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Orchestra
& Chorus**

OPENING WORLDS

CONCERTS 2022/23

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RADIO 3

The BBC Symphony Orchestra at the Barbican

Join the BBC Symphony Orchestra and Chorus at the Barbican for music of courage, passion and adventure

CONCERTS IN JANUARY AND FEBRUARY

SUNDAY 15 JANUARY 3.00PM

Rachmaninov and Lyatoshinsky

SERGEY RACHMANINOV

Piano Concerto No. 3 in D minor

BORIS LYATOSHINSKY

Symphony No. 3 in B minor

Kirill Karabits *conductor*

Anna Fedorova *piano*

FRIDAY 20 JANUARY 7.30PM

MAHLER Symphony No. 5

RYAN WIGGLESWORTH

Till Dawning *UK premiere*

GUSTAV MAHLER Symphony

No. 5 in C sharp minor

Ryan Wigglesworth *conductor*

Elizabeth Watts *soprano*

SATURDAY 28 JANUARY 5.00PM

Our Precious Planet with the BBC Symphony Orchestra and Grégoire Pont

Dalia Stasevska *conductor*

Grégoire Pont *illustrator and animator*

Marvel at the beauty and fragility of our world in a family concert of sound and storytelling, with Grégoire Pont's drawings projected live alongside thrilling music.

FRIDAY 3 FEBRUARY 7.30PM

Oromo conducts Dvořák and Bacewicz

GRAŻYNA BACEWICZ

Overture for Symphony Orchestra

WOLFGANG AMADEUS MOART

Bassoon Concerto in B flat major, K191

EDWARD ELGAR

Romance for bassoon and orchestra

ANTONÍN DVOŘÁK

Symphony No. 8 in G major

Sakari Oromo *conductor*

Julie Price *bassoon*

FRIDAY 10 FEBRUARY 7.30PM

Johan Dalene and Timothy Ridout perform Mozart

GRAŻYNA BACEWICZ

Symphony No. 4

WOLFGANG AMADEUS Sinfonia

Concertante in E flat major for violin, viola and orchestra

KAROL SZYMANOWSKI

Symphony No. 3, 'The Song of the Night'

Sakari Oromo *conductor*

Johan Dalene *violin*

Timothy Ridout *viola*

Nicky Spence *tenor*

BBC Symphony Chorus

FRIDAY 17 FEBRUARY 7.30PM

Rachmaninov's Rhapsody and Stravinsky's Petrushka

MAGNUS LINDBERG

Serenades *UK premiere*

SERGEY RACHMANINOV

Rhapsody on a Theme of Paganini

GALINA USTVOLSKAYA

Symphony No. 1

IGOR STRAVINSKY *Petrushka (1947 version)*

Hannu Lintu *conductor*

Denis Kozhukhin *piano*

FRIDAY 24 FEBRUARY 7.30PM

New conducts American dreams and sonic fireworks

JOHN ADAMS

The Chairman Dances

GEORGE GERSHWIN

Piano Concerto in F major

VALERIE COLEMAN *Umoja*

(Anthem of Unity) *UK premiere*

SAMUEL BARBER *Symphony No. 1*

Gemma New *conductor*

Lise de la Salle *piano*

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Associate Orchestra

RADIO **3** SOUNDS

TUESDAY 20 DECEMBER, 2022

7.30pm, BARBICAN HALL

NEIL BRAND

The Hound of the Baskervilles – concert drama in three parts for actors and orchestra

Adapted from the novel by Arthur Conan Doyle

Music and words by Neil Brand; music orchestrated by Timothy Brock

BBC co-commission with Barbican Centre and Saffron Hall: world premiere

Mark Gatiss Sherlock Holmes

Sanjeev Bhaskar Dr Watson

Ewan Bailey Barrymore/Mycroft/narrator

Clare Corbett Mrs Barrymore/Beryl Stapleton/Billy/narrator

Sam Dale Dr Mortimer/Frankland/narrator

Ryan Early Henry Baskerville/narrator

Carl Prekopp Stapleton/Selden/narrator

Timothy Brock conductor

David Hunter stage director

There will be one interval after Part 2 (approx. 8.20pm); concert ends approx. 9.15pm

RADIO 3 SOUNDS

This concert is being recorded by BBC Radio 3 for broadcast in *Drama on 3* on Sunday 22 December at 7.30pm. It will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

Please ensure all mobile phones and watch-alarms are switched off.

In 2013 it was *The Wind in the Willows*; the following year it was *A Christmas Carol*. Now, Arthur Conan Doyle's story *The Hound of the Baskervilles* is the latest collaboration between writer, composer, performer and film-music expert Neil Brand and the BBC Symphony Orchestra. Brand has adapted this Gothic tale of a murder on Dartmoor inspired by the legend of a supernatural hound, and revisioned it as a 'concert drama'.

Joining the BBC Symphony Orchestra and conductor Timothy Brock (another movie-music specialist, who also orchestrated Brand's work) is cast of actors led by Mark Gatiss (co-creator of the BBC's *Sherlock* series) and Sanjeev Bhaskar (who, in character, in a *Goodness Gracious Me* comedy sketch, claimed with pride that Sherlock was an Indian!).

Doyle brought Holmes out of retirement to solve this mystery. Could a spectral hound, however disturbing, have committed murder ...?

NEIL BRAND (born 1958),
ORCH. TIMOTHY BROCK
(born 1963)

**The Hound of the Baskervilles –
Concert Drama in three parts for
actors and orchestra (2022)**

*BBC co-commission with Barbican Centre
and Saffron Hall: world premiere*

Before the Baskervilles

Thanks to a wonderful collaboration with the BBC Symphony Orchestra over a dozen years, and with the support of the BBC SO and its fellow co-commissioners, the Barbican Centre and Saffron Hall, I have been lucky enough to write three ‘concert dramas’ for the orchestra. Concert drama is my term for classic works of literature adapted for actors and orchestra, so that the music underscores the drama as a continuous soundtrack, providing all the sound effects as well as changes in place and emotional thrust as they happen. The idea grew out of my work as a radio dramatist and composer, and has proved to make unique and exceptional concert material.

Wind in the Willows was commissioned in 2013, starring Stephen Mangan, Claire Skinner and Philip Jackson, then *A Christmas Carol* in 2014, starring Robert Powell, Sophie Thompson, Tracy-Ann Oberman and Ron Cook, both shows subsequently being remounted in London, Manchester and, in the case of *A Christmas Carol*, in Riga (Latvia) this Christmas.

The Call of the Hound

It took years to settle on another compelling story that would test the orchestra’s colour palette in supporting a gripping story playing out in a single evening, and it is probably five of those years since we settled on Arthur Conan Doyle’s *The Hound of the Baskervilles*. But Sherlock Holmes’s adventure facing a supernatural hound on the wilds of Dartmoor who presages the death of members of the Baskerville family has turned out to be a very different beast from its predecessors ...

The Wind in the Willows and *A Christmas Carol* were wonderful mixes of darkness and light, in which joy and tears combined in roughly equal measure. *The Hound of the Baskervilles*, on the other hand, is dark, mysterious, straying even into the supernatural. It is Holmes’s deepest immersion in the world of the Gothic, inspired by a conversation Doyle had with his journalist friend Bertram Fletcher Robinson about a ghostly Black Dog that haunted the Devon countryside. The two men visited Dartmoor in May 1901, taking in the Tors and marshes, the abandoned mines, the prehistoric barrows and the grim prison in Princetown. Doyle must, at some stage, have decided that the only hero formidable enough to challenge the forces of darkness was his errant detective, who had been killed off over the Reichenbach Falls some eight years previously. Consequently, *The Hound of the Baskervilles* became a full-length Sherlock

Holmes story drawn from a time before his suicide pact with Moriarty.

Casting the Actors and Re-casting the Novel

I first asked Mark Gatiss if he would play Sherlock four years ago, and he not only agreed there and then but has stood firmly and enthusiastically by the production ever since, for which I am hugely grateful. Two years of lockdown

and the slow recovery of audiences and venues alike put the start of production back year after year, and there were many occasions when it looked as if it wouldn't happen at all. Happily, thanks to the indefatigable Paul Hughes and Tom Philpott at the BBC Symphony Orchestra, and the continued support of the orchestra and its co-commissioners, I was able to start work this year, and to my delight my great friend and collaborator Sanjeev Bhaskar came on board as our Dr Watson. Cutting down the novel to a



Mystery on the moor: Martin Freeman (as Dr Watson) and Benedict Cumberbatch (as Holmes) in the BBC *Sherlock* episode 'The Hounds of Baskerville' (2012), scripted by tonight's Holmes, Mark Gatiss

workable size proved an epic task in itself, but I was buoyed up throughout with revisiting the dark, haunting landscapes of Doyle's Dartmoor, and the slow, Gothic revealing of absolute evil at the heart of the mystery.

I have stayed true to the text and plotting of the novel, only indulging myself in one or two more modern moments of dialogue and the setting up of one huge twist which, I hope, will surprise and delight Holmes fans, as well as ushering in a much-loved character not to be found in the original story. It has also been fun to draw on innumerable film adaptations to see how they dealt with plot changes and additions, and to see how challenges I faced, they too faced and dealt with in much the same way.

Music of Dark Reflection

And then there's the score. By chance, and to escape from the grim realities of the modern world, I have spent the last three years in both the literary and musical world of Gothic horror. I have written radio adaptations of stories by M. R. James (also starring Mark Gatiss) and Sheridan Le Fanu and investigated the modernist composers who scored Hammer Films for a BBC Radio 4 documentary. This score inhabits those dark realms, influenced by Universal horror scores of the 1930s and the jagged harmonies of 1950s Hammer. I have even included a homage to Hammer maestro James Bernard, would set his

film titles to music and make that the basis of the theme.

Above all, I am indebted to my friend, mentor, orchestrator and conductor Timothy Brock, who has created a profound and beautiful soundscape, the perfect environment in which to let loose the great detective and his most terrifying adversary.

So, as the lights go down, prepare to enter the heart of darkness, and, at the risk of 'your life and your reason', venture out with us ... onto the Moor ...

Programme note © Neil Brand

“ Sir Charles Baskerville was in the habit every night before going to bed of walking down the yew alley of Baskerville Hall to smoke a cigar. The night of November 29th, he never returned. At midnight, finding the hall door still open, I became alarmed, and, lighting a lantern, went in search of my master ...

The butler Mr Barrymore in Neil Brand's adaptation of *The Hound of the Baskervilles*

SYNOPSIS

PART 1 Holmes and Watson hear the legend of the Hound of the Baskervilles from Dr Mortimer, a country doctor visiting London from Devon. Sir Charles Baskerville has been found dead in the grounds of Baskerville Hall on Dartmoor, and Holmes's interest is piqued on discovering that the new heir to the Hall, Sir Henry Baskerville, is arriving from America that morning. Holmes meets him and hears he has been warned against going out on the Moor and, as Baskerville and Mortimer leave, Holmes notices a bearded man trailing them in a hansom cab – they give chase, but lose him in the London traffic. On Baskerville's insistence that he will travel to Devon to take up his estate, Holmes insists that Watson go with him, and warns Watson that the danger to Sir Henry is all too real.

PART 2 Mortimer, Baskerville and Watson arrive on Dartmoor to discover that a prisoner has escaped from Princetown jail. At Baskerville Hall they are greeted by the butler, Barrymore, and his wife, and Watson later meets their neighbours, the Stapletons. Meanwhile in London, Holmes has enlisted help from an unusual quarter in dealing with the case, and Watson hears the Hound for the first time. Watson and Baskerville catch Barrymore signalling out to someone on the Moor and, on giving chase, they discover the escaped convict.

PART 3 A boy has been seen taking provisions to the prehistoric ruins on the

Moor and, on investigating, Watson makes a startling discovery ...

Holmes and Watson are unable to prevent the Hound killing again but, on realising who is behind the plot against Sir Henry, they lay a trap to catch the killer. However, all does not go as planned, and the Hound is discovered to be very much a creature of flesh and blood ...

Synopsis © Neil Brand

NEIL BRAND

Neil Brand is one of the world's leading improvising piano accompanists. He has been a silent film accompanist for over 30 years, performing regularly in London at the Barbican and BFI National Film Theatre, throughout the UK and at film festivals around the world. At the Pordenone festival in Italy, he inaugurated the School of Music and Image to teach up-and-coming young pianists about silent film accompaniment.

Brand has a fruitful relationship with the BBC Symphony Orchestra, which has resulted in London and British Council-sponsored international performances of his acclaimed orchestral score for Hitchcock's silent film *Blackmail* (commissioned by Cinema Ritrovato, Bologna), the BBC SO- and Barbican-commissioned score to Anthony Asquith's *Underground* (released theatrically and on DVD by the BFI), Chaplin's *Easy*



Street (released on DVD) and Douglas Fairbanks's *Robin Hood*. He followed these successes with two through-scored radio adaptations: *The Wind in the Willows* (BBC Audio Drama Award-nominated) and *A Christmas Carol* for orchestra, choir and actors, commissioned by BBC Radios 3 and 4 and premiered by the BBC SO and BBC Singers at the Barbican at Christmas 2016. His most recent scores are for Frank Hurley's *South: Sir Ernest Shackleton's Glorious Epic of the Antarctic*, Hitchcock's *The Lodger* and Jackie Coogan's *Oliver Twist* (premiered by Ben Palmer and the Covent Garden Sinfonia). His new composition, *Echoes of the North*, a film

score for the Yorkshire Silent Film Festival and the Brighthouse and Rastrick Brass Band, is released online today.

Neil Brand is also a prolific writer, particularly of radio drama, including the Sony Award-nominated *Stan* (which he subsequently adapted for BBC Four) and his recent critically acclaimed projects *The Haunting of M. R. James* starring Mark Gatiss, *The Le Fanu Ballads* starring Paul Chahidi and *War of Words* starring Hannah Khalique-Brown. He is the author of many articles for *Sight and Sound*, BBC magazines and other periodicals, as well as broadcasting regularly about music on Radios 3 and 4.

Recently he has toured throughout the UK and abroad with his one-man-show *The Silent Pianist Speaks*, and created and toured live shows about Buster Keaton and Laurel and Hardy.

He is well known as a TV presenter on BBC Four with his successful series *Sound of Cinema: The Music that Made the Movies* (2013), *Sound of Song* (2015), *Sound of Musicals* (2017), *Sound of Movie Musicals* (2018) and, most recently, *Sound of TV* (2020). He is also a regular presenter on Radio 4's *Add to Playlist* and *Soul Music*.

Neil Brand is a Fellow of Aberystwyth University and a Member and Visiting Professor of the Royal Academy of Music; he was awarded the British Academy of Songwriters, Composers and Authors Gold Badge in 2016.

TIMOTHY BROCK

CONDUCTOR

As a conductor Timothy Brock specialises in concert music of the early 20th century and live performances of silent film.

His work as a silent film score preservationist includes the restoration of Shostakovich's *New Babylon* (1929), Satie's *Entr'acte* (1924) and Saint-Saëns's *The Assassination of the Duke of Guise* (1908).

He is a leading authority on the music of Charlie Chaplin, of whose scores he has made 13 critical editions, including *Modern Times*, *City Lights*, *The Gold Rush* and *The Kid*. In July next year he conducts the world premiere of his restored score for Chaplin's *The Great Dictator*, a score not heard since 1940.

As a composer Timothy Brock has written scores for over 40 silent films, including Buster Keaton's *The General* and *Steamboat Bill Jr.*, F. W. Murnau's *Nosferatu* and Fritz Lang's *Woman in the Moon*. In May this year he premiered his new score to Erich von Stroheim's *Foolish Wives* in San Francisco.

He has conducted some of the world's most prestigious orchestras, including the New York Philharmonic, Orchestre de Paris, Orchestra dell'Accademia Nazionale di Santa Cecilia (Rome) and the Chicago, Montreal and Swedish Radio Symphony orchestras. He lives in Bologna, Italy.

DAVID HUNTER

STAGE DIRECTOR

David Hunter is a freelance audio drama director and script editor with 30 years' experience as a BBC Radio Drama Producer and Executive Producer. He has previously held the posts of Literary Manager at the Bush Theatre, Performance Art Officer for Arts Council England, Centre Director of the Arvon Foundation at Lumb Bank and Production Manager for Paines Plough and the Avon Touring Theatre Company.

He has recently worked for the Royal Central School of Speech & Drama, Bristol Old Vic Theatre School, Royal Welsh College of Music & Drama, LAMDA, Oxford Playwriting and the BBC. He was co-director of Alfred Döblin's *Berlin Alexanderplatz*, dramatised by Simon Scardifield and broadcast on BBC Radio 4 in February.

EWAN BAILEY

BARRYMORE/MYCROFT/NARRATOR

Ewan Bailey is an actor, writer and director with a career spanning 30 years. His theatre work includes *Richard III* (Royal Exchange), *The Soldier's Tale* (Royal Court), *A Streetcar Named Desire* (Pitlochry Festival Theatre), and *Teeth of the Jungle* for his own company Rubbaball (Edinburgh and Singapore).

As an actor he has appeared in the feature films *The Death of Stalin*, *The Road to Guantánamo*, *The Darkest Universe* and *Judge Dredd* and in the TV dramas *Wedding Season*, *Kenneth Williams: Fantabulosa!*, *The Sister*, *Funland*, *Rome* and *The Young Indiana Jones Chronicles*. He has also guest-starred in the TV comedies *This Way Up*, *Flack*, *Josh*, *Smack the Pony*, *People Like Us* and *Beast*.

His BBC radio drama performances include *Stan*, *Ambiguous Loss*, *Broken English*, *The Sunday Format*, *Tinker, Tailor, Soldier, Spy* and co-lead in the BBC Audio Drama Award-winning series *Ambiguous Loss*. He was a regular in *The Archers* and has worked for several periods as part of the BBC's Radio Drama Company.

In addition he has lent his voice to numerous animated series and video games while, as a writer and director, his short films have played at festivals around the world and won multiple awards.

SANJEEV BHASKAR

DR WATSON

Actor and writer Sanjeev Bhaskar first came to wide attention as co-creator with Meera Syal and Anil Gupta of the BBC hit series *Goodness Gracious Me*, in which he also performed. He led the cast in the BAFTA Award-winning television series *Indian Doctor*, which earned critical acclaim and record ratings. Other TV credits include *The Kumars at No. 42* and *Mumbai Calling*, as well as roles in *Doctor Who*, *Horrible Histories*, *Unforgotten* and *The Sandman*. In 2007, to mark the 60th anniversary of independence and partition in India, he presented the documentary series *India with Sanjeev Bhaskar*, whose accompanying book became a bestseller.

On film he has appeared in *Yesterday* (directed by Danny Boyle), *Paddington 2* (directed by Paul King), *It's a Wonderful Afterlife* (directed by Gurinder Chadha), *London Boulevard* (directed by William Monahan), *The Mystic Masseur* (directed by Ismail Merchant) and *The Zero Theorem* (directed by Terry Gilliam).

Theatre work includes *Dinner with Saddam* at the Menier Chocolate Factory and *ART* at the Whitehall Theatre directed by Nigel Havers.

Sanjeev Bhaskar was appointed OBE in 2006 and has been Chancellor of the University of Sussex since 2009.

CLARE CORBETT

MRS BARRYMORE/BERYL STAPLETON/
BILLY/NARRATOR

Stage and screen actress Clare Corbett has starred in the BBC's *Final Demand*, *EastEnders*, *Holby City* and *Casualty* and is about to appear in the ITV dramas *The Hunt for Raoul Moat* and *Emmerdale*.

Her theatre work includes *Twelfth Night*, *Hamlet*, *A Midsummer Night's Dream* and *Macbeth* for Shakespeare's Rose Theatre (York), *The Railway Children* for Runaway Entertainment and *Happiness* for Paines Plough and the BBC.

With over 25 video games under her belt, most recently she has voiced Irina in the highly anticipated *Elden Ring*. She is also the voice of Rose in the BAFTA-nominated *It Takes Two*, which won Game of the Year 2022 at The Game Awards, and she also plays roles in *Assassin's Creed* and *Dying Light 2*.

She voices numerous characters in the new series of *Spitting Image*, is a regular lead in the detective drama *Keeping the Wolf Out* for BBC Radio 4 and has featured in hundreds of other plays for the BBC.

She won an Audie Award in 2017 for her narration of Rachel in *Girl on the Train* and has narrated hundreds of audiobooks, including *The Christmas Pig* by J. K. Rowling.

SAM DALE

DR MORTIMER/FRANKLAND/NARRATOR

Sam Dale has worked as an actor for well over 40 years, appearing in film and television as well as onstage. His theatre credits include *Drones*, *Baby, Drones* (Arcola Theatre), *Gaslight* and *The Cavalcaders* (Theatr Clwyd), *Macbeth* and *Hamlet* (AFTLS USA tour), *Disappeared* (Royal Court Theatre), *Dancing at Lughnasa* (Garrick Theatre and tour), *Heaven* (Lilian Baylis Theatre), *Comedians* (Wyndham's Theatre and UK tour), *A Handful of Dust* (Shared Experience) and *Julius Caesar* (Birmingham Rep).

Among his TV appearances are *Nolly*, *The Royals*, *Doctors*, *Rosemary and Thyme*, *The Government Inspector*, *A Wing and a Prayer*, *Bugs III*, *The Famous Five*, *The Bill*, *Shrinks*, *All Creatures Great and Small*, *Catchpenny Twist*, *Harry's Game*, *Rock Follies (Series 2)* and *Chips With Everything*. These are complemented by film credits including *Beast* and *Brothers and Sisters*.

He has been a member of the BBC's Radio Drama Company on several occasions and appeared in numerous radio dramas, readings and live broadcasts, both for the BBC and other companies.

Sam Dale has also recorded the role of Francis Darwin in a podcast for Cambridge University's Darwin exhibition and a role in the video game *Assassin's Creed: Valhalla*.

RYAN EARLY

HENRY BASKERVILLE/NARRATOR

Ryan Early last performed at the Barbican in *The Knight of the Burning Pestle* for the Young Vic. He currently plays Dan in *Almost Never* (CBBC) and Lee Bryce in *The Archers* (Radio 4).

Among his theatre credits are *Abigail's Party* (Park Theatre), *Lost Origin* (Almeida), *The Interview* (Arcola), *The Argument* and *Donny's Brain* (Hampstead Theatre), *Anna Karenina* (Royal Exchange), *The Golden Ass* and *A Midsummer Night's Dream* (Shakespeare's Globe), *Blue Remembered Hills* (Chichester Festival Theatre), *Amy's View*, *The Secret Garden* and *All Quiet on the Western Front* (Nottingham Playhouse), *The Eleventh Capital*, *War and Peace*, *Teeth 'n' Smiles* (Royal Court), *The Servant* (Lyric Hammersmith) and *One Life and Counting* (Bush Theatre/Channel 4).

Television roles include *Almost Never*, *Grantchester*, *Knightfall*, *The Crown*, *Holby City*, *Casualty*, *Doctors*, *Coronation Street*, *Emmerdale*, *Love Soup*, *The Bill* and as a series regular in *Heartbeat*.

On film he has appeared in *The Foreigner* (Netflix), *A Night in 97* (Amazon) and *Red Tails* (Lucasfilm), while his radio credits include *Homefront*, *Wuthering Heights*, *County Lines*, *Riot Girls*, *Tommies*, *The Importance of Being Earnest* and *The Merchant of Venice*.

MARK GATISS

SHERLOCK HOLMES

Mark Gatiss has had a long and varied career as a writer, director, producer, actor and author.

His early TV success was as part of the comedy troupe The League of Gentlemen, for which he both wrote and appeared onscreen. He wrote for and starred in the modern revival of *Doctor Who* (from 2005) and is the co-creator and Executive Producer of *Sherlock*, the hit BBC series starring Benedict Cumberbatch and Martin Freeman, in which he also plays Sherlock's brother Mycroft. The show has won nine Emmys and 12 BAFTAs across its four series.

Other TV writing credits include *Crooked House* (2008), two episodes of *Agatha Christie's Poirot*, his adaptation of H. G. Wells's *The First Men in the Moon* (2010), *Dracula* (2019) and the documentary series *A History of Horror* (2010) along with its one-off sequel *Horror Europa* (2012), both of which he presented. He has also written and presented two BBC art documentaries.

Recent projects include *The Amazing Mr Blunden* for Sky Max, which he wrote, directed and appeared in alongside Simon Callow and Tamsin Greig. He has also starred as Jacob Marley in his new adaptation of *A Christmas Carol* for Nottingham Playhouse and Alexandra Palace, which is being screened in cinemas this Christmas.

CARL PREKOPP

STAPLETON/SELDEN/NARRATOR

Carl Prekopp is an award-winning actor and director. Since training at the Central School for Speech and Drama, he has led a varied career both onstage and onscreen. His theatre credits include *The Provoked Wife* (Royal Shakespeare Company), Peter Pan (Open Air Theatre, Regent's Park), *Roots* (Donmar Warehouse), and *Queen Anne* at the Theatre Royal Haymarket.

His TV credits include *Lewis* and *Call the Midwife* while film work includes *I Want Candy*, *Great Yarmouth*, and *Saint Maud*.

He has worked extensively in radio, including *Fanny and Alexander* for BBC Radio Drama Scotland, *Macbeth*, *The Tempest*, *Romeo and Juliet* and *The Master and Margarita* for BBC Radio 3.

He is the winner of the Silver Audio Performer of the Year Award at the 2020 Audio Production Awards for his reading of *The Little Match Girl*.

He is also the Gold winner of the New York Festivals Radio Awards 2021, both for best children's audiobook as director of *The Tale of Squirrel Nutkin*, and for best director for *Macbeth*.

Other actor credits include an array of audiobooks, including Barbara Kingsolver's *Demon Copperhead*, and Sally Green's *Half Bad* trilogy.

BBC SYMPHONY ORCHESTRA

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms, including appearances at the First and Last Night, and is an Associate Orchestra at the Barbican in London. Its commitment to contemporary music is demonstrated by a range of premieres each season, as well as Total Immersion days devoted to specific composers or themes.

Highlights of this season at the Barbican include Total Immersion days exploring the music of George Walker, Kaija Saariaho and Jean Sibelius, the last two led by Chief Conductor Sakari Oramo, who also conducts concerts showcasing the music of Grażyna Bacewicz.

A literary theme runs through the season, which includes tonight's new version of Arthur Conan Doyle's *The Hound of the Baskervilles* and the world premiere of Iain Bell's *Beowulf*, with the BBC Symphony Chorus and featuring tenor Stuart Skelton. Ian McEwan joins the orchestra to read from his own works, with music curated around his readings.

The BBC Symphony Chorus joins the BBC SO for Michael Tippett's *A Child of Our Time*,

under Conductor Laureate Sir Andrew Davis, with soloists including Pumeza Matshikiza and Dame Sarah Connolly.

Among this season's world and UK premieres are Victoria Borisova-Ollas's *A Portrait of a Lady by Swan Lake*, Kaija Saariaho's *Saarikoski Songs* and Valerie Coleman's *Umoja (Anthem of Unity)*, and the season comes to a close with the UK premiere of Joby Talbot's opera *Everest*.

The vast majority of the BBC SO's performances are broadcast on BBC Radio 3 and a number of studio recordings each season are free to attend. These often feature up-and-coming talent, including members of BBC Radio 3's New Generation Artists scheme. All broadcasts are available for 30 days on BBC Sounds, and the BBC SO can also be seen on BBC TV and BBC iPlayer, and heard on the BBC's online archive, Experience Classical.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – also offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes.

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Chief Conductor

Sakari Oramo

Principal Guest Conductor

Dalia Stasevska

**Günter Wand
Conducting Chair**

Semyon Bychkov

Conductor Laureate

Sir Andrew Davis

**Creative Artist
in Association**

Jules Buckley

First Violins

Stephen Bryant

Morane Cohen-

Lamberger

Jeremy Martin

Jenny King

Celia Waterhouse

Colin Huber

Shirley Turner

Ni Do

Molly Cockburn

Elizabeth Partridge

Second Violins

Heather Hohmann

Dawn Beazley

Daniel Meyer

Danny Fajardo

Lucy Curnow

Rachel Samuel

Victoria Hodgson

Nihat Agdash

Violas

Rebecca Chambers

Philip Hall

Joshua Hayward

Nikos Zarb

Mary Whittle

Audrey Henning

Cellos

Sebastian van Kuijk

Tamsy Kaner

Graham Bradshaw

Sarah Hedley Miller

Double Basses

Lynda Houghton

Richard Alsop

Flute

Michael Cox

Piccolo

Rebecca Larsen

Oboe

Tom Blomfield

Cor Anglais

Ruth Contractor

Clarinet

Richard Hosford

Bass Clarinet

Tom Lessels

Bassoon

Julie Price

Contrabassoon

Steve Magee

Horns

Martin Owen

Michael Murray

Mark Wood

Trumpet

Niall Keatley

Trombone

Helen Vollam

Timpani

Antoine Bedewi

Percussion

David Hockings

Fiona Ritchie

Harp

Louise Martin

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

Chief Producer

Ann McKay

Assistant Producer

Ben Warren

Orchestra Manager

Susanna Simmons

**Orchestra Personnel
Manager**

Murray Richmond

**Orchestra and
Tours Assistant**

Lucie Tibbitts

Concerts Manager

Marelle McCallum

Tours Manager

Kathryn Aldersea

Planning Manager

Tom Philpott

**Planning Co-ordinator
(job share)**

Naomi Faulkner

Bethany McLeish

Choruses Manager

Wesley John

**Senior Commercial,
Rights and Business
Affairs Executive**

Ashley Smith

Business Accountant

Nimisha Ladwa

**Music Libraries
Manager**

Mark Millidge

Librarian

Julia Simpson

Senior Stage Manager

Rupert Casey

Stage Manager

Michael Officer

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Sharni Edmonson

Joey Williams

*Programme produced
by BBC Proms
Publications*

The BBC logo, consisting of three white squares, each containing a black letter: 'B', 'B', and 'C'.

B B C

A black silhouette of a violinist in profile, playing a violin. The background features light gray curved lines.

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