor Trefor Jones and the baritone Frank Phillips, with the BBC Symphony Orchestra and Wireless Chorus (now the BBC Singers), conducted by Aylmer Buesst.

#### Programme note © Paul Griffiths

A critic for over 30 years, including for *The Times* and *The New Yorker*, Paul Griffiths is an authority on 20th- and 21st-century music. He also writes novels and librettos, including, most recently, *let me tell you* and *The General*.

Surtitles produced and operated by Damien Kennedy.

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## BÉLA BARTÓK

Béla Bartók was born on 25 March 1881 in Nagyszentmiklós, Hungary, now known as Sânnicolau Mare, Romania, near the border between the two countries (the name of the town translates as ‘Great Saint Nicholas’). Having lost their father at an early age, the young Bartók and his

younger sister lived with their mother, a schoolteacher, in a succession of provincial towns before settling in the city of Pozsony (now Bratislava, Slovakia). At the age of 18, Bartók moved to Budapest to attend the Conservatory as a composer and pianist.

Like any young musician growing up under the Austro-Hungarian monarchy, Bartók was steeped in the music of Beethoven and Brahms. He first discovered the ancient layers of Hungarian folk music through a chance encounter and then through his friendship and collaboration with Zoltán Kodály. Folk music made it possible for Bartók to create an original musical idiom that was authentically Hungarian and, at the same time, at the forefront of international modernism.

The young composer began his ethnomusicological fieldwork in 1906 and eventually became one of the leading exponents of the budding discipline of folk music research. He authored numerous books and articles on Hungarian, Romanian and Slovak folk music, occasionally venturing even further afield, with research trips to Biskra, Algeria (1913) and Turkey (1936). His work in folk music had an immediate and fundamental effect on his musical style; turning away from the Romantic nationalism of such early works as *Kossuth* (1903) or the Suite No. 1 (1905, later revised), he achieved an artistic breakthrough with his 14 Bagatelles for piano (1908), his String Quartet No. 1 (1908–9) and the opera *Duke Bluebeard’s*

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*Castle* (1911, later revised), all of which, in different ways, reflect the new discoveries and synthesise them with Western influences, especially the music of Claude Debussy. Two more stage works followed: the ballet *The Wooden Prince* (completed in 1917) and the pantomime *The Miraculous Mandarin* (completed in 1924, later revised), the latter being Bartók's most modernistic score.

Bartók largely stopped collecting folk music after the First World War. The 1920s and early 1930s were a time of extensive analytical work on the previously gathered material. A major stylistic renewal resulted in such masterpieces as the Piano Concertos Nos. 1 and 2, the String Quartets Nos. 3 and 4 and the deeply moving *Cantata profana*. Later in the 1930s, Bartók composed *Music for Strings, Percussion and Celesta*, the Violin Concerto No. 2 and the Sonata for Two Pianos and Percussion, widely regarded as the summits of his output. Through all these years, Bartók also maintained a busy schedule as a concert pianist and a professor of piano at the Budapest Academy of Music.

Although he was not personally threatened by Nazism, he found he could not live under its shadow and, in 1940, he emigrated to the USA with his former pupil and second wife, Ditta Pásztory. During the American years, he composed what became one of his most popular works, the *Concerto for Orchestra* (1943,

rev. 1945), as well as the Sonata for Solo Violin and the Piano Concerto No. 3. He died of leukaemia in New York City on 26 September 1945.

#### Profile © Peter Laki

Programme annotator of the Cleveland Orchestra from 1990 to 2007, Peter Laki has written numerous articles and is editor of *Bartók and His World*. He is Visiting Associate Professor of Music History at Bard College, New York State.

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## **MAURICE RAVEL (1875–1937)** **Piano Concerto for the Left Hand** **(1929–30)**

**Lento – Più lento – Andante – Allegro –  
Tempo primo**

**Jean-Efflam Bavouzet** piano

Of all the works written for the left hand of Paul Wittgenstein, Ravel's Concerto is by far the most successful. After losing his right arm in the First World War, the Austrian pianist had courageously reassembled his career by developing his left-hand technique and commissioning suitable scores from some of the more interesting composers of the day. Richard Strauss, Sergey Prokofiev, Franz Schmidt and Benjamin Britten were among those who added to the left-hand repertoire at his request.

A brother of the philosopher Ludwig Wittgenstein, the pianist had a mind of his own. When Ravel played the solo part to him – rather badly, apparently, and with both hands – he didn't like it and said so. He claimed that he realised 'what a great work it is' only after studying it for several months. But that didn't stop him making what he called 'adjustments' to a score that is actually a miracle of orchestration and minutely calculated balance. Ravel, who had not been present at the first performance in Vienna in January 1932, was furious when he heard Wittgenstein play his version of the Left-Hand Concerto (in a two-piano arrangement) at a private

dinner later in the year. 'But that's not it at all!' the composer angrily told him. The ensuing argument between the two men cannot have been eased by the knowledge that they had fought on opposing sides in a war that, in different ways, had damaged both of them.

Ravel's next move was to attempt to stop Wittgenstein playing his version in the first Paris performance – to which the pianist retorted that 'performers must not be slaves'. 'Performers *are* slaves,' Ravel replied. Somehow, however, he was persuaded to conduct Wittgenstein's Paris performance in 1933. Even so, he considered that the work did not receive a true first performance until 1937, when Jacques Février played it in Paris, after Wittgenstein's exclusive right to the piece had expired. In the meantime, Ravel made every effort to prevent pianists, including Alfred Cortot, playing it with two hands.

One aspect of the greatness of the Piano Concerto for the Left Hand is that – with a solo part 'giving,' as Ravel put it, 'the impression of a texture no thinner than that of a part written for both hands' – it never sounds limited in any way. Since the soloist's activity is necessarily based on the lower half of the keyboard, Ravel avoids the danger of the piano sounding freakish by favouring the lower registers of the orchestra too – giving the work the dark colouring that so clearly distinguishes it from his irrepressibly bright Piano Concerto in G, on which he was working at much the same time. Moreover, so as not



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to demand too much of the pianist's one-armed stamina, he worked out a single-movement structure that incorporates elements of a slow movement, scherzo and finale.

The concerto's structural economy is such that, immediately after the main theme arises from the nether regions, on contrabassoon against darkly rumbling cellos and basses, two horns reply to it with a second subject. A syncopated blues tune, the second theme is then combined with the first in full-orchestral ceremony. Heralded by a sustained crescendo, the entry of the piano with a cadenza of fanfares and wide-spread chords is no less imposing. Even more ingenious in its scoring, the *Più lento* slow-movement element is an improvisation for piano alone, the left hand tracing a tenderly lyrical melody in 3/4 time over its own arpeggio accompaniment in 9/8.

The longest section, following an *Andante* with a joint piano-and-orchestra review of the opening material, is the *Allegro* scherzo. The syncopated theme and a bizarre jig-like variant with a hint of the *Dies irae* in it are developed on wind and piano, the latter often reduced to one bony line, against relentlessly regular jazz-band rhythms. The approaching and growing menace is turned back neither by more playful woodwind material nor by a blues episode on bassoon. Although a reprise of the *Lento* opening section and an astonishingly rich-textured cadenza restore stability, it takes only a fragmentary

recall of the sardonic scherzo material to upset it again in the closing bars.

#### Programme note © estate of Gerald Larner

Gerald Larner (1936–2018) was for many years a music critic on *The Guardian* and later *The Times*. While specialising in French music, he wrote extensively on most other areas of the repertoire. He was appointed Officier dans l'Ordre des Arts et des Lettres by the French government.

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## MAURICE RAVEL

Maurice Ravel was born on 7 March 1875 in Ciboure in the French Basque region, his mother being Basque while his father was from the Jura in eastern France. In 1889 Ravel entered the Paris Conservatoire but he had to leave in 1895, having won no major prizes. In 1898 he entered Fauré's composition class and in 1901 wrote his first important piano piece, *Jeux d'eau*. The String Quartet (1902–3) and the song-cycle *Shéhérazade* (1903) brought him general notice and a brief friendship with Debussy, although both men were annoyed by press insistence on the similarities of their music. From 1900 he made five attempts to win the Prix de Rome, but his final failure in 1905, causing a scandal, was in no small measure due to the inclusion of 'modernisms' – signs of a persistent awkward streak in his character.

The decade before the First World War was for him a happy time during which he enjoyed both health and inspiration. If *Miroirs* (1904–5) brought new harmonic audacity to so-called 'Impressionist' piano music, *Gaspard de la nuit* (1908) gave

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evidence of a dark side to his art, touching on black magic and loss. Meanwhile, in 1907 a conservative, middle-class audience had been shocked by the ‘vulgar’ word-setting in his song-cycle *Histoires naturelles*, which also served as preparation for his first completed opera, *L’heure espagnole* (1907–9), itself part of a Spanish period that included the brilliantly orchestrated *Rapsodie espagnole* (1907–8). Four works then gave a taste of Ravel’s diverse talents: spellbinding simplicity in the original piano-duet version of *Ma mère l’Oye* (‘Mother Goose’, 1908–10), orchestral mastery in the ballet *Daphnis and Chloe* (1909–12), further harmonic audacity in *Valses nobles et sentimentales* (initially written for piano in 1911 and orchestrated the following year) and hitherto unsuspected power in the Piano Trio (1914).

Echoes of Ravel’s brief service as a lorry driver in the First World War survive in the terrifying *La valse* (1919–20). In the enchanting (and enchanted) opera *L’enfant et les sortilèges* (1920–25) and the song-cycle *Chansons madécasses* (1925–6) he turned the latest techniques, including bitonality, to his own purposes. The obsessional character of *Boléro* (1928) not only marked it as unique in its time, but went on to inform the style of the Minimalists. But, diverse as ever, he completed his orchestral works with the Piano Concerto for the Left Hand (1929–30) and the Piano Concerto in G major for both hands (1929–31), embodying respectively the great,

powerful 19th-century tradition and the lighter one of Mozart and Saint-Saëns, even if both are infused with jazz idioms. For the last four years before his death on 28 December 1937, a progressive brain disease prevented this most lucid of men from further composition.

#### Profile © Roger Nichols

Roger Nichols is a writer, translator and critic with a particular interest in French music. His books include studies of Debussy, Ravel, Messiaen and Poulenc. *From Berlioz to Boulez* was published in 2022 (Kahn & Averill). In 2007 he was appointed Chevalier de la Légion d’honneur.

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**INTERVAL: 20 MINUTES**

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## LEOŠ JANÁČEK (1854–1928)

### Sinfonietta (1926)

#### 1 Allegretto

#### 2 Andante

#### 3 Moderato

#### 4 Allegretto

#### 5 Andante con moto

Few composers have communicated an energetic enthusiasm for life as successfully as Leoš Janáček. It is strange to reflect that, had it not been for a happy concatenation of circumstances, the world might have been denied such masterpieces as *Katya Kabanova*, *The Cunning Little Vixen*, the *Glagolitic Mass*, the two string quartets and, perhaps best known and most popular of all, the *Sinfonietta*. The early 1910s had seen Janáček in increasingly gloomy mood about the prospects for his music. Although he was an influential figure in the Moravian capital, Brno, he had failed to make much impact on Prague, where his style was regarded by many as incomprehensible and hopelessly provincial. Performances of his music in the Czech capital were few and far between and his most important work to date, the opera *Jenůfa*, was virtually ignored. However, with its successful premiere at the Prague National Theatre in 1916, his fortunes changed, engendering one of the most extraordinary personal renaissances in music history. Self-doubt and depression all but vanished and Janáček produced a succession of masterpieces for the stage and concert hall.

Coincidental with personal artistic success, not to mention new-found love for a much younger woman, came the rising fortunes of the composer's nation. For nearly 300 years Bohemia and Moravia had been seen as political backwaters in the Habsburg Empire. The First World War made it clear that Austrian power was at an end and even before 1918 Janáček was turning his hand to writing the music of a 'new era' for his nation. The first fruit of this new enthusiasm was the second part of the opera *The Excursions of Mr Brouček* – set in late medieval Prague, it celebrated the triumphs of the Hussite warriors.

The *Sinfonietta* began life in 1926 as brass and percussion fanfares for a gymnastics festival but these soon grew into the *Sinfonietta* as it exists today. Dedicated to the Czechoslovak Armed Forces – Janáček often referred to it as a 'Military Sinfonietta' – it was written to express, in the composer's own words, 'contemporary free man, his spiritual beauty and joy, his courage, strength and determination to fight for victory'. He gave a further hint of the pictorial content of the *Sinfonietta* with titles for each movement:

- 1 Fanfares
- 2 The Castle
- 3 The Queen's Monastery
- 4 The Street
- 5 The Town Hall

He added that the whole work drew its inspiration from a vision of the growing

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greatness of the city of Brno in the days after the independence of Czechoslovakia.

The immediate musical stimulus for the tremendous fanfares that open and conclude the *Sinfonietta* was Janáček's recollection of a military band performance in a park in the southern Bohemian town of Písek. The succeeding movements outline, if rather loosely, the shape of a sinfonia in four movements. But nothing from this period in Janáček's life is conventional and the climax of the second movement is an exhilarating and breezy *Maestoso* that introduces a new theme, albeit one with a distant relationship to the fanfares of the introduction. The third movement begins as a reflective idyll, but after some threatening gestures from the trombones the temperature rises towards a wild *Prestissimo* before a return to the calm of the opening. A chattering and insistent scherzo based on a trumpet fanfare leads to the finale. Starting quietly, as a memory of the Town Hall in Brno, it swells towards a triumphant return of the opening fanfares, which in turn create the work's blazing conclusion.

**Programme note © Jan Smaczny**

An authority on many aspects of Czech music, Jan Smaczny is Emeritus Professor of Music at Queen's University, Belfast.

## LEOŠ JANÁČEK

More than almost any other composer, Leoš Janáček is associated with the region of his birth. Born in the village of Hukvaldy on 3 July 1854, Janáček spent almost his entire life in Moravia. At the age of 11 he was sent to Brno to be a chorister at the Queen's Monastery. After completing his primary education, he followed the family tradition and enrolled in the Czech Teachers' Institute. He soon realised, however, that he did not want to be a small-town teacher, and in 1874 he began studies at the Prague Organ School. He returned to Brno in 1875 to take up a position at the Czech Teachers' Institute and conducted the monastery and other community choirs. He then decided to pursue further study at the Leipzig and then Vienna Conservatories. Only a few works survive from this time, most of which are student exercises.

In 1881 he established the Brno Organ School (later Brno Conservatory), which he directed until 1919. During this period he composed primarily choral music, such as the *Mužské sbory* ('Male-Voice Choruses', 1885), which he dedicated to Dvořák. He also wrote his first opera, *Šárka* (1887–8), but could not obtain permission to use the text; it was not performed until 1925.

Janáček became heavily involved with the collection of Moravian folk music and, along with František Bartoš, edited two large volumes of folk songs (1890 and 1899–1901). This material inspired the

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composition of his ballet *Rákoš Rákoczy*, staged as part of the Moravian exhibit at the 1891 Jubilee Exhibition in Prague, and the one-act opera *Počátek románu* ('The Beginning of a Romance'). Though he later withdrew the latter, it laid the groundwork for his third opera, *Jenůfa* (1894–1903, rev. 1908 and 1915).

Set in a Moravian village, *Jenůfa* features elements of folk music, including modal harmonies and themes derived from 'speech-melodies' that reflect the accentuation and inflection of spoken Czech, to create a unique musical language. The opera was first performed in Brno in 1904 with positive reviews. Janáček was unable to arrange for another production until 1916, when it was taken up by the National Theatre in Prague to great success, fuelling his rise to international renown. *Jenůfa* was soon performed in Vienna, Berlin and other cities across Europe.

Janáček's sudden fame led to a flowering in his creative output. Most of his regularly performed works, including the orchestral rhapsody *Taras Bulba* (1915–18), the *Sinfonietta* (1926) and half of his operas, were written after 1916. Another impetus for his increased creativity was his extramarital relationship with Kamila Stösslová, a much younger married woman. Though it is unclear if their affair was ever consummated, the relationship was a source of fantasy and inspiration for Janáček. The principal female characters in the operas *Katya Kabanova* (1920–21),

*The Cunning Little Vixen* (1922–4) and *The Makropulos Affair* (1923–5), as well as the song-cycle *The Diary of One Who Disappeared* (1917–20), were all inspired by her. While holidaying with Stösslová and her family in Hukvaldy, where he had owned a home since 1921, Janáček fell ill and died of pneumonia on 12 August 1928 at the age of 74.

#### Profile © David Catchpole

David Catchpole is a Graduate Teaching Assistant at New York University, with an interest in 19th- and early 20th-century Czech–American musical exchange. He serves on the board of the Dvořák American Heritage Association.

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**DALIA STASEVSKA**  
CONDUCTOR

Dalia Stasevska's charismatic and dynamic musicianship has established her as a conductor of versatility. She is Chief Conductor of the Lahti Symphony Orchestra, Artistic Director of the International Sibelius Festival and Principal Guest Conductor of the BBC Symphony Orchestra.

This season she conducts the Orchestre de Paris, Accademia Nazionale di Santa Cecilia, the Dresden, Helsinki, Oslo and Royal Stockholm Philharmonic orchestras and Finnish and Swedish Radio Symphony orchestras. In North America she returns to the Philadelphia Orchestra and Montreal and San Francisco Symphony orchestras and makes her debut with the New World Symphony Orchestra.

Contemporary music is a core part of her programming, and this season she conducts the Lahti Symphony Orchestra in works by Kaija Saariaho, Judith Weir, Missy Mazzoli, Andrea Tarrodi and Sauli Zinoviev, among others.

She is equally active in the opera house and in 2023 made a highly successful debut at Glyndebourne with a revival of Peter Hall's production of Britten's *A Midsummer Night's Dream*.

**JEAN-EFFLAM BAVOUZET**  
PIANO

Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He regularly works with the Cleveland Orchestra, BBC, NHK and San Francisco Symphony orchestras and London Philharmonic orchestras and collaborates with many renowned conductors, including Vladimir Jurowski, Gianandrea Noseda, Vasily Petrenko, Ludovic Morlot, Edward Gardner and Louis Langrée.

Orchestral engagements this season include performances with the Orchestre National de France, Auckland, Bremen and Hungarian National Philharmonic orchestras, Adelaide Symphony Orchestra and Royal Northern Sinfonia, among others. He continues his relationship with the Manchester Camerata, performing and recording the final instalment of his Mozart concerto series.

This season he gives recitals in Shanghai, Sydney, Adelaide, Canberra and Prague, as well as at Wigmore Hall.

His most recent release, *A Musical Tribute to Pierre Sancan*, with the BBC Philharmonic Orchestra under Yan Pascal Tortelier, received a *Gramophone* Editor's Choice and *Diapason d'Or* Award.

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## MIKLÓS SEBESTYÉN

BASS-BARITONE

Miklós Sebestyén was born in Budapest and his international career was launched after winning the Belvedere Singing Competition in Vienna. This led to appearances at major opera houses, including the Metropolitan Opera, New York, La Scala, Milan, Royal Opera, Covent Garden, Welsh National Opera, Teatro Real, Madrid, Oslo Royal Opera, Copenhagen Royal Opera, Zurich Opera, Bavarian State Opera Munich, Bolshoi Theatre in Moscow and Theater an der Wien, among others.

Notable roles include the title-roles in *Duke Bluebeard's Castle*, *Mosè in Egitto* and *The Marriage of Figaro*, Leporello and the Commendatore (*Don Giovanni*), Sarastro (*The Magic Flute*), Don Alfonso (*Così fan tutte*), Pizarro (*Fidelio*), Mustafà (*L'italiana in Algeri*), Vodnik (*Rusalka*), Prince Gremin (*Eugene Onegin*), Colline (*La bohème*), Timur (*Turandot*), Sparafucile (*Rigoletto*), Banquo (*Macbeth*), Kothner (*Die Meistersinger von Nürnberg*), King Marke (*Tristan und Isolde*) and Chelio (*The Love for Three Oranges*).

On the concert platform he is in demand as a recitalist, as well as choral works by Haydn, Bach, Mozart and Bartók.

Highlights this season include his return to Zurich Opera as Ariodate (*Serse*).

## ROBIN TRITSCHLER

TENOR

Irish tenor Robin Tritschler is a former member of the BBC Radio 3 New Generation Artist scheme and a graduate of the Royal Academy of Music.

Highlights this season include a tour of Monteverdi's *Vespers* with Ensemble Pygmalion and Raphaël Pichon; Beethoven's Ninth Symphony with Pichon in Paris; a tour of *Messiah* with the Irish Chamber Orchestra; and performances with the Scottish Chamber Orchestra and Václav Luks and the Antwerp Symphony Orchestra with Daniel Reuss. He also makes his Australian debut, giving recitals in Adelaide with Olli Mustonen, as well as returning to Wigmore Hall.

Last season's highlights included his debut with the London Symphony Orchestra for Bruckner's *Te Deum* with Nathalie Stutzmann, Mozart's Mass in C minor with the Munich Philharmonic and Pichon, and returned to the Salzburg Festival with Maxime Pascal.

Previous highlights include opening the Atlanta Symphony Orchestra's season with Beethoven's Symphony No. 9 with Stutzmann, before returning to the orchestra as the Evangelist in Bach's *St Matthew Passion*. For Glyndebourne he has sung the role of Don Ottavio (*Don Giovanni*).

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## 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 Night 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.

### Keep up to date with the BBC Symphony Orchestra

To find out more about upcoming events and broadcasts, and for the latest BBC SO news, visit [bbc.co.uk/symphoniyorchestra](https://bbc.co.uk/symphoniyorchestra).

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**Chief Conductor**  
Sakari Oramo

**Principal Guest Conductor**  
Dalia Stasevska

**Günter Wand Conducting Chair**  
Semyon Bychkov

**Creative Artist in Association**  
Jules Buckley

**First Violins**  
Igor Yuzefovich *leader*  
Cellerina Park  
Philip Brett  
Jeremy Martin  
Jenny King  
Celia Waterhouse  
Colin Huber  
Shirley Turner  
James Wicks  
Stuart McDonald  
Lulu Fuller  
Charlotte Reid  
Rasa Zukauskaite  
Sarah Thornett  
Martin Hohmann  
Liu-Yi Retallick

**Second Violins**  
Heather Hohmann  
Rose Hinton  
Rachel Samuel  
Danny Fajardo  
Lucy Curnow  
Tammy Se  
Caroline Cooper  
Victoria Hodgson  
Lucica Trita  
Nihat Agdach  
Dania Alzapiedi  
Peter Graham  
Nuno Carapina  
Ines Delgado

**Violas**  
Fiona Winning  
Philip Hall  
Joshua Hayward  
Nikos Zarb  
Natalie Taylor  
Michael Leaver  
Carolyn Scott  
Mary Whittle  
Peter Mallinson  
Matthias Wiesner  
Linda Kidwell  
Natalie Green-Buckley

**Cellos**  
Tim Gill

Tamsy Kaner  
Mark Sheridan  
Clare Hinton  
Michael Atkinson  
Alicja Kozak  
Ghislaine McMullin  
Anna Beryl  
Ben Chappell  
Alba Merchant

**Double Basses**  
Nicholas Bayley  
Richard Alsop  
Beverley Jones  
Alice Kent  
Peter Smith  
Ryan Smith  
Daniel Molloy  
Jose Guillermo Arevalo

**Flutes**  
Daniel Pailthorpe  
Tomoko Mukai  
Taylor Maccennan

**Piccolo**  
Kathleen Stevenson

**Oboes**  
Alison Teale  
Imogen Smith

**Cor Anglais**  
Helen Vigurs

**Clarinets**  
Richard Hosford  
Jonathan Parkin

**E flat Clarinet**  
Jennifer McLaren

**Bass Clarinet**  
Thomas Lessels

**Bassoons**  
Julie Price  
Graham Hobbs

**Contrabassoon**  
Steven Magee

**Horns**  
Martin Owen  
Michael Murray  
James Pillai  
Nicholas Hougham  
Mark Wood

**Trumpets**  
Philip Cobb  
Niall Keatley  
Joseph Atkins  
Martin Hurrell  
Paul Mayes  
Rebecca Crawshawg  
Toby Street  
Robin Totterdell

Gerry Ruddock  
David Geohagan  
David Carstairs  
Toby Coles

**Trombones**  
Helen Vollam  
Dan Jenkins

**Bass Trombones**  
Robert O'Neill  
Dan West

**Bass Trumpets**  
Gemma Riley  
Andrew Fawbert

**Euphoniums**  
Duncan Wilson  
Jayne Murrill

**Tuba**  
Sam Elliott

**Timpani**  
Antoine Bedewi

**Percussion**  
David Hockings  
Alex Neal  
Fiona Ritchie  
Joesph Cooper  
Joesph Richards

**Harp**  
Elizabeth Bass

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

**Director**  
Bill Chandler

**Head of Artistic Planning**  
Emma Gait

**Orchestra Manager**  
Susanna Simmons

**Orchestra Personnel Manager**  
Murray Richmond

**Orchestra and Tours Assistant**  
Lydia Rogers

**Concerts Manager**  
Marelle McCallum

**Tours Manager**  
Kathryn Aldersea

**Music Libraries Manager**  
Mark Millidge

**Orchestral Librarian**  
Julia Simpson

**Planning Co-ordinator**  
Nadim Jauffur

**Chorus Manager**  
Brodie Smith

**Chief Producer**  
Ann McKay

**Assistant Producer**  
Ben Warren

**Senior Stage Manager**  
Ross Hendrie

**Stage Manager**  
Michael Officer

**Commercial, Rights and Business Affairs Executive**  
Geraint Heap

**Business Accountant**  
Nimisha Ladwa

**BBC London Orchestras Marketing and Learning**

**Head of Marketing, Learning and Publications**  
Kate Finch

**Communications Manager**  
Jo Hawkins

**Publicist**  
Freya Edgeworth

**Marketing Manager**  
Sarah Hiron

**Marketing Executives**  
Ellie Ajao  
Jenny Barrett

**Senior Learning Producers**  
Melanie Fryer

**Learning Producers**  
Siân Bateman (acting)  
Laura Mitchell

**Assistant Learning Producers**  
Catriona Cayley  
Catherine Humphrey

**Learning Business Co-ordinator**  
Charley Douglas

**Learning Trainees**  
Shah Hussain  
Nairobi Nomura

## 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 BBC Symphony Chorus makes regular appearances at the BBC Proms, with performances last summer including the First and Last Nights, Fauré's *Requiem* with the BBC Symphony Orchestra under Stéphane Denève and Holst's *The Cloud Messenger* with the BBC SO under its Chief Conductor, Sakari Oramo.

Highlights with the BBC SO at the Barbican this season include Haydn's 'Nelson Mass' under Hannu Lintu and Bartók's *Cantata profana* under Dalia Stasevska.

Most of the chorus's performances are broadcast on BBC Radio 3, and it 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 *The Dream of Gerontius* conducted by Andrew Davis. Recent 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.

### Director

Neil Ferris

### Deputy Director

Grace Rossiter

### Chorus Manager

Brodie Smith

### Accompanist

Paul Webster

### Language Coach

Luca Kocsmarszky

### Vocal Coach

Carris Jones

### Sopranos

Katharine Allenby  
Kate Chudakova  
Ellen Coleman  
Anna Crookes  
Josceline Dunne  
Sarah Hendry  
Lucy Hollingworth  
Bev Howard  
Elizabeth Howard  
Karan Humphries  
Helen Jeffries  
Catherine Jones-Healy  
Helen Jorgensen  
Sue Lowe  
Sarah Mainwaring  
Louisa Martin  
Katie Masters  
Frankie Mosely  
Julia Neate  
Rachel Newberry  
Claire Parry  
Ruth Potter  
Hannah Savignon-  
Smythe  
Madelon Shaw  
Wendy Sheridan  
Anne Taylor  
Esther Wang  
Sheila Wood

### Altos

Sarah Barr  
Stella Baylis  
Hannah Bishay  
Luthien Brackett  
Theresa Browne  
Sue Daniels  
Danniella Downs  
Kate Hampshire  
Pat Howell  
Ruth James  
Kirsten Johnson  
Tomoko Kigaku  
Ruth Marshall  
Carolyn Nicholls  
Sophie Ovenin  
Charlotte Senior

Hilary Sillis  
Mary Simmonds  
Elisabeth Storey  
Jayne Swindin  
Helen Tierney  
Deborah Tiffany  
Yajie Ye

### Tenors

Mark Bonney  
Andrew Castle  
Lachlan Craig  
Alex Denisenko  
Jeff Feerick  
Matthew Howard  
Naveen Kanamarlapudi  
Simon Lowe  
James Murphy  
Simon Naylor  
Ernest Piper  
Bill Richards  
Richard Salmon  
Toby Schneider  
Chris Stuart  
Gareth Treseder  
Tony Valsamidis  
Orlando Vas  
Emre Yavuz

### Basses

Malcolm Aldridge  
David Allenby  
Tim Bird  
Paul Bodiam  
Sam Brown  
Tom Dixon  
Quentin Evans  
Tom Fullwood  
Mark Graver  
Richard Green  
Alan Hardwick  
Alex Hardy  
Michael Harman  
Simon Herbert  
Kevin Hollands  
Peter Kellet  
John McLeod  
Tim Miles  
Andrew Money  
Nigel Montagu  
Chun Jonathan Ngai  
Amos Paran  
Mark Parrett  
Simon Potter  
Philip Rayner  
John Russell  
Richard Steedman  
Joshua Taylor

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

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