
Part of *Traced Overhead: The Musical World of Thomas Adès*

Friday 13 April 2007, 7.30pm

BBC Symphony Orchestra

Thomas Adès *conductor*



Berlioz Overture: Les francs-juges 12'

Sibelius Luonnotar 9'

Ives Orchestral Set No.2 20'

interval 20'

Stravinsky Symphony of Psalms 21'

Adès America: A Prophecy 15'

Rebecca von Lipinski *soprano*

Susan Bickley *mezzo-soprano*

BBC Singers

Aidan Oliver *chorus-master*

This concert is being recorded for broadcast on BBC Radio 3, on Monday 16 April at 7.00pm.

Barbican Hall



The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

The **Great Performers 2007-2008** season is now on sale. For full details visit www.barbican.org.uk/greatperformers0708 where you can listen to soundclips and watch the Barbican's Head of Music Robert van Leer introduce the new season.

Hector Berlioz (1803-1869)

Overture: Les francs-juges, Op.3



Les francs-juges was Berlioz's first operatic project, begun when he was in his early 20s, to a libretto by his friend Humbert Ferrand about the doings of a vigilante court in medieval Germany. He went back to the score a couple of times before abandoning it; meanwhile he had used the imposing overture at the first concert he gave of his music, in Paris on 26 May 1828. The piece has a slow introduction in F minor, this soon bringing forward a

mighty force of brass and low woodwind (including two ophicleides, replaced in modern performances by tubas). Strings take over when the music accelerates, for a passage that sets up the rousing main theme, in A flat major. In what ensues there is often a remarkable sense of two different kinds of music, or even three, happening at the same time. Eventually the theme comes back in F major for a grand conclusion.

Jean Sibelius (1865-1957)

Luonnotar, Op.70



Rebecca von Lipinski *soprano*

Like *Adès's America*, Sibelius's *Luonnotar* is an effort to imagine the irretrievable – a culture lost, in this case, not through conquest but through the disintegrations of time. *Luonnotar* is one of many works Sibelius based on the *Kalevala*, the national epic of Finland, but the only one in which he incorporated the *Kalevala's* words, to make an unusual sort of symphonic poem, one doubly steered by the orchestra and the solo soprano. The singer's part is challenging: 'absurdly difficult' is how it was described by Aino Ackté, for whom it was written.

There is much for the soloist to tell in this incantation of the birth of the universe, and much for Sibelius to say about a

subject that had been on his mind for two decades before he wrote the piece, quite quickly in the summer of 1913. The first performance took place in Gloucester in September that year, and the first Finnish performance the following January. After the latter occasion Sibelius's wife wrote to him that the piece 'was like a strange eagle from the primeval space of all existence'. What neither of them perhaps realised was that the figure and myth of *Luonnotar* (Daughter of Nature) were entirely the invention of the *Kalevala's* 19th-century compiler, Elias Lönnrot. If Sibelius's music seems to speak of and from a distant past, it does so by virtue of its own powers, not the poem's.

Luonnotar

Olipa impi, ilman tyttö
 Kave Luonnotar korea.
 Ouostui elämätään,
 Aina, yksin ollessansa avaroilla autioilla.

Laskeusi lainehille,
 Aalto imeä ajeli.
 Vuotta seitsemän sataa
 Vieri impi veen emona
 Uipi luotehet, etelät
 Uipi kaikki ilman rannat.
 Tuli suuri tuulen puuska
 Meren kouhuille kohotti.
 'Voi, poloinen, päiviäni!
 Parempi olisi ollut ilman impenä elää.
 Oi, Ukko, ylijumala, käy tänne
 kutsuttaissa!'

Tuli sotka, suora lintu,
 Lenti kaikki ilman rannat
 Lenti luotehet, etelät
 Ei löyä pesänsioa.
 'Ei! Ei! Ei!
 Teenkö tuulehem tupani, alloillen
 asuinsiani?
 Tuuli kaatavi, tuuli kaatavi,
 Aalto viepi asuinsiani.'

Niin silloin veen emonen
 Nosti polvea lainehesta.
 Siihen sorsa laativi pesänsä
 Alkoi hautoa.
 Impi tuntevi tulistuvaksi
 Järkytti jäsenehensä.
 Pesä vierähti vetehen
 Katkieli kappaleiksi
 Muuttuivat munat kaunoisiksi
 Munasen yläinen puoli
 Yläiseksi taivahaksi,
 Yläpuoli valkeaista
 Kuuksi kummottamahan;
 Mi kirjjavaista tähiksi taivaalle,
 Ne tähiksi taivaalle.

Text from the *Kalevala*

There was a handsome maiden in the air,
 Luonnotar, the daughter of nature.
 She grew tired of her life,
 of always being alone in the vast plains of the sky.

She descended into the sea,
 where the waves impregnated her.
 For seven hundred years
 she drifted about as the water mother,
 swimming north-west, swimming south,
 to all the shores of the skies.
 Then a tremendous gust of wind
 threw her up on the foamy waves.
 'Oh, poor me, and my life!
 It would have been better to remain the Virgin of the Air.
 O, mighty Ukko, supreme god, pass here by the one
 who implores you!'

A gull appeared, an agile bird.
 It flew to all the shores of the skies,
 it flew north-west, it flew south,
 unable to find a place for nesting.
 'No! No! No!
 Do I build my house in the wind, my living quarters on
 the waves?
 The wind would knock down my house,
 the waves would carry away my nest.'

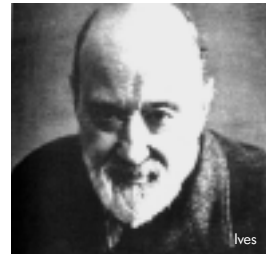
At that moment the water mother
 lifted her knee out of the waves.
 There the gull made its nest,
 and started hatching.
 The maiden felt an ardent fire
 shaking her limbs.
 The nest fell into the water
 and broke into pieces.
 But the eggs changed into things of beauty:
 the top of the shell
 became the firmament;
 the upper part of the egg white
 the shining moon;
 and the speckles turned into stars in the sky,
 stars in the sky.

Translation © The Decca Record Company

Charles Ives (1874-1954)

Orchestral Set No.2

- I. An Elegy to Our Forefathers
- II. The Rockstrewn Hills Join in the People's Outdoor Meeting
- III. From Hanover Square North, at the End of a Tragic Day,
the Voice of the People Again Arose



Developing his larger works over many years, Ives instilled into them memories that might go back to his childhood. This is as true of his second 'orchestral set', completed around 1919, as of the first, *Three Places in New England*.

The opening movement, by his own account, was originally called 'An Elegy for Stephen Foster'. 'The principal tune', he explained, 'is no particular one of Foster's but just a kind of remembrance of his music in general. *Down in the Cornfield* and other things are thrown in, off-key.'

Then come 'a rehash and combinations' of some ragtime dances he had written in the first decade of the century, now making up what is 'almost a piano concerto'.

The last and biggest movement relates, unusually, to a recent and very specific memory, of events in New York as news spread of the sinking of the *Lusitania* on 7 May 1915. Ives left his office that evening and went to take the elevated train from Hanover Square, south of Wall Street. A man was playing a hand-organ in the street

below, and, in the composer's words: 'Some workmen sitting on the side of the tracks began to whistle the tune, and others began to sing or hum the refrain. A workman with a shovel over his shoulder came on the platform and joined in the chorus, and the next man, a Wall Street banker with white spats and a cane, joined in it, and finally it seemed to me that everybody was singing this tune, and they didn't seem to be singing in fun, but as a natural outlet for what their feelings had been going through all day long ... Then the first train came in and everybody crowded on, and the song gradually died out, but the effect on the crowd still showed.'

As Ives emphasised, the song 'wasn't a tune written to be sold, or written by a professor of music'; it was 'an old Gospel hymn that had stirred many people of past generations': *In the Sweet Bye and Bye*. The movement, he said, 'has its secondary themes and rhythms, but widely related, and its general make-up would reflect the sense of many people living, working, and occasionally going through the same deep experience, together.' Here is a vision, then, of the US ideal: 'America: A Polyphony'.

Igor Stravinsky (1882-1971)

Symphony of Psalms

- I. Exaudi orationem meam, Domine [Hear my prayer, O Lord] –
- II. Expectans expectavi Dominum [I waited patiently for the Lord] –
- III. Laudate Dominum [Praise ye the Lord]



The abundance of ballet scores in Stravinsky's orchestral output rather conceals the fact that every time he received a commission from an orchestra in the United States he responded with a symphony, producing the *Symphony of Psalms* (1930) for Boston, the *Symphony in C* (1938-40) for Chicago, and the *Symphony in Three Movements* (1942-5) for New York. If he had simply numbered these works, we might be tempted to hear them as a cycle; the titles prevent that, and also suggest how each of his symphonies is a symphony in a different way: a liturgy, a tonal design, three different ways of moving.

First of the three (ignoring a thoroughly enjoyable but juvenile *Symphony in E flat*), the *Symphony of Psalms* was one of 10 works commissioned for the Boston Symphony Orchestra's 50th-anniversary season by that ensemble's conductor, Stravinsky's compatriot Serge Koussevitzky. Stravinsky began the work on 6 January 1930 (Orthodox Christmas Eve) and finished it on 15 August (the Feast of the Assumption in the Roman Church, as he noted), having concentrated on the three movements in reverse order. A performance in Brussels preceded by six days the Boston premiere (on 19 December 1930), and the commissioning orchestra had to take second place also in the composer's inscription on the score: 'This symphony composed to the glory of God is dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary.'

According to Stravinsky's own account, he started the work with a wish for counterpoint, which made him think of a chorus, which made him think of psalms: the sacred component thus arose by accident. This seems unlikely. He had recently returned to the Orthodox fold, and, before deciding on the standard Latin texts, he began his Boston work to words in Church Slavonic. He also used the style of largely homophonic chanting and Orthodox modality he had introduced with a recent setting of the Lord's Prayer. But if this is religious music, it does not express religiosity. The objectivity is clear. The prayers are being voiced, however devoutly, by other people while the composer constructs. His is the symphony; theirs are the psalms.

The psalms take their singers without a break from prayer (the searching first movement, in the rhythm of a slow march) through promise (a double fugue) to praise (the 'new song' to which the preceding movement looked forward). The most voice-like instruments – clarinets, violins and violas – are omitted from the orchestra, to leave a reedy, brassy ensemble that might suggest a super-organ, while bells are evoked by pianos and harp. There are memories too of earlier ceremonial pieces by Stravinsky, especially the *Symphonies of Wind Instruments* and *Les noces*, which, as he himself pointed out, the symphony closely approaches as it ends, with winds and strings holding a haze of overtones above the choir while pianos, harp and timpani ring in octaves.

I. Exaudi orationem meam, Domine

Exaudi orationem meam, Domine, et deprecationem
meam; auribus percipe lacrimas meas.

Ne sileas, quoniam advena ego sum apud te et
peregrinus, sicut omnes patres mei.

Remitte mihi, ut refrigerer priusquam abeam et
amplius non ero.

Psalm 39: 12-13 (Vulgate Psalm 38: 13-14)

II. Expectans expectavi Dominum

Expectans expectavi Dominum, et intendit mihi.

Et exaudivit preces meas, et eduxit me de lacu
miseriae, et de luto faecis.

Et statuit super petram pedes meos, et direxit
gressus meos.

Et immisit in os meum canticum novum, carmen
Deo nostro.

Videbunt multi, et timebunt: et sperabunt in Domino.

Psalm 40: 1-3 (Vulgate Psalm 39: 2-4)

III. Laudate Dominum

Alleluia!

Laudate Dominum in sanctis eius; laudate eum in
firmamento virtutis eius.

Laudate eum in virtutibus eius; laudate eum
secundum multitudinem magnitudinis eius.

Laudate eum in sono tubae.

Laudate eum in timpano et choro; laudate eum in
cordis et organo.

Laudate eum in cymbalis bene sonantibus; laudate
eum in cymbalis jubilationibus.

Omnis spiritus laudet Dominum.

Psalm 150

Hear my prayer, O Lord, and give ear unto my cry:
hold not thy peace at my tears.

For I am a stranger with thee: and a sojourner, as all
my fathers were.

O spare me, that I may recover strength, before I
go hence, and be no more.

I waited patiently for the Lord: and he inclined unto me,
And heard my cry. He brought me up also out of an
horrible pit, out of the miry clay:

And set my feet upon a rock, and established my
goings.

And he hath put a new song in my mouth: even
praise unto our God.

Many shall see it, and fear: and shall trust in the Lord.

Hallelujah!

Praise God in his sanctuary: praise him in the
firmament of his power.

Praise him for his mighty acts: praise him according
to his excellent greatness.

Praise him with the sound of the trumpet.

Praise him with the timbrel and dance: praise him
with stringed instruments and organs.

Praise him upon the loud cymbals: praise him
upon the high sounding cymbals.

Let every thing that hath breath praise the Lord.

Thomas Adès (b. 1971)

America: A Prophecy, Op.19

Susan Bickley *mezzo-soprano*



Asked by Kurt Masur to provide a 'message for the millennium', for performance by the New York Philharmonic on the eve of 2000, Adès turned his gaze from 1,000 years ahead to 500 back, and looked for his message in the events of the Spanish conquest of the Maya in the Yucatan peninsula. A benign civilisation, living in harmony with nature, was destroyed by looters. Or, looking at the case differently, a population in bondage to priests and princes was liberated to join the modern world of advancing knowledge, technology and self-determination.

Music can have it both ways, and Adès's does. The Maya music of *America: A Prophecy*, as it first appears, is both blissfully simple – a rotating pattern of three, then four notes – and constricted, dogged, numbed in sensibility. As it changes and develops, it maintains this duality, becoming at once exuberant and a stern exercise in control. Similarly, the Spanish music, when it bursts in halfway through, after fore-warnings, abounds not only with bellicosity but with a wild, free excitement, pushing up into the flamboyant decorations for three trumpets, one of them small, extra-high.

This whole passage is based on an 'ensalada' (a musical salad of popular melodies) entitled *La guerra*, written by the Spanish composer Mateo Flecha quite possibly at the very time, the 1530s-1540s, when the Maya were being subdued/released. The militant Christianity of the choir's text comes from the same source. But while Adès lets the words speak (or sing) for themselves, he sets the music prismatically, bending rhythms and harmonies, adding whole new sways of texture, and making his own edit that includes one incursion of Maya music.

One of the ironies of the piece is that there is no real Maya music to be quoted – not only because the Spanish did all they could to obliterate everything Mayan but because there was no musical notation before they came. Words, though, did survive, passed down and copied through the centuries, and these, from the books of Chilam Balam ([jaguar] seer or oracle priest), provide Adès with the text for his mezzo-soprano's prophecy-lament. She sings like a seer indeed; her song could well be the sacred chant of a lost culture, in how it leans towards old modes and yet ensconces itself comfortably in the rainbow world of Adès's harmony.

The same may be said of the introductory Maya music. A wobbling, warbling iteration is soon embraced in – and part of – a forest of polyphony, which, in between breaks for the voice, eventually vanishes up into a counterpoint of camel bells. A second section – the dream sequence – starts with wide-oscillating flutes and slow streams, like currents in a sluggish river, of which the voice becomes one. Then, as the singer exactly repeats 'Oh my nation', intimations of the Spanish music lead up to the full-scale musical battle *alla Flecha*, and to destruction. A separate movement is both elegy and hard awakening. Instruments partly echo the singer's beautiful melody, as if trying to imitate it and not getting it quite right, until trumpets triumphantly take it over. Finally comes the singer's rueful assurance that 'ash feels no pain', and the chilling of ember to ash in four final chords.

I.

Oh my nation
Prepare

The people move as if in dreams
They are weak from fuck and drink
The prophets and the priests are blind
In his bed the governor weeps
It is the end of all our ways

Oh my nation
Prepare

They will come from the east
Their god stands on the pole
They will burn all the land
They will burn all the sky
They will break with a cross
Oh my nation
Your gods your fathers your children

Your cities will fall
Your trees will be scaffolds
They will rule from the backs of your fallen
Prepare

Todos los buenos soldados que asentaren a esta guerra
no quieren ir descansados
Si salieren con victoria la paga que les darán será que
siempre tendrán en el cielo eterna gloria
[All the good soldiers who enlist in this war do not seek
for rest
If they emerge victorious their pay will be eternal glory in
heaven]

II.

Burn burn burn
On earth we shall burn
We shall turn to ash
Drift across the land, over the mountains, out to sea

Weep weep weep
But know this well:
Ash feels no pain

Haec est victoria qua vincit mundum fides nostra
[This is the victory by which our faith conquers the world]

America: A Prophecy, music by Thomas Adès © 2002 by Faber Music Ltd. Text (soloist) from the books of Chilam Balam (Mayan in English translation) including an adaptation by the composer of text from *The Destruction of the Jaguar* © 1987 by Christopher Sawyer-Lauçanno. Reprinted by permission of City Lights Books. Text (chorus) from *La guerra* (in Spanish and Latin) by Mateo Flecha (c.1481-1553).

Programme notes by Paul Griffiths © 2007

Find out first Why not download your Great Performers programme before the concert? Each programme is now available online five days in advance of each concert. Due to the possibility of last minute changes, the online programme content may differ slightly from that of the final printed version. For details visit www.barbican.org.uk/greatperformers

Tracing Thomas Adès



To begin at the beginning, or at the beginnings, a lot of Thomas Adès's works start out with some tiny corpuscle of sound that is repeated, and repeated again, and repeated again, but already it is changing. Through the repetitions a process is being set up, and there may well be something in the bass steering that process. The shape is recognisably the same, but it is mutating all the time, and it is going somewhere. It might be as simple a thing as a fall from one note to another, or a rising bit of scale, or a bar of dance rhythm. But the process, which started right away, will have made it seem instantly fresh, magical, a new beginning.

How does he do it? Harmony is the key: harmony that is 'neither atonal nor tonal', as György Ligeti said of his own, or, perhaps more exactly, harmony that knows other tonal rules than those of the old keys – though it certainly knows those rules too, and plays with them. Ligeti is also one point of reference for Adès's rhythm, which is at once elaborate and ramshackle, precision-engineered and on the point of collapse – collapse into confusion or into the daemonic pulsation that will often arrive in his music from somewhere else: the dance floor.

Other sources for Adès's harmony would have to include the French Spectralist composers, with their shimmering sonorities modelled on the overtone spectra of sounds – though Adès has been unusually bold and original in recognising how spectra could be trimmed to deliver, hey presto, common chords, complete with possibilities of new life instilled in them. To the Spectralists, Ligeti and Popstarz one could add other forebears, of whom some are assembled around Adès's music in this series: Sibelius and Nancarrow, Stravinsky and Kurtág, Schumann and Janáček.

Manifest as all these reflections will be, what is strange and wonderful is the freedom from irony. As with the small elements from which his music is made, so it is with things borrowed that their reuse refreshes them. A grand harmonic veer may signal Sibelius, but there is none of the old 20th-century's bother about this sort of reference. Echoes from the past are proving the habitability of a new world.

Assailing that world – tracing its continents that float overhead and glisten in so many harmonic lights – is easier for the ears than for words. Adès's music holds out an old promise that has widely been withdrawn (one understands the attraction Ligeti and Kurtág hold for him), of being fathomable. It not only attracts but conveys us, even if into curved spaces and down wonky perspectives, and convinces us that eventually it will be lucid to its ultimate recesses.

Sounding on from the past here are not only traits from earlier composers but ancient ideas suddenly replenished and brimming: theme, development, a tune as simple as a nursery rhyme but never heard before, a chord progression that moves powerfully forward in a quite new direction. As the private jokes and allusions of his earlier pieces have fallen away – things that helped make those pieces at once entrancing and maddening – so the music has become clearer without losing its ambiguity, which now depends on a richness of meanings infolded but no longer encrypted.

Always scintillating and at once enthralling, Adès's music has come to yield more and more on repeated listening, and one wonders to what extent his confidence that this could happen was bolstered by the immediacy with which his works were recorded when he was still in his

twenties. What was criticised at the time as hype, and potentially dangerous for an artist so young, may in fact have speeded up his growth.

Doubtless there will be further change, in ways unforeseeable. But Adès, at 36, is already the consistent master of a style that is – despite the echoes and reflections, which in any case are probably never quite what they seem – identifiable and unique. He has a genius for the big miniature – the piece that lasts just a few minutes, within which it thoroughly explores some new sound combination or compositional tactic, or else tackles an old one in a new way. Many of his pieces from the Nineties are of this kind, whether self-standing or contained within larger works (*Powder Her Face*, which was his first opera, or *Asyla*, effectively his first symphony). But he has always had a sure command, too, of larger forms, continuous and capacious, and beguilingly persuasive.

Even so, what may be his most valuable characteristic, and certainly his rarest, is that he can bring candour into a context of sophistication. The assurance that allows him to hold musical conversation with eminent composers two or three generations older, to programme his music, as he does here, with the marbled great, and to anticipate an audience that will want to come to his music again and again, that assurance, it may be, is what gives him access to the very frankest kinds of musical expression. Few other composers of today could have exited today's cynicism sufficiently to produce a full-blown love duet, as Adès does in his second opera, *The Tempest*. Few could conjure, or appropriately stage, the kind of naked melody that is cropping up more and more in Adès's music, even as that music deepens.

Simplicity in our time is the hardest thing to achieve. Here in Adès's music it is happening, time and again.

Paul Griffiths © 2007

For more information visit
www.barbican.org.uk/tracedoverhead or
www.fabermusic.com



Thomas Adès conductor

Born in London, where he lives, Thomas Adès studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. Among his best known works are *Living Toys*, *Arcadiana*, and *Asyla* – a commission for Sir Simon Rattle

and the CBSO (1997) which enjoyed immediate and subsequent international success. *Tevot*, his latest orchestral work, features as part of the Berliner Philharmoniker's current tour.

Adès's first opera, *Powder Her Face*, has been performed around the world, televised and recorded. Most of the composer's music has been recorded by EMI, with whom Adès has a contract as composer, pianist and conductor. His second opera, *The Tempest*, was commissioned by the Royal Opera House, Covent Garden, and was premiered there under the baton of the composer in 2004; it was revived at Covent Garden last month.

In demand worldwide as a conductor and pianist, Adès is a renowned interpreter of his own music, while his performances and recordings of other composers have also been critically acclaimed. His chamber music collaborators include Ian Bostridge and the Belcea Quartet and he has conducted many orchestras and ensembles including Birmingham Contemporary Music Group, with which he has a close association. He has been Artistic Director of the Aldeburgh Festival since 1999. He is the featured composer this spring in the Présences Festival in Paris, where 23 of his works are being programmed and broadcast in just under a month, in performances involving over 700 musicians. Later this year Adès is the focus of Oslo's Ultima Festival, and in 2007/08 he undertakes a major residency at Carnegie Hall, New York.

The music of Thomas Adès has attracted wide international recognition including, most recently, the 2000 Grawemeyer Award for *Asyla* (the largest international prize for composition, here awarded to the youngest recipient), the 2001 Hindemith Prize, and a 2005 Royal Philharmonic Society Award for *The Tempest*.



Rebecca von Lipinski soprano

Rebecca von Lipinski studied at the Royal Northern College of Music in Manchester where she was supported by the Peter Moores Foundation. She was a member of the National Opera Studio in London during the 2002/03 season. Operatic engagements

include *Musetta/La bohème* for Scottish Opera, *Karin/The Bitter Tears of Petra von Kant* by Gerald Barry for English National Opera, *Countess/Le nozze di Figaro* for Grange Park Opera, *Berthe/Euryanthe* for Glyndebourne Festival Opera, *Mabel/The Pirates of Penzance* with the Carl Rosa Opera Company at the Buxton and Malvern festivals and *Sophie/Flashmob* for BBC Television. Recent concert engagements include *Birtwistle's The Second Mrs Kong* with the BBC Symphony Orchestra. Recordings include *Mercadante's Emma d'Antiochia* for Opera Rara. Future plans include *First Lady/Die Zauberflöte* for Grange Park Opera, *L.A. Lola/Playing Away* by Benedict Mason for the Bregenz Festival and St. Pölten and the title-role in Micha Hamel's new opera *Snow White* for the Nationale Reïsopera.



Susan Bickley mezzo-soprano

Susan Bickley is established as one of Britain's most versatile singers with a repertoire encompassing Baroque works, great 19th-century dramatic roles and the music of today. She has sung major roles for Glyndebourne Festival Opera and Glyndebourne on Tour; the Royal

Opera House, Covent Garden; English National Opera (including the stage premiere of *The Bitter Tears of Petra von Kant*); Opera North; Welsh National Opera; and Scottish Opera. Her busy concert schedule takes her to all the major British symphony orchestras and ensembles, while abroad she has worked with a range of leading musical organisations. She made her debut at Carnegie Hall in Stravinsky's *Requiem Canticles* and took part in Ligeti's *Requiem* and George Benjamin's *Upon Silence* at the Salzburg Festival, while her BBC Proms appearances

have included works by Simon Bainbridge, Leonard Bernstein, Thomas Adès and Nicholas Maw. She has recently sung Adès's *America* in the Paris Présences Festival and current and future engagements include recitals in Washington DC and Ludlow; *Roberto Devereux* at the Buxton Festival; *Dido and Aeneas* and *Falstaff* for Opera North; *Jenůfa* for WNO; and *The Beggar's Opera* at the Royal Opera. Her many recordings include Handel's *Serse*, *Theodora* and *Solomon*; Purcell's *The Fairy Queen* and *Dido and Aeneas*; Vivaldi's *Juditha triumphans*; Reynaldo Hahn songs; George Benjamin's *Upon Silence*; Thomas Adès's *America: A Prophecy*; and Simon Bainbridge's *Ad ora incerta* and *Primo Levi Songs*.

BBC Symphony Orchestra

Chief Conductor Jiří Bělohávek • Principal Guest Conductor David Robertson • Conductor Laureate Sir Andrew Davis • Artist-in-Association John Adams • General Manager Paul Hughes

The BBC Symphony Orchestra has played a central role at the heart of British musical life since its inception in 1930; and as the flagship orchestra of the BBC it provides the backbone of the BBC Proms with at least a dozen concerts each year including the First and Last Nights. The BBC SO has a strong commitment to 20th-century and contemporary music, having given the premieres of over 1,000 works. Recently it has given world premieres of BBC commissions by such leading composers as Kalevi Aho, Elliott Carter, Simon Holt, Magnus Lindberg, Kaija Saariaho and Mark-Anthony Turnage. The BBC Symphony Orchestra is Associate Orchestra of the Barbican, where its annual season of concerts includes a weekend each January focusing on a composer from the 20th or 21st century, featuring, this year, Sofia Gubaidulina. Jiří Bělohávek took up the post of Chief Conductor at the First Night of the 2006 BBC Proms, and David Robertson became Principal Guest Conductor in 2005. All concerts are broadcast on BBC Radio 3 and a number are televised, while studio recordings are central to its life. The BBC SO records for several commercial labels and performs at national and international music festivals, as well as undertaking regular overseas tours. The orchestra is committed to innovative education work; ongoing projects include the 'Music Intro' scheme introducing families to live classical music and the recently launched BBC SO Family Orchestra.

First Violin

Pieter Schoeman
guest leader

Richard Aylwin
Charles Renwick
Ruth Ben Nathan
Regan Crowley
Celia Waterhouse
Colin Huber
Emily Francis
Shirley Turner
Amyn Merchant
Anna Smith
Fiona Brett
Dominic Moore
Sheila Law
Mila Mustakova

Second Violin

Helen Cox
guest principal

Ruth Hudson
co-principal
Hania Gmitruk
Mark Walton
Patrick Wastnage
Danny Fajardo
Philippa Ballard
Lucy Curnow
Rachel Samuel
Gareth Griffiths
Tammy Se
Ruth Funnell
Cecilia Romero
Alex Afia

Viola

Caroline Harrison
co-principal

Philip Hall
Nikos Zarb
Natalie Taylor
Michael Leaver
Kate Read
Carolyn Scott
Michelle Bruil
Carol Ella
Mary Whittle
Alexandros Koustas
Natasha Wright
Erin Nolan

Cello

Susan Monks
principal
Tamsy Kaner
Marie Strom
Mark Sheridan
Charles Martin
Clare Hinton
Sarah Hedley-Miller
Augusta Harris
Judith Herbert
Bozidar Vukotic

Double Bass

Paul Marrison
principal
Dylan Marvelley
Richard Alsop
Michael Clarke
Marian Gulbicki
Adolf Mink
Jenni Workman

Lucy Hare
Kate Saxby (*offstage*)
Beverley Jones (*offstage*)
Clare Tyack (*offstage*)

Flute

Michael Cox
principal
Daniel Pailthorpe
co-principal
Richard Stagg
Robert Manasse
Piccolo
Kathleen Stevenson

Oboe

Richard Simpson
principal
David Powell
co-principal
Nicola Holland
Rebecca Wood
Cor Anglais
Irma Kort

Clarinet

Damaris Wollen
co-principal
Peter Davis

Bass Clarinet

Helen Paskins
Contrabass Clarinet
Alan Andrews

Bassoon

Graham Sheen
principal
Julie Price
co-principal
Susan Frankel
Graham Hobbs
Contrabassoon
Clare Glenister

Horn

Nicholas Korth
principal
Michael Murray
Andrew Antcliff
Carsten Williams
Jonathan Bareham
Caroline O'Connell

Trumpet

Gareth Bimson
principal
Martin Hurrell
Andrew Dunn
Gillian Hicks
Simon Ferguson

Trombone

Roger Harvey
co-principal
Amos Miller
Bass Trombone
Stephen Saunders

Tuba

Sam Elliott

Timpani

John Chimes
principal
Christopher Hind
co-principal

Percussion

Alex Neal
co-principal
Joe Cooper
Sam Walton

Harp

Louise Martin
co-principal
Manon Morris

Piano

Elizabeth Burley
Helen Crayford

Celesta

Catherine Edwards

Organ

Malcolm Hicks

Accordion

Ian Watson

Harpichord

Iain Farrington



BBC Singers

Established in 1924, the BBC Singers has grown from a small group, singing in the broadcast daily act of worship on the Home Service, into a virtuoso 24-voice ensemble, forming the UK's only full-time professional chamber choir. The versatility and the breadth of repertoire of the BBC Singers make the group a vital resource in the broadcast music-making of the BBC as well as a major force in British concert life. Equally at home on the concert platform and in the recording studio, this highly acclaimed vocal ensemble performs a wide range of music, from Tallis to Takemitsu. Its particular expertise in contemporary repertoire has led to creative relationships with some of the most important conductors and composers of the 20th and 21st centuries, including Britten, Boulez and Birtwistle. The BBC Singers also appears regularly with a wide range of period-instrument and contemporary-music ensembles. The choir's outreach work includes regular collaborations across the country with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow.

Soprano

Jennifer Adams-Barbaro
Ildikó Allen
Emma Brain-Gabbott
Margaret Feavious
Carolyn Foulkes
Micaela Haslam
Amanda Morrison
Elizabeth Poole
Olivia Robinson
Jennifer Snapes

Alto

Lynette Alcántara
Margaret Cameron
Jacqueline Fox
Natanya Hadda
Rebecca Lodge
Siân Menna
Helena Newsom
Penny Vickers

Tenor

Christopher Bowen
Edward Goater
Stephen Jeffes
Robert Johnston
Niel Joubert
Neil MacKenzie
Andrew Murgatroyd
Peter Wilman

Bass

Simon Birchall
Ben Carter
Stephen Charlesworth
Will Dawes
Charles Gibbs
Stuart MacIntyre
Adrian Peacock
Edward Price

Chief Conductor Designate David Hill • *Principal Guest Conductors* Bob Chilcott, Andrew Carwood • *Associate Composer* Judith Bingham • *Conductor Laureate* Stephen Cleobury • *Chief Repetiteur* Stephen Betteridge • *General Manager* Stephen Ashley-King • *Senior Producer* Michael Emery • *Co-ordinator* Ruth Potter • *Learning Manager* Garth McArthur • *Broadcast Assistant* Amanda Boyle • *Administrative Librarian* Lottie Fenby

monuments London Symphony Orchestra port
arts festivals Historic markets
Guildhall School of Music & Drama arts funding
city residents Barbican Centre
churches City police Museum of London
open spaces

The City of London and the Barbican

The City of London is the world's leading international financial and business centre, a global powerhouse at the heart of the UK's economy. The City alone contributes 3% to the UK's GDP, with London as a whole contributing 20%.

The City of London Corporation supports and promotes the City and the businesses within it. It sustains all the needs of a 24-hour city and helps position it for the future. Its mission is to ensure that the City continues to thrive and retains its place as Europe's financial capital.

The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

www.cityoflondon.gov.uk



Barbican Committee

Chairman

John Barker OBE

Deputy Chairman

Barbara Newman CBE

Mary Lou Carrington

Stuart Fraser

Christine Cohen OBE

Jeremy Mayhew

Maureen Kellett

Joyce Nash OBE

John Owen-Ward

John Robins

Patrick Roney CBE

Lesley King-Lewis

Barbican Directorate

Managing Director

Sir John Tusa

Artistic Director

Graham Sheffield

Commercial and Venue Services Director

Mark Taylor

Projects and Building Services Director

Michael Hoch

Finance Director

Sandeep Dwesar

HR Director

Diane Lennan

Executive Assistant to Sir John Tusa

Leah Nicholls

Barbican Music Department

Head of Music

Robert van Leer

Concert Hall Manager

Vicky Atkinson

Music Programmers

Cijs Elsen

Bryn Ormrod

Programming Consultant

Angela Dixon

Programming Assistants

Andrea Jung

Gersende Giorgio

Katy Morrison

Concerts Planning Manager

Frances Bryant

Music Administrator

Thomas Hardy

Concerts Assistant

Catherine Langston

Head of Marketing

Chris Denton

Music Marketing Manager

Jacqueline Barsoux

Marketing Executives

Naomi Engler

Bethan Sheppard

Performing Arts Marketing Assistant

Sarah Hemingway

Media Relations Manager

Nicky Thomas

Media Relations Officer

Hannah Kendall

Acting Senior Production Manager

Eddie Shelter

Production Managers

Katy Arnander

Jessica Buchanan-Barrow

Alison Cooper

Event Managers

Kate Packham

Kirsten Siddle

Fiona Todd

Production Assistant

Corinna Woolmer

Technical Manager

Eamonn Byrne

Deputy Technical Manager

Ingo Reinhardt

Technical Supervisors

Mark Bloxside

Steve Mace

Technicians

Maurice Adamson

Jasja van Andel

Robert Jennings

Jason Kew

Martin Shaw

Stage Manager

Elizabeth Burgess

Deputy Stage Manager

Julie-Anne Bolton

Stage Supervisors

Christopher Alderton

Paul Harcourt

Stage Assistants

Ademola Akisanya

Michael Casey

Andy Clarke

Trevor Davison

Heloise Donnelly-Jackson

Hannah Wye

Technical & Stage Coordinator

Colette Chilton

Barbican Centre

Silk Street

London EC2Y 8DS

Administration 020 7638 4141

Box Office 020 7638 8891

www.barbican.org.uk

Programme edited by Edge-Wise, artwork by Jane Denton; printed by Vitesse London; advertising by Cabbell (tel. 020 8971 8450)

Please make sure that all digital watch alarms and mobile phones are switched off during the performance. In accordance with the requirements of the licensing authority, sitting or standing in any gangway is not permitted. No smoking, eating or drinking is allowed in the auditorium. No cameras, tape recorders or any other recording equipment may be taken into the hall.