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Total Immersion: Discovering George Walker

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The BBC Symphony Orchestra at the Barbican

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

WEDNESDAY • 5 OCTOBER 7.30PM

Oramo Conducts Rachmaninov

SERGEY RACHMANINOV Piano Concerto No. 2

SOPHIE LACAZE Sighs of Stars
BBC co-commission: world premiere

SERGEI PROKOFIEV Cinderella – Suite no. 1

Boris Giltburg piano
Sakari Oramo conductor

Boris Giltburg plays Rachmaninov and Sakari Oramo conjures sounds of pure enchantment as the BBC Symphony Orchestra opens its new season with a glittering programme.

SUNDAY 9 OCTOBER

Total Immersion: Sibelius the Storyteller

A day-long journey into the music of Sibelius and the myths and legends that inspired him. Sakari Oramo conducts the BBC SO in music and readings from the BBC SO, BBC Singers, Guildhall Musicians and guest performers including soprano Anu Komsí and actor Ólafur Darri Ólafsson.

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FRIDAY 21 OCTOBER 7.30PM

Elgar's Cello Concerto

DAI FUJIKURA Glorious Clouds

EDWARD ELGAR Cello Concerto in E minor

JEAN SIBELIUS Symphony No. 1 in E minor

Sol Gabetta cello

Dalia Stasevska conductor

Dalia Stasevska conducts Sol Gabetta in Elgar's Cello Concerto – the centrepiece of a concert powered by natural wonders and elemental emotions.

SATURDAY 26 NOVEMBER

Total Immersion: Discovering George Walker

George Walker was a giant of American music. In a day of Total Immersion, the BBC Symphony Orchestra and guests explore the enduring voice and turbulent times of a composer who wrote without compromise.

FRIDAY 9 DECEMBER 7.30PM

The Lark Ascending

BENJAMIN BRITTEN Sinfonia da Requiem

RALPH VAUGHAN WILLIAMS
The Lark Ascending

DEBORAH PRITCHARD Calandra
BBC commission: world premiere

RICHARD STRAUSS Death and Transfiguration

Jennifer Pike violin

Clemens Schuldt conductor

Life, death and transcendence: Vaughan Williams's *The Lark Ascending* finds a 21st-century counterpart in a new work from Deborah Pritchard.

TUESDAY 20 DECEMBER 7.30PM

The Hound of the Baskervilles

BBC commission: world premiere

NEIL BRAND The Hound of the Baskervilles

Mark Gatiss Sherlock Holmes
Timothy Brock conductor

Sherlock Holmes at Christmas: a powerful new adaptation by Neil Brand of Arthur Conan Doyle's *The Hound of the Baskervilles* for a cast of eight actors with music performed by the BBC Symphony Orchestra and members of the BBC Singers.



TOTAL IMMERSION

George Walker

SATURDAY 26 NOVEMBER 2022



TOTAL IMMERSION: GEORGE WALKER

1.00pm

MILTON COURT

CONCERT 1

*A Voice of His Own: the BBC Singers
Perform George Walker*

George Walker Praise ye the Lord 3'

Samuel Barber God's Grandeur 7'

George Walker A babe is born 2'

Samuel Barber Reincarnations 10'

George Walker

Three Lyrics for Chorus 7'

With This Small Key 3'

Ned Rorem Sing, my soul, his wondrous
love 2'

George Walker Stars 2'

Samuel Barber

Two Choruses from 'Antony and
Cleopatra' 7'

George Walker

Blow, blow, thou winter wind 3'

O Lord God of hosts 4'

George Rochberg

Behold, My Servant 8'

Caroline Jaya-Ratnam piano
BBC Singers

Grace Rossiter conductor

There will be no interval

For programme notes, see page 9



3.00pm

FOUNTAIN ROOM, BARBICAN

TALK

Inside the Music of George Walker

American viola and viola d'amore player and researcher Clifton Harrison introduces some of the works in the Guildhall Musicians' and BBC Symphony Orchestra's concerts today.

5.00pm

MILTON COURT

CONCERT 2

***The World in a Grain of Sand:
Chamber Music by George Walker***

Music for 3 7'
 Hey nonny no 1'
 The Bereaved Maid 5'
 Sweet, let me go 2'
 With rue my heart is laden 2'
 A Red, Red Rose 4'
 So we'll go no more a-roving 2'
 Spektra – for piano 5'
 4 Emily Dickinson Songs
 Wild nights! 1'
 What if I say I shall not wait? 3'
 I have no life but this 1'
 Bequest 1'
 I Went to Heaven 1'
 Sonata for Violin and Piano No. 1 8'
 Response 2'
 Lament 4'
 In time of silver rain 3'
 Leaving 2'
 Mary wore three links of chain 3'
 I got a letter from Jesus 3'
 Ev'ry time I feel de spirit 2'

*Interspersed with readings from George Walker's
 autobiography, 'Reminiscences of an American
 Composer and Pianist'*

***Musicians from the Guildhall School
 of Music & Drama:***

Manon Ogwen Parry, Bethan Terry sopranos
Jacob Dyksterhouse, George Robarts
 bass-baritones
Kryštof Kohout violin
Antonia Huang, Lucy Colquhoun,
Giacomo Rossi Prodi, Hugh Rowlands piano
Paddington Trio

There will be no interval

For programme notes, see page 20

7.45pm

BARBICAN HALL

CONCERT 3

***The BBC Symphony Orchestra Performs
George Walker***

Sinfonia No. 2 *UK premiere* 16'
 Lyric for Strings 6'
 Movements for Cello and Orchestra
 UK premiere 23'

INTERVAL: 20 MINUTES

Mass for Soloists, Chorus and Orchestra
 UK premiere 27'
 Sinfonia No. 5, 'Visions'
 (version without spoken text) 17'

Laura van der Heijden cello
April Koyejo-Audiger soprano 1
Jennifer Johnston mezzo-soprano 1
Joshua Stewart tenor 1
Henry Waddington bass 1

Zoe Drummond soprano 2
 Georgia Mae Bishop mezzo-soprano 2
 Florian Panzieri tenor 2
 Frazer Scott bass 2

BBC Symphony Chorus
BBC Symphony Orchestra
Alpesh Chauhan conductor
Sarah Playfair Casting Director

For programme notes, see page 29

A WORLD-VIEW OF MUSIC

George Walker overcame racial prejudice to become one of the most performed – and most decorated – American composers of the 20th century. As the BBC Symphony Orchestra celebrates his centenary in this Total Immersion day, the composer’s son Ian Walker reflects on a musical output inseparable from the world in which it was conceived

In 2017, the year before my father died, we sat down for an informal interview for our family archives. As he frequently did, he said something seemingly incongruous. ‘I never thought I could be a composer,’ he announced, his voice at 95 years old thick with gravel. ‘It was not something I expected to be.’ I was taken aback by this sense of surprise. Examined in retrospect, his life argued the opposite. He began to study the piano at the age of 5. I say ‘study’ because I don’t believe anything was done lightly in the Walker household. His father had emigrated from Jamaica at the age of 14 without family or prospects for work. After shovelling coal into home furnaces for a winter, he put himself through medical school and became a successful doctor, owning several homes in Washington DC.

The same level of uncompromising grit was sanded into everything in the Walker home. Early to bed and early to rise, the Walker household was bustling by 6.00am, even on Saturdays. Maths and English lessons would interrupt playtime

in summer, as young George’s mother sat him and *all* the neighbourhood kids down for class (I suffered the same fate at my father’s hands, some 40 years later). Her teachings paid off: George was allowed to graduate directly from the 4th to the 7th grade at the age of 9. In junior high (now aged 11) he began studying music at the Junior Department at Howard University, the youngest music student in his class.

After graduating from Dunbar High School at 14 (by which time he was giving public concerts at Howard) George Walker enrolled in the Music Department at Oberlin University, Ohio. Then came Philadelphia’s Curtis Institute of Music, where he studied with renowned pianist Rudolf Serkin, and a long line of ‘firsts’: in 1945 alone he became the first Black graduate of the Curtis Institute, the first Black pianist to perform a solo recital at New York’s Town Hall, and the first Black soloist to perform with the Philadelphia Orchestra. That was also the year in which he composed *Lyric for Strings*, which became his most enduring and most popular work.

George Walker’s progression as an artist appeared rapid and sure-footed. He studied composition with the famed Nadia Boulanger in Paris. She was so impressed with his work that she exempted him from her obligatory counterpoint and harmony lessons – a privilege she did not extend to fellow US composers Aaron Copland or Elliott Carter. In the 1950s Walker toured Europe as a pianist. He obtained a PhD from the Eastman School of Music in New

York – again, the first Black student to do so – later to be complemented by seven honorary doctorates from various other institutions. He was inducted into the American Academy of Arts and Letters in 1999 and the American Classical Music Hall of Fame a year later. And, of course, there was a Pulitzer Prize for *Lilacs* in 1996.

To all appearances he seemed destined to become a composer. Perhaps, then, the surprise he expressed in our interview had more to do with the obstacles he faced, and the perception that serious classical music was beyond the ‘mental capabilities’ of Black Americans. The list of firsts that began in 1945 came well before the USA moved towards equality. It would be three years before the armed services were desegregated; nine years before Brown vs. Board of Education ended segregation in public schools and before the Civil Rights Movement got started; and 10 years before Rosa Parks famously refused to move to the back of a bus in Montgomery, Alabama.

Washington DC, where Walker was born in 1922, was known to be *relatively* free of Jim Crow segregation laws, but public schools were still segregated, as were recreational facilities. You could dine in any restaurant but – as he would describe years later at our kitchen table – there were separate lines for Blacks and Whites at the bank. While attending the Curtis Institute, however, he was taken aback at the level of racism in Philadelphia. He was frequently asked to leave restaurants and train cars and, on one occasion,

was approached by an usher at the First Baptist Church who hissed, ‘Why don’t you go to your own church?’ In the face of such harassment he did what many Black Americans did: ignored it and carried on with the business at hand.

In 1953, after returning from an eight-city concert tour of Europe, George Walker suffered a severe ulcer attack that required a month’s recovery in hospital. When he emerged, he knew his career as a concert pianist was over. Though he continued to perform from time to time, and later produced several recordings, it would be years before his health fully returned. From that point on his focus turned to composition.

In his lifetime he composed over 90 works: pieces for orchestra, piano, wind ensemble, guitar, voice, organ, harp, percussion and brass. He claimed to be only interested in compositional excellence, eschewing musical trends, cultural identity and political statement. Yet the world at large was a frequent undercurrent in his work. The melancholic and hopeful *Lyric for Strings* was inspired by the death of his grandmother, an escaped slave, and the lush composition seems to follow her journey from bondage to freedom. His *Poem for Soprano and Chamber Ensemble* was written to draw attention to the problem of homelessness in America. *Foils for Orchestra* is a homage to Joseph Bologne, Chevalier de Saint-Georges, the 18th-century Black composer who was also a renowned fencer.

Lilacs is a setting of Walt Whitman's 'When lilacs last in the dooryard bloom'd', a pastoral elegy following the assassination of Abraham Lincoln. Woven into the piece are elements of the African American spiritual 'Lil' boy, how old are you?' and musical memories of my father's childhood trips to the country (you can hear the melodic chatter of birds at the beginning of the last movement). Clearly Walker's heartstrings were pulled by current racial divisions and their sorrows – by harsh surrounding clouds, fallen stars and cruel hands. And – as with *Lyric for Strings* some 50 years earlier – a rising hope, free and tender and wild.

Introduction © Ian Walker

Ian Walker is a film-maker, playwright, actor, director and producer. Winner of the International Larry Corse Prize, the John Golden Prize and a Bay One Acts Festival Award for Best Play, he lives with his wife and two children in the San Francisco Bay Area.

This article originally appeared in the 2022 BBC Proms Festival Guide.

GEORGE WALKER: LIFE AND TIMES

1922

Born in Washington DC

1934

Graduates high school aged just 14 and enters the Oberlin Conservatory of Music in Ohio

1945

Becomes the first Black graduate of the Curtis Institute, Philadelphia, where he had studied piano with Rudolf Serkin and composition with Rosario Scalero; in the same year he makes his professional debut at New York's Town Hall, performing his own *Three Pieces for Piano*, and becomes the first Black soloist to perform with the Philadelphia Orchestra

1946

Completes his first major composition, the String Quartet No. 1; the slow movement, inspired by the death of his grandmother, a former slave, he would later arrange as the *Lyric for Strings*, which became his most-performed work

1950

Becomes the first Black instrumentalist to secure major concert management, with National Concert Artists

1953

Returns from an eight-city concert tour of Europe and suffers a severe ulcer attack, putting an end to his performing career

1956

Becomes the first African American to earn a doctorate from the Eastman School of Music in New York

1960

Begins a 30-year teaching stretch at the New School for Social Research

1969

Joined the faculty of Rutgers University, where he would remain until his retirement as department chair in 1992

1975

Completes third and most celebrated piano sonata; while atonal, it features an oblique reference to the spiritual 'Sometimes I feel like a motherless child'

1977

Premiere recording of his Mass by the Baltimore Symphony Orchestra conducted by Sergiu Comissiona

1986

Poem for Soprano and Chamber Ensemble, written to draw attention to the problem of homelessness in America

1987

In a radio interview, says: 'I've benefited from being a Black composer in the sense that when there are symposiums given of music by Black composers, I would get performances by orchestras that otherwise would not have done the works. The other aspect, of course, is that if I were not Black, I would have had a far wider dispersion of my music and more performances.'

1996

Lilacs for soprano soloist and orchestra, which sets Walt Whitman's poem 'When lilacs last in the dooryard bloom'd', is awarded the Pulitzer Prize for Music; Walker is the first African American composer to receive the award

1997

A concert is given in Walker's honour at the Oberlin Conservatory

1999

Elected to the American Academy of Arts and Letters; the following year he is inducted into the American Classical Music Hall of Fame

2006

Foils for Orchestra (Hommage à Saint George) for orchestra, a nod to Joseph Bologne, Chevalier de Saint-Georges, the 18th-century Black composer and renowned fencer

2009

Autobiography *Reminiscences of an American Composer and Pianist* is published

2012

Premiere by the New Jersey Symphony of Sinfonia No. 4, 'Strands', based on 'strands' from two spirituals: 'There is a balm in Gilead' and 'Roll, Jordan, roll'

2018

Dies aged 96 near his home in Montclair, New Jersey; he is survived by two sons – violinist Gregory Walker and playwright Ian Walker – and three grandsons

2021

BBC Radio 3 devotes five hours to Walker's music as part of its *Composer of the Week*

2022

In his centenary year three works, *Lilacs*, *Variations for Orchestra* and the Trombone Concerto, are featured at the BBC Proms

© Timmy Fisher

Timmy Fisher is Sub-Editor, BBC Proms Publications, has contributed to *Radio Times* and the *Financial Times*, and co-hosts the *Classical Music Pod*.

CONCERT

1.00pm MILTON COURT

*A Voice of His Own: the BBC Singers
Perform George Walker*

GEORGE WALKER

Praise ye the Lord 3'

SAMUEL BARBER

God's Grandeur 7'

GEORGE WALKER

A babe is born 2'

SAMUEL BARBER

Reincarnations 10'

GEORGE WALKER

Three Lyrics for Chorus 7'

With This Small Key 3'

NED ROREM Sing, my soul, his
wondrous love 2'

GEORGE WALKER Stars 2'

SAMUEL BARBER

Two Choruses from 'Antony and
Cleopatra' 7'

GEORGE WALKER

Blow, blow, thou winter wind 3'

O Lord God of Hosts 4'

GEORGE ROCHBERG

Behold, My Servant 8'

Caroline Jaya-Ratnam piano

BBC Singers

Grace Rossiter conductor

There will be no interval

For texts, see page 13

Recorded for future broadcast on BBC Radio 3

George Walker and Choral Music

The four composers on this lunchtime's programme all studied composition with Rosario Scalero at the Curtis Institute of Music. George Walker worked with Scalero between 1941 and 1945. Rather than encouraging his students to compose new works, Scalero focused on basic theoretical concepts such as counterpoint and harmony. We can hear this common background in each composer's focus on strong melodic lines and their eclectic approaches to harmony, rhythm and texture, which is dictated by the meaning of the text. Walker wrote relatively little choral music during his career, and this concert features most of his work in this genre. Although they are rarely performed, Walker commented in 1978 that he thought some of his choral pieces were his most musically successful works. His choral compositions reflect Walker's abiding interest in melody, the development of linear musical lines over traditional tonal harmonic motion, and significant rhythmic complexity that often necessitates frequent shifts of metre (beat groupings).

GEORGE WALKER (1922–2018)

Praise ye the Lord (Psalm 148) (1963)

Walker wrote four choral pieces in 1963, including this setting of verses 1–5 and 7 of Psalm 148. Dedicated to his father, Dr Artmelle Walker, *Praise ye the Lord* is rhythmically one of the the simplest

of Walker's compositions. The harmonies are intensely chromatic, but the chorus sings in unison to highlight dramatic moments in the text.

SAMUEL BARBER (1910–81)

God's Grandeur (1938)

Samuel Barber studied with Rosario Scalero about a decade before Walker did. Barber's music, however, is overtly dramatic and emotional in a way that is quite different from Walker's more restrained aesthetic. In *God's Grandeur* Barber sets a sonnet by Gerard Manley Hopkins, using a kaleidoscope of compositional techniques that react to the text's meaning and reflect Barber's interest in Baroque choral motets.

GEORGE WALKER

A babe is born (1976)

Walker composed this a cappella Christmas anthem for the choir at Morgan State University in Baltimore, Maryland. The 15th-century carol text alternates between English and Latin. Walker's fascination with the text's rhythmic elements is reflected in sometimes disconcertingly off-kilter musical rhythms and dissonant harmonies that seem at odds with a traditional celebration of Christ's birth. This is a carol that invites us to think about the disruption that even a joyous event can bring.

SAMUEL BARBER

Reincarnations (1939–40)

1 Mary Hynes

2 Anthony O Daly

3 The Coolin (The Fair-Haired One)

Barber's *Reincarnations* is a setting of three poems by Irishman James Stephens. Each text is about a different kind of love: the excitement of new attraction in 'Mary Hynes', the love for a hero in the mournful poem honouring Anthony Daly (who was executed during a 19th-century Irish peasant rebellion), and the abiding romantic love between a committed couple in 'The Coolin'.

GEORGE WALKER

Three Lyrics for Chorus (1958)

1 The Bereaved Maid

2 Take, O take those lips away

3 O Western Wind

Completed in 1958, the *Three Lyrics for Chorus* are indebted to the Renaissance madrigal. Similar to a 16th-century composer, Walker reacts musically to the meaning of each line of text, moving from undulating melodies to declamatory chords to imitative counterpoint as needed to sonically illustrate the poetry.

'The Bereaved Maid', which uses an anonymous 15th-century text, was originally a solo song, but Walker arranged it for chorus at his teacher Nadia

Boulanger's suggestion. The haunting lullaby recounts the maid's grief over her husband's death. Choral melismas accentuate the rather simple melody.

The text of the next movement, 'Take, O take those lips away', is from the opening of Act 4 from Shakespeare's *Measure for Measure*. The open intervals of the fourth and the fifth sung by the chorus give the piece a hollow, vaguely medieval sound.

The final movement sets 'O Western Wind', a 14th-century poem. Walker juxtaposes contrasting short motifs inspired by the text, creating a patchwork quality to the music.

With This Small Key (1975)

A rather flamboyant composition by Walker's standards, *With This Small Key* (1975) sets a text by Sister Maria Therese. Fiendishly difficult to sing, it opens with a passage of imitative counterpoint and then alternates between sections of choral imitation and declamatory chords. The rhythm is particularly complex, often changing metre every measure. In a rare example of an overt influence from jazz on Walker's music, he uses modal harmonies throughout the work. This piece is so infrequently performed that Walker said in 2005 he'd never heard it sung before.

NED ROREM (1923–2022)

Sing, my soul, his wondrous love (1955)

Ned Rorem crossed paths with George Walker at the Curtis Institute when they both studied with Rosario Scalero during the 1942–3 school year. 'Sing, my soul, his wondrous love' (1955) is an austere and elegant reharmonisation of a 19th-century Protestant hymn.

GEORGE WALKER

Stars (1953)

Stars was Walker's first choral composition. It is dedicated to his younger sister, Frances, a gifted pianist and fellow Oberlin University graduate. The short text is a poem by Susan Keeney that appealed to Walker because it reminded him of his sister's long recovery and lifelong health problems after she was severely burned when she was 5 years old. The tonal harmonies become more dissonant as the choir sings of the 'scars of sorrow' that prevent the narrator from being happy, but the piece ends rather ambiguously on an unresolved hushed chord, suggesting that healing might still be possible.

SAMUEL BARBER

Two Choruses from 'Antony and Cleopatra' (1966)

1 On the death of Antony

2 On the death of Cleopatra

Critics panned Samuel Barber's final opera, *Antony and Cleopatra* (1966), but the composer thought it contained some of his best music. Plagued by alcoholism and declining health, Barber spent the next decade revising the work, including adapting these two choruses for concert performance.

GEORGE WALKER

Blow, blow, thou winter wind (1971)

O Lord God of hosts (1960)

Walker moved to Montclair, New Jersey, in 1969 and chose a song text from Shakespeare's *As You Like It* to fulfil a 1971 commission from a local choir. *Blow, blow, thou winter wind* tests the tenors and altos as it swoops up to a high range. The music shifts from tonal to atonal passages, depending upon the text's meaning, and contains the near constant changes in metre that are typical of Walker's compositional style.

Walker turned to Psalm 84, verses 8–12, when he wrote *O Lord God of hosts* in 1960. Dedicated to his mother Rosa, the piece was written in what Walker called a 'time of remembrance' soon after her

death. It is easy to understand why he was drawn to the text's assurances of God's love and protection while he was in mourning. Walker reinforces the text's meaning by shifting from full choir to soloists, from imitative writing to stirring unisons and from tonality to atonality.

GEORGE ROCHBERG (1918–2005)

Behold, My Servant (1970)

George Rochberg studied with Rosario Scalero the year after Walker left the Curtis Institute. Following his son's death in 1960, Rochberg abandoned serialism for a more expressive neo-Romanticism that has much in common with Walker's style. Rochberg assembled the text for *Behold, My Servant* from passages from the Book of Isaiah, Psalm 148 (also the source for Walker's *Praise ye the Lord*, heard earlier) and William Blake's poem *The Marriage of Heaven and Hell*. Loosely recalling Baroque motets, Rochberg alternates between full choir and lesser forces (a soloist or a single section).

Programme notes © Kristen M. Turner

Kristen M. Turner teaches at North Carolina State University in Raleigh, North Carolina. Her research centres on the intersections of music, identity and politics in American culture at the turn of the 20th century. Her published work has appeared in titles including the *Journal of the American Musicological Society* and *Musical Quarterly*. She co-authored *Race and Gender in the Western Music History Survey: A Teacher's Guide* (2022) with Horace J. Maxile Jr. She also hosts the podcast *New Books in Music*.

GEORGE WALKER

Praise ye the Lord

Praise ye the Lord from the heavens:
Praise him in the heights.
Praise ye him, all his angels:
Praise ye him, all his hosts.
Praise ye him, sun and moon:
Praise him, all ye stars of light.
Praise him, ye heavens of heavens,
And ye waters that be above the heavens.
Let them praise the name of the Lord:
For he commanded, and they were created.
He hath also stablished them for ever and
ever:
He hath made a decree which shall not pass.
Praise the Lord from the earth,
Ye dragons, and all deeps:
Fire, and hail; snow, and vapours;
Stormy wind fulfilling his word:
Mountains, and all hills;
Fruitful trees, and all cedars:
Beasts, and all cattle;
Creeping things, and flying fowl:
Kings of the earth, and all people;
Princes, and all judges of the earth:
Both young men, and maidens;
Old men, and children:
Let them praise the name of the Lord:
For his name alone is excellent;
His glory is above the earth and heaven.
He also exalteth the horn of his people,
The praise of all his saints;
Even of the children of Israel, a people near
unto him.
Praise ye the Lord.

Psalms 148: 1–5, 7

SAMUEL BARBER

God's Grandeur

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reckon
his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared,
smeared with toil;
And wears man's smudge and shares man's
smell: the soil
Is bare now, nor can foot feel, being shod.
And for all this, nature is never spent;
There lives the dearest freshness deep
down things;
And though the last lights off the black
West went
Oh, morning, at the brown brink eastward,
springs –
Because the Holy Ghost over the bent
World broods with warm breast and with ah!
bright wings.

Gerard Manley Hopkins (1844–89)

GEORGE WALKER

A babe is born

A babe is born all of a may [maid],
Who brings salvation unto us.
To them we sing both night and day:
Veni creator Spiritus [Come, Creator Spirit].

At Bethlehem, that blessed place,
The child of bliss now born he was;
And Him to serve God give us grace:
O lux beata Trinitas [O blessed light of
the Trinity].

There came three kings out of the East
To worship the King that is so free
With gold and myrrh and frankincense:
A solis ortus cardine [From where the sun
rises].

The herdsmen heard an angel cry,
A merry song that night sang he.
'O why are you so sore aghast?'
Iam solis ortus cardine [Where now the sun
has risen].

The angel came down with one cry,
A lovely song that night sang he,
In worship of that darling child:
Gloria tibi, Domine [Glory be to you, O Lord]!

15th-century carol

SAMUEL BARBER

Reincarnations

1 Mary Hynes

She is the sky of the sun!
She is the dart of love!
She is the love of my heart!
She is a rune!
She is above the women
Of the race of Eve,
As the sun is above the moon!

Lovely and airy the view from the hill
That looks down from Ballylea!
But no good sight is good until
By great good luck you see
The blossom of branches walking towards
you, airily.

2 Anthony O Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out
In the waves!
On our meadows the dew
Does not fall in the morn,
For O Daly is dead!
Not a flow'r can be born!
Not a word can be said!
Not a tree have a leaf!
Anthony, after you
There is nothing to do,
There is nothing but grief!

The Coolin

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.
And we will talk,
Until talk is a trouble, too,
Out on the side of the hill;
And nothing is left to do,
But an eye to look into an eye,
And a hand in a hand to slip;
And a sigh to answer a sigh;
And a lip to find out a lip!
What if the night be black!
And the air on the mountain chill!
Where all but the fern is still!
Stay with me, under my coat!
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

James Stephens (1880–1950)

GEORGE WALKER

Three Lyrics for Chorus

1 The Bereaved Maid

Lully, lully, the falcon has borne my mate
away.

He bare him up, he bare him down,
He bare him into an orchard brown.

In that orchard there was a hall
That was hanged with purple and pall;

And in that hall there was a bed:
It was hanged with gold so red.

And in that bed there lieth a knight,
His woundes bleeding by day and night.

By that bedside kneeleth a may [maid],
And she weepeth both night and day.

And by that bedside there standeth a stone,
'Corpus Christi' written thereon.

Lully, the falcon hath borne my mate away.

Anon. 15th-century

2 Take, O take those lips away

Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain, sealed in vain.
Take, O take those lips away *etc.*

William Shakespeare (1564–1616), *Measure for Measure*, Act 4

3 O Western Wind

O Western Wind when wilt thou blow,
The small rain down can rain,
Christ! my love were in my arms,
And I in my bed again.

Anon. 14th-century

With this small key

With this small key I softly shall unlock
The wide rooms of your silences and stand
Clear of the labyrinth of hurt and shock,
Safe in the acres of a speechless land;
Knowing if you but hold me in your thought,
I am well housed.
If in your inmost heart you speak my name,
I am superbly taught.
Though girders of all knowledge break apart,
I had not dreamed that any mortal weather
Would blow me a love gracious and wise.
Nor all the larks of April singing together
Match the brave music of your quiet eyes.
Beyond all friends have given of light and
 grace
Have I been blessed by looking at your face.

Sister M. Therese

NED ROREM

Sing, my soul, his wondrous love

Sing, my soul, his wondrous love,
Who, from yon bright throne above,
Ever watchful o'er our race,
Still to man extends his grace.

Heaven and earth by him were made;
All is by his sceptre swayed;
What are we that he should show
So much love to us below?

God, the merciful and good,
Bought us with the Saviour's blood,
And, to make our safety sure,
Guides us by his Spirit pure.

Sing, my soul, adore his Name;
Let his glory be thy theme:
Praise him till he calls thee home,
Trust his love for all to come.

19th-century Protestant hymn

GEORGE WALKER

Stars

I cannot always stand upon the peak and
touch the stars.
Sometimes the wind is thick with snow and
bleak,
And there are scars of sorrow that are long
since past.
How long they last, how long they last.

Susan D. Keeney, reproduced courtesy of
the author

SAMUEL BARBER

Two Choruses from 'Antony and Cleopatra'

1 On the death of Antony

Noblest of men, woo't die?
Hast thou no care of me? ...

The crown o' the earth doth melt. My lord!
O wither'd is the garland of the war,
The soldier's pole is fall'n: young boys and
girls

Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

Noblest of men, woo't die? *etc.*

I dreamt there was an emperor Antony.
O, such another sleep, that I might see
But such another man ...

His legs bestrid the ocean, his reared arm
Crested the world ...

His delights
Were dolphin-like; they showed his back
above
The element they lived in ...

Think you there was, or might be, such a man
As this I dreamt of? ...

[Gentle madam, no!]

You lie, up to the hearing of the gods!
But if there be or ever were one such,
It's past the size of dreaming.

2 On the death of Cleopatra

Take up her bed,
And bear her women from the monument.
She shall be buried by her Antony.

She looks like sleep,
As she would catch another Antony
In her strong toil of grace.

No grave on earth shall clasp in it
A pair so famous.

Our army shall attend this funeral,
In solemn show this funeral,

And then to Rome!

William Shakespeare, *Antony and Cleopatra*,
Act 5

GEORGE WALKER

Blow, blow thou winter wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! Sing, heigh-ho! unto the green
holly:

Most friendship is feigning, most loving
mere folly:

Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! etc.

William Shakespeare, *As You Like It*, Act 2

O Lord God of hosts

O Lord God of hosts, hear my prayer ...

Give ear, O God of Jacob.

Behold, O God our shield,

And look upon the face of thine anointed.

For a day in thy courts is better than a
thousand.

I had rather be a doorkeeper in the house of
my God

Than to dwell in the tents of wickedness.

For the Lord God is a sun and shield:

The Lord will give grace and glory:

No good thing will he withhold from them
that walk uprightly.

O Lord of hosts,

Blessed is the man that trusteth in thee.

O Lord God of hosts, hear my prayer.

Psalms 84: 8–12

GEORGE ROCHBERG

Behold, My Servant

Every thing that lives is holy.

William Blake (1757–1827), *The Marriage of
Heaven and Hell*

Behold my servant, whom I uphold; mine
elect, in whom my soul delighteth ... He
shall bring forth judgment unto truth. He
shall not fail nor be discouraged till he have
set judgment in the earth.

Isaiah 42: 1–4

Let them bring forth salvation, and let
righteousness spring up together.

Isaiah 45: 8

Praise ye the Lord from the heavens;
Praise him in the heights.
Praise ye him, all his angels;
Praise ye him all his hosts.
Praise ye him, sun and moon;
Praise ye him, all ye stars of light.
Praise ye him, ye heav'ns of heav'ns.

Psalms 148: 1–4

CONCERT

5.00pm MILTON COURT

*The World in a Grain of Sand:
Chamber Music by George Walker*

GEORGE WALKER

Music for 3 7'

Hey nonny no 1'

The Bereaved Maid 5'

Sweet, let me go 2'

With rue my heart is laden 2'

A Red, Red Rose 4'

So we'll go no more a-roving 2'

Spektra – for piano 5'

4 Emily Dickinson Songs

Wild nights! 1'

What if I say I shall not wait? 3'

I have no life but this 1'

Bequest 1'

I went to Heaven 1'

Sonata for Violin and Piano No 1 8'

Response 2'

Lament 4'

In time of silver rain 3'

Leaving 2'

Mary wore three links of chain 3'

I got a letter from Jesus 3'

Ev'ry time I feel de spirit 2'

Jeremy Mitchell narrator

Manon Ogwen Parry soprano

Bethan Terry soprano

Jacob Dyksterhouse bass-baritone

George Roberts bass-baritone

Krystof Kohout violin

Antonia Huang piano

Lucy Colquhoun piano

Giacomo Rossi Prodi piano

Hugh Rowlands piano

Paddington Trio

Tuulia Hero violin

Patrick Moriarty cello

Stephanie Tang piano

There will be no interval

For texts, see page 25

Highlights of this concert will be broadcast (along with tonight's BBC SO concert) by BBC Radio 3 in *Radio 3 in Concert* next Wednesday at 7.30pm. The programme will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

George Walker and Chamber Music

George Walker said many times that he considered himself a concert pianist first, a composer second. This programme pairs many of Walker's songs with a few of his less well-known chamber works. His technical skill and familiarity with the piano are reflected in each of the selections you will hear today. His most famous instrumental pieces are in a rather approachable neo-Romantic style, but many of the works with piano are more esoteric, sometimes atonal, and always a challenge for the performers. Of his nearly 100 compositions, about 20 are songs. Walker once confided in an interview that, early in his career, he chose to set primarily love poetry because he felt an affinity for the subject, but as he grew older he found it difficult to find texts that provided new expressive challenges. Walker's piano accompaniments are often quite independent of the vocal line and are just as important in the musical expression of the text as the singer's part.

Walker challenges the performers in **Music for 3** (1971) with complex rhythms and demanding individual parts that require exacting precision to execute. The atonal harmonies are the biproduct of Walker's interest in weaving together intricate musical lines. The violin and cello are paired together and do not so much accompany the piano part as alternately fight against and collaborate with it.

Hey nonny no (1954) is a wonderful example of Walker's rhythmic ingenuity. Although the piano keeps a steady pulse, the vocal part undermines any sense of metre or downbeat with irregular rhythms that reflect the text's sarcasm. Walker considered **The Bereaved Maid** (1953) one of the best of his early compositions. Based upon a 15th-century text, it was later arranged for chorus at Nadia Boulanger's suggestion (see 1.00pm concert). The 18th-century text of **Sweet, let me go** (1954) is a rather disturbing poem. A woman begs her love to let her go, but he refuses. The forlorn song ends softly on a dissonant harmony as the narrator reflects that she would cry out in pain, but she doesn't want anyone to hear her.

The spare accompaniment and lyrical vocal line mirror the elegiac mood of A. E. Houseman's **With rue my heart is laden** in Walker's 1953 setting. He turned to Robert Burns for **A Red, Red Rose** (1975). Walker rarely overtly references Black music, but for this song he draws on blues techniques to provide a new musical reading of a familiar text. For a

setting of Byron's **So we'll go no more a-roving** (1953) the piano part wanders rhythmically and the vocal line stays securely in one metre.

Spektra (1970) is one of the few improvisatory pieces Walker composed. The score indicates no metre, and the composition lacks an underlying pulse. The melody roams freely around the entire keyboard.

Walker set Emily Dickinson's work more often than any other poet. With the exception of **I went to Heaven**, which Walker finished in 1953, all of the songs in this set were published in 1982. The huge leaps in the flamboyant melody of **Wild nights!** embody the passionate text. Walker wrote **What if I say I shall not wait?** and **I have no life but this** for Fisk University in Nashville, Tennessee: the former lapses into *sprechstimme* near the middle of the song and ends with a short canon on a quotation from the folksong *I wonder as I wander*. **Bequest** is an angular, dissonant meditation on the pain caused by the end of a relationship. In contrast, **I went to Heaven** is a light-hearted musical depiction of Dickinson's vision of paradise.

Walker composed the **Sonata for Violin and Piano No. 1** in 1958 while studying with Nadia Boulanger. The one-movement piece is divided into an introduction and four contrasting sections. The imitative opening is followed by a section in which the piano and violin take turns playing fast-moving scalar phrases.

The third, recitative-like section provides a reprieve before returning to material from the beginning of the sonata for a dramatic conclusion.

All of the texts for the next group of songs are by Black Americans. Walker composed **Response** in 1941 when he was in college at Oberlin University. The lyric is by one of the first significant Black American poets, Paul Laurence Dunbar. The open intervals of the fourth and the fifth in the piano part and frequent shifts in metre demonstrate that Walker developed his distinctive style from his earliest compositions. **Lament** (1971), on a text by Countee Cullen, is unusually consonant compared to many of Walker's other compositions from the 1970s. He ends each stanza with a startlingly unresolved dissonance, as is appropriate for the heartbreaking poem. **In time of silver rain** (1992) celebrates new life with a sparkling piano accompaniment and lyrical vocal melody. **Leaving** is the only song for which George Walker wrote the text. He said the song had a 'popular nature' and it meanders along with the languor of a jazz standard.

Walker resented the pressure white critics put on African American composers to sound 'Black' and this may be one reason he usually avoided obvious influences from Black music in his work. But he had a special fondness for spirituals, which he called 'a treasure that Black people should always be aware of'. Walker said that he started each composition with a melodic idea and in 2000 he revealed

that his interest in melody derived from his love for the spiritual repertoire. He published this collection of three spirituals in 1975, but had actually arranged the obscure spiritual **Mary wore three links of chain** in 1954. During the third stanza, the piano imitates a moving train sounding its whistle as it makes its way down the tracks. **I got a letter from Jesus** was also virtually unknown before Walker resurrected it in this arrangement. The succinct accompaniment develops a two-note motif. Walker's interpretation of **Ev'ry time I feel de spirit** is more serious than some other more upbeat concert versions.

Programme notes © Kristen M. Turner

Kristen M. Turner teaches at North Carolina State University in Raleigh, North Carolina. Her research centres on the intersections of music, identity and politics in American culture at the turn of the 20th century. Her published work has appeared in titles including the *Journal of the American Musicological Society* and *Musical Quarterly*. She co-authored *Race and Gender in the Western Music History Survey: A Teacher's Guide* (2022) with Horace J. Maxile Jr. She also hosts the podcast *New Books in Music*.



FRIDAY 9 DECEMBER 7.30pm

The Lark Ascending

BENJAMIN BRITTEN Sinfonia da Requiem

RALPH VAUGHAN WILLIAMS

The Lark Ascending

DEBORAH PRITCHARD Calandra

BBC commission: world premiere

RICHARD STRAUSS Death and Transfiguration

Jennifer Pike violin

Clemens Schuldt conductor

Life, death and transcendence: Vaughan Williams's *The Lark Ascending* finds a 21st-century counterpart in a new work from Deborah Pritchard.

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Associate Orchestra barbican.org.uk

Hey nonny no

Hey nonny no! Hey nonny no!
Men are fools that wish to die!
Is't not fine to dance and sing
When the bells of death do ring?
Is't not fine to swim and wine
And turn upon the toe
And sing hey nonny no
When the winds blow and the seas flow?
Hey nonny no!

Anon.

The Bereaved Maid

Lully, lullay, lully, lullay.
The falcon has borne my mate away.

He bare him up, he bare him down,
He bare him into an orchard brown.

In that orchard there was a hall
That was hanged with purple and pall.

And in that hall ther was a bed:
It was hanged with gold so red.

And in that bed ther lith a knight,
His woundes bleeding by day and night.

By that bedside kneeleth a may [maid],
And she weepeth both night and day.

And by that bedside ther standeth a stone,
'Corpus Christi' writen thereon.

Corpus Christi carol, anon.

Sweet, let me go

Sweet, let me go! Sweet, let me go!
What do you mean to vex me so?
Cease your pleading force!
Do you think thus to extort remorse?
Now, now! no more! alas, you overbear me;
And I would cry, but some, I fear, might
hear me.

Anon.

With rue my heart is laden

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

A. E. Housman (1859–1936)

A Red, Red Rose

O, my luve is like a red, red rose
That's newly sprung in June.
O my luve is like a melody
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I,
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun!

And I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

Robert Burns (1759–76)

So we'll go no more a-roving

So we'll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.

George Gordon, Lord Byron (1788–1824)

4 Emily Dickinson Songs

1 Wild nights!

Wild nights! Wild nights!
Were I with thee
Wild nights should be
Our luxury!

Futile – the winds –
To a Heart in port –
Done with the Compass –
Done with the Chart!

Rowing in Eden –
Ah – the Sea!
Might I but moor – tonight –
In thee!

2 What if I say I shall not wait?

What if I say I shall not wait!
What if I burst the fleshly Gate –
And pass Escaped – to thee!
What if I file this mortal – off –
See where it hurt me – That's enough –
And wade in Liberty!

They cannot take us – any more!
Dungeons may call – and Guns implore –
Unmeaning – now – to me –

As laughter – was – an hour ago –
Or Laces – or a Travelling Show –
Or who died – yesterday!

3 I have no life but this

I have no Life but this –
To lead it here –
Nor any Death – but lest
Dispelled from there –
Nor tie to Earths to come –
Nor Action new –
Except through this extent –
The Realm of you.

4 Bequest

You left me – Sweet – two Legacies –
A Legacy of Love
A Heavenly Father would content,
Had He the offer of –

You left me Boundaries of Pain –
Capacious as the Sea –
Between Eternity and Time –
Your Consciousness – and me.

I went to Heaven

I went to Heaven, -
'Twas a small town,
Lit with a ruby,
Lathed with down.
Stillter than the fields
At the full dew,
Beautiful as pictures
No man drew.
People like the moth,
Of mechlin, frames,

Duties of gossamer,
And eider names.
Almost contented
I could be
'Mong such unique
Society.

Emily Dickinson (1830–86)

Response

When Phyllis sighs and from her eyes
The light dies out; my soul replies
With misery of deep-drawn breath,
Even as it were at war with death.

When Phyllis smiles, her glance beguiles
My heart through lovelit woodland aisles,
And through the silence high and clear,
A wooing warbler's song I hear.

But if she frown, despair comes down,
I put me on my sackcloth gown;
So frown not, Phyllis, lest I die,
But look on me with smile or sigh.

Paul Laurence Dunbar (1872–1906)

Lament

Now let all lovely things embark
Upon the sea of mist
With her whose luscious mouth the dark,
Grim troubadour has kissed.

The silver clock that ticked away
Her days, and never knew
Its beats were sword thrusts to the clay
That too much beauty slew.

The pillow favoured with her tears
And hallowed by her head;
I shall not even keep my fears,
Now their concern is dead.

But where shall I bury sun and rain,
How mortalise the stars,
How still the half-heard cries of pain
That seared her soul with scars?

In what sea depths shall all the seeds
Of every flower die?
Where shall I scatter the broken reeds,
And how erase the sky?

And where shall I find a hole so deep
No troubled ghost may rise?
There will I put my head to sleep
Wanting her face and eyes.

Countee Cullen (1903–46)

In time of silver rain

In time of silver rain
The earth puts forth new life again,
Green grasses grow
And flowers lift their heads,
And over the plain
The wonder spreads
Of life, of life, of life!

In time of silver rain
The butterflies lift silken wings
To catch a rainbow cry,
And trees put forth new leaves to sing
In joy beneath the sky

In time of silver rain
When spring
And life are new.

Langston Hughes (1901–67)

Leaving

We were standing in the rain
When you whispered my name,
As you murmured a sigh
I heard you say goodbye.
I must have seemed surprised
as I looked into you eyes;
The tears began to flow
as you turned to go.

This could not be the end,
We were more than friends;
We'd met on this street and after a week,
We knew for sure our love was complete.

So we'll set our steps apart
And I'll leave with aching heart,
Knowing that I wish to die
When I hear you say goodbye.

Text by the composer

Mary wore three links of chain

Mary wore three links of chain,
Mary wore three links of chain,
Mary wore three links of chain,
Every link bearing Jesus' name;
All my sins been taken away.

Mary weeped and Martha mourned,
Mary weeped and Martha mourned,
Mary weeped and Martha mourned,
Gabriel stood and blowed his horn;
All my sins been taken away.

I'm going home on de morning train,
I'm going home on de morning train,
I'm going home on de morning train,
All don't see me go'n' to hear me sing;
All my sins been taken away.

Trad. spiritual

I got a letter from Jesus

I got a letter from Jesus.

Trad. spiritual

Ev'ry time I feel de spirit

Ev'ry time I feel de spirit
Moving in my heart, I will pray.
Ev'ry time I feel de Spirit
Moving in my heart, I will pray.

Upon the mountain my Lord spoke,
Out of his mouth came fire and smoke.

Jordan River, chilly an' cold,
Chills de body, but not de soul.

There ain't but one train that's on this track,
It runs to heaven and runs right back.

Ev'ry Time I Feel de Spirit, *etc.*

All around me look so shine,
Ask my Lord if all was mine.
Ain't but one train runs dis track,
It runs to Heaven an' runs right back,

Ev'ry Time I Feel de Spirit, *etc.*

Trad. spiritual

CONCERT

7.45pm BARBICAN HALL

*The BBC Symphony Orchestra Performs
George Walker*

GEORGE WALKER

Sinfonia No. 2 *UK premiere* 16'

Lyric for Strings 6'

Movements for Cello and Orchestra
UK premiere 23'

INTERVAL: 20 MINUTES

Mass for Soloists, Chorus and Orchestra
UK premiere 27'

**Sinfonia No. 5, 'Visions' (version
without spoken text)** 17'

Laura van der Heijden cello

April Koyejo-Audiger soprano 1

Jennifer Johnston mezzo-soprano 1

Joshua Stewart tenor 1

Henry Waddington bass 1

Zoe Drummond soprano 2

Georgia Mae Bishop mezzo-soprano 2

Florian Panzieri tenor 2

Frazer Scott bass 2

BBC Symphony Chorus

BBC Symphony Orchestra

Alpesh Chauhan conductor

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

GEORGE WALKER

Sinfonia No. 2 (1992) *UK premiere*

1 ♩=76

2 ♪=63

3 ♪=116

George Walker wrote Sinfonia No. 2 after he won a Koussevitzky Foundation Award in 1992. Many composers say their music is a result of inspiration, but Walker always said that it took a force of will for him to compose. He wanted to create elegant but intricate musical structures. The Sinfonia No. 2 exemplifies this aesthetic. The first and third movements are built around motifs that Walker moves between instruments, manipulates and transforms. The first of these motifs is the ascending melodic line introduced by the violins near the beginning of the first movement. Later the double bass and cellos play a long, sinuous tune that snakes its way through the movement before Walker returns to the ascending motif. The short second movement is essentially a bravura but angular flute solo that provides a contrast between the more bombastic first and third movements. The short opening motif heard in the cor anglais and bass clarinet is the central element of the third movement. In addition to this melody, the music is propelled by syncopated rhythms, often in the brass, that are set against a understated but insistent pulse, which Walker occasionally interrupts with sustained chords. As the piece builds to its final climax, Walker returns to the first movement's opening melodic gesture.

Lyric for Strings (1946)

The *Lyric for Strings* is performed more often than any of Walker's other orchestral compositions. He finished the piece in 1946 soon after the death of its dedicatee, his beloved grandmother Malvina King. Shortly before his own death, Walker told an interviewer that 'when she passed, it was like a realisation that our family was crumbling'. Born into enslavement, Malvina King escaped from a Virginia plantation during the American Civil War. In his autobiography, Walker recounts that he asked the family's matriarch about her experiences during slavery times, and she replied that 'they did everything except eat us'. His grandmother lived with the Walker family throughout George's childhood. He remembered her as a constant presence in the kitchen: a quiet, shy woman who was his mother's stalwart companion. The *Lyric* is often compared to Samuel Barber's *Adagio for Strings*. Walker and Barber both studied with Rosario Scalero at the Curtis Institute of Music and both works are orchestrations of a slow movement from a string quartet. They also share a heart-breaking, elegiac emotional affect. Walker always rejected this comparison, arguing that the *Lyric* has a more clearly defined structure and is conceived in a more linear fashion than the *Adagio*.

The *Lyric* begins with a short introduction before the first violins introduce the principal melody, which is imitated by the other string sections. After two colourful

bursts at important cadences, the piece slowly winds down with a restatement of the primary melody. The *Lyric* is more emotionally direct than many of Walker's works, but still has a kind of fundamental reserve that is characteristic of his dignified but restrained musical style.

Movements for Cello and Orchestra (2012) UK premiere

1 Risoluto

2 Doloroso

3 Fuocosso

Laura van der Heijden cello

It is very unusual for a composer to continue to work into his nineties, but George Walker seemingly had inexhaustible energy. He completed *Movements for Cello and Orchestra* in 2012, when he was 90 years old. In the traditional three-movement format of a solo instrumental concerto, *Movements* is a brilliant and technically challenging work. The piece contains significantly revised material from Walker's earlier *Concerto for Cello and Orchestra* (1981). As is true of most of Walker's compositions, there are almost constant metrical shifts resulting in music that is rhythmically active but also often has no easily discernible underlying pulse. Walker stated that he began writing all of his music with a central melodic idea, but that he did not want to be bound by a consistent metre. Instead, he preferred

a sort of free rhythmic expression that is evident in *Movements*. The first and third movements are constructed around a similar melody, preserving a circular format that Walker often employed in longer works. The virtuosic cello part ranges across the piece, weaving freely in and out of the orchestral accompaniment in the outer movements, but the cello dominates the second ‘Doloroso’ movement. As is common in 18th-century concertos, Walker pares down the orchestra and emphasises the cello’s disjunct melody as a contrast to the fuller texture of the rest of the piece.

INTERVAL: 20 MINUTES

Mass for Soloists, Chorus and Orchestra (1976) UK premiere

- 1 Kyrie**
- 2 Gloria**
- 3 Credo**
- 4 Sanctus**
- 5 Agnus Dei**

April Koyejo-Audiger soprano 1
Jennifer Johnston mezzo-soprano 1
Joshua Stewart tenor 1
Henry Waddington bass 1

Zoe Drummond soprano 2
Georgia Mae Bishop mezzo-soprano 2
Florian Panzieri tenor 2
Frazer Scott bass 2

BBC Symphony Chorus

For text, see page 33

Composed in 1976, the Mass is one of Walker’s few vocal compositions that uses a language other than English. The choice to compose in such an iconic genre is typical of Walker’s traditionalism. Far from being stifling, Walker believed these time-honoured forms gave his music a structure that allowed his creativity to bloom. Walker unites the Mass’s five movements through subtle recollections of melodic gestures. The piece opens with a quiet invocation – the tinkle of a bell centres the audience’s attention before the full orchestra enters. Perhaps referencing the Trinity, each movement has three sections. As is customary in most Masses, Walker writes one section for each line of the short Kyrie text. During the Gloria, Walker alternates between soloists and full choir, using the sudden changes of texture and dynamics to provide musical contrast. Walker loved Gregorian chant and uses a melody associated with the word ‘Credo’ as the generating melodic motif in the climactic *Credo movement*. After the intensity of the *Credo*, the more relaxed Sanctus is a welcome respite. In his only significant deviation from a traditional Mass, Walker only sets two statements of the *Agnus Dei* before ending with ‘Dona nobis pacem’ (Grant us peace). The final chords are thick and beautiful but rather dissonant and they feel unresolved. A poignant plea to God for peace in a world seemingly always at war.

Sinfonia No. 5 (version without spoken text) (2016)

The Sinfonia No. 5 (2016) is Walker's last significant work, composed when he was 94 years old. In 1978 he declared that 'there is nothing political in my music'. But he seems to have moderated his stance in his later years. In an unusual direct reference to current events, Walker composed the Sinfonia No. 5 as a tribute to the nine people murdered by a white supremacist at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, in June 2015. The historic church is known as 'Mother Emanuel' because it is the oldest Black church in the Southern United States (established in 1818) and because of its long connection to civil rights activism. Many protests were birthed within its congregation.

Walker wrote two versions of the one-movement piece – one with spoken text and the one that will be performed tonight, without text. Although we won't hear it, the text helps to understand Walker's compositional focus. It evokes the beauty of a quiet seashore and dolphins leaping in the ocean, before describing what is also in sight – 'the harbours and the ports where men enslaved/Were beaten, chained, auctioned and bought ... And it was so!' The beauty of Charleston continues to be marred by its history as one of the most important ports in the American slave trade. Walker evokes the history of the USA in the music as well. Hidden

within the complex texture and austere melodies are quotations from four pre-existent tunes: 'Drink to me only with thine eyes' (an old song transmitted to the USA with British colonists), '*I Dream of Jeanie with the Light Brown Hair*' (a 19th-century parlour song by American composer Stephen Foster), the hymn 'Rock of Ages' found in many Protestant hymnals including the one used in the Mother Emanuel Church, and the spiritual 'Swing low, sweet chariot'. Each melody has a place in the tapestry of American culture, where music from Black and white traditions mingles, sometimes uneasily coexisting but, as in the Sinfonia, woven together to create a unique musical heritage.

George Walker's legacy is embodied in this final composition. A Black American who valued multiple cultural and musical legacies, he maintained an uncompromising commitment to his singular musical vision; one that he described as 'a way of doing something that was different, something that I would be satisfied with'.

Programme notes © Kristen M. Turner

Kristen M. Turner teaches at North Carolina State University in Raleigh, North Carolina. Her research centres on the intersections of music, identity and politics in American culture at the turn of the 20th century. Her published work has appeared in titles including the *Journal of the American Musicological Society* and *Musical Quarterly*. She co-authored *Race and Gender in the Western Music History Survey: A Teacher's Guide* (2022) with Horace J. Maxile Jr. She also hosts the podcast *New Books in Music*.

Mass for Soloists, Chorus and Orchestra

1 Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.

2 Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

Miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high
and on earth peace, good will towards men.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father
almighty.
O Lord the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy on us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father,
have mercy on us.
For thou only art holy, thou only art the Lord.
Thou only art most high, Jesus Christ.
With the Holy Spirit, in the glory of God the
Father.
Amen.

3 Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium, et invisibilium.
Credo in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God,
born of his Father before all worlds,
God of God, light of light,

Deum verum de Deo vero.
Genitum non factum, consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines, et propter
 nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto, ex Maria
Virgine; et homo factus est.
Crucifixus etiam pro nobis; sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die secundum Scripturas;

Et ascendit in coelum; sedet ad dexteram
 Patris:
Et iterum venturus est cum gloria iudicare
 vivos et mortuos;
Cujus regni non erit finis.

4 Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

4 Agnus Dei

Agnus Dei, qui tollis peccata mundi,

Miserere nobis.
Dona nobis pacem.

very God of very God.
Begotten not made, being of one substance
 with the Father,
by whom all things were made.
Who for us men, and for our salvation,
 came down from heaven.
And was incarnate by the Holy Spirit of the
Virgin Mary: and was made man.
And was crucified also for us: under Pontius
 Pilate, he suffered and was buried.
And the third day he rose again according to
 the scriptures
and ascended into heaven: and sitteth on
 the right hand of the Father.
And he shall come again with glory to
 judge both the quick and the dead:
whose kingdom shall have no end.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of
 the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of
 the world,
have mercy upon us.
Grant us peace.

ALPESH CHAUHAN

CONDUCTOR

Born in Birmingham, Alpesh Chauhan studied the cello at the Royal Northern College of Music before pursuing the Master's Conducting Course there. He is Principal Guest Conductor of the Düsseldorf Symphony Orchestra, Associate Conductor of the BBC Scottish Symphony Orchestra and Music Director of Birmingham Opera Company.

Highlights this season include debuts with the Adelaide, Melbourne, North Carolina and Seattle Symphony orchestras, Deutsches Symphonie-Orchester Berlin, Hallé, Auckland Philharmonia and Symphony Orchestra of India, as well as returns to the Antwerp Symphony Orchestra, London Philharmonic Orchestra, RAI National Symphony Orchestra (Turin), Filarmonica Arturo Toscanini (Parma) and the Orchestra of La Fenice (Venice).

Alpesh Chauhan was named Newcomer of the Year at the 2021 International Opera Awards, having conducted Birmingham Opera Company's 2019 production of Shostakovich's *The Lady Macbeth of the Mtsensk District*, directed by the late Graham Vick.

A keen advocate of music education for young people, he is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds. He was made OBE in the 2022 New Year Honours for Services to the Arts.

GRACE ROSSITER

CONDUCTOR

Born in London, Grace Rossiter is a choral conductor, composer and arranger. She has been Musical Director of the Finchley Children's Music Group since 2001. Her work with FCMG includes large-scale events such as singing with Madonna at Wembley for Live Earth, and staged productions with the National Theatre, Shakespeare's Globe, English National Opera and Rambert Dance Company.

She conducted the London premiere of Michael Finnissy's children's opera *Mankind* and the world premiere of Malcolm Singer's *The Jailer's Tale*. She has also premiered choral works by James Weeks, John Pickard and Ian Stephens with the group, and Terry Mann's score for *Common Dance*. She gave the premiere of Kerry Andrew's *No Place Like*, conducting the Ten Pieces Children's Choir at the BBC Proms, and has directed the BBC Proms Youth Choir Academy since its launch in 2017. She is also closely associated with the *Sing Up!* scheme.

Grace Rossiter is Deputy Chorus Director of the BBC Symphony Chorus and Musical Director of Finchley Choral Society, and has worked with Crouch End Festival Chorus and Brighton Festival Chorus as a vocal coach and chorusmaster. She has been a guest conductor with the BBC Singers, for whom she has also arranged a number of popular works for BBC Music Day and Children in Need.

GEORGIA MAE BISHOP

MEZZO-SOPRANO

Born in Jersey, mezzo-soprano Georgia Mae Bishop studied at Trinity Laban Conservatoire and at the Guildhall School of Music & Drama, where she won Second Prize in the Wagner Society Singing Competition. This year she was a winner of the inaugural Mastersingers Vocal Competition.

Recent performances include Sorceress (*Dido and Aeneas*) at Theatre Royal Bath's Ustinov Studio; Rossweisse (*Die Walküre*) and Flosshilde (*Götterdämmerung*) in concert performances with GAFA Arts Collective; and Shepherd (*Orfeo*) for Garsington Opera.

Highlights of previous seasons include Flosshilde in Birmingham Opera Company's production of *RhineGold* at Birmingham Symphony Hall and performances as an Alvarez Young Artist with Garsington Opera for the 2018 and 2021 seasons, covering Mistress Quickly (*Falstaff*) and Annina (*Der Rosenkavalier*). Georgia Mae Bishop made her Barbican Hall debut with the LSO in Schumann's *Scenes from Goethe's Faust*, and her Royal Festival Hall debut in Ustvol'skaya's Symphony No. 4 with the London Philharmonic Orchestra.

LUCY COLQUHOUN

PIANO

Lucy Colquhoun is currently the James Gibb scholar at the Guildhall School of Music & Drama, studying with Eugene Asti, Iain Burnside and Pamela Lidiard. Previously she studied at the Royal College of Music with Roger Vignoles, winning all major accompaniment prizes. She won the piano prize at the Somerset Song Prize.

At the Royal Northern College of Music she won the R. J. Forbes Prize. She is a Samling Artist, Britten-Pears Artist, Park Lane Group Young Artist and Oxford Lieder Emerging Artist.

In recent performances she has appeared at Durham University with Sir Thomas Allen, the Royal Opera House, Purcell Room, St John's Smith Square, Oxford Lieder Festival, Red House (Aldeburgh), St James's Piccadilly, National Gallery, St Martin-in-the-Fields, Elgar Room (Royal Albert Hall), British Music Society, Brighton Festival, Kings Lynn Festival, Middle Temple Hall, Fishmonger's Hall, Cheltenham Town Hall and Schubert Society of Great Britain.

She was a Franz Schubert Institute scholar in Austria (2016/2019) and has worked closely with Joseph Horowitz and Gary Carpenter. She has broadcast on BBC Radio 3 and has just recorded her first lieder album, with soprano Rowan Pierce and baritone Julien Van Mellaerts.

ZOE DRUMMOND
SOPRANO

Australian soprano Zoe Drummond is a graduate of the Guildhall School of Music & Drama and the Sydney Conservatorium of Music and winner both of the 2016 Opera Foundation for Young Australians Lady Fairfax New York Scholarship and the 2018 Australian Singing Competition. She is currently an Emerging Artist with Scottish Opera, where she has sung Fiametta (*The Gondoliers*) and Phylla (*Utopia Limited*), and covered Despina (*Così fan tutte*), Lucy (*The Telephone*), Cunegonde (*Candide*) and Tytania (*A Midsummer Night's Dream*). Next year she sings Frasquita (*Carmen*) and multiple roles in *Il trittico*.

Other highlights include Euridice (*Orfeo*) for Garsington Opera, Clorinda (*La Cenerentola*) for West Green House Opera, Woglinde (*The RhineGold*) for Birmingham Opera Company, Papagena (*The Magic Flute*) for English National Opera, Noble Orphan/cover Sophie (*Der Rosenkavalier*) for Garsington Opera, Adelaide (*The Enchanted Pig*) for Australian Contemporary Opera, Despina (*Così fan tutte*) for Waterperry Opera Festival and the lead role of Giroflé (*Two Weddings, One Bride*) for Opera Australia.

JACOB DYKSTERHOUSE
BASS-BARITONE

Jacob Dyksterhouse is a bass-baritone from Belmont, North Carolina, currently studying in the Guildhall School of Music & Drama's Extended Master's Programme.

He graduated from Texas Christian University with a BMus in Vocal Performance and a BA in History. While at TCU he sang Theseus (*A Midsummer Night's Dream*), Pistol (*Falstaff*) and Nonancourt (Nino Rota's *Il capello di paglia di Firenze*).

He has studied at the American Institute of Musical Studies in Graz, Austria, and is the recipient of the Huddersfield 1980 Scholarship at GSMD.

ANTONIA HUANG

PIANO

Irish pianist Antonia Huang completed an undergraduate degree in Engineering at Trinity College Cambridge and is currently studying for a Master of Performance with Ronan O'Hora at the Guildhall School of Music & Drama.

She has won prizes including the Morris Grant Bursary in the Feis Ceoil, the RDS Jago Award and the Tessier Award. She has performed at venues including the National Concert Hall, Dublin, the Barbican Conservatory and the Wigmore Hall.

Next spring she will perform Liszt's *Totentanz* with the RTÉ Concert Orchestra.

JENNIFER JOHNSTON

MEZZO-SOPRANO

Winner of the Royal Philharmonic Society's Singer Award 2021, Jennifer Johnston has a close association with the Bavarian State Opera in Munich, where she has sung in more than 60 performances; she has also performed major roles at La Scala in Milan and the Salzburg and Aix-en-Provence festivals. In concert she has worked with many of the world's greatest orchestras and conductors, with highlights including Beethoven's Symphony No. 9 with the Cleveland Orchestra and Royal Concertgebouw Orchestra (Amsterdam), Janáček's *Glagolitic Mass* with the BBC Symphony Orchestra under Karina Canellakis at the 2019 First Night of the Proms and *Jocasta (Oedipus rex)* with both the Berlin Philharmonic and London Symphony Orchestra.

Engagements this season include Mrs Sedley (*Peter Grimes*) for the Bavarian State Opera, Wagner's *Wesendonck Lieder* with the Hallé under Gergely Madaras, Mahler's Second and Eighth Symphonies with the Royal Philharmonic Orchestra under Vassily Petrenko and Elgar's *Sea Pictures* with the National Symphony Orchestra (Ireland) under Leonard Slatkin.

Her discography includes her debut solo album, *A Love Letter to Liverpool* (2019), and Anthony Payne's arrangement of Vaughan Williams's *Four Last Songs* with the BBC SO under Martyn Brabbins.

KRYŠTOF KOHOUT

VIOLIN

Born in Pilsen, Kryštof Kohout is a Czech violinist based in London. Having recently made his solo debut at the Barbican Hall playing Berg's Violin Concerto under Adrian Leaper, he has performed as a soloist and chamber musician throughout Europe and in the USA, including at festivals such as the International Chamber Music Festival Plovdiv, International Chamber Music Festival Schiermonnikoog (The Netherlands), Musethica International Chamber Music Festival (Berlin), Smetana Days and Young Euro Classic (Berlin). He has performed as a soloist with orchestras such as the Pilsen Philharmonic Orchestra, Moravian Chamber Soloists and Guildhall Symphony Orchestra, working with conductors including Tomáš Brauner, Koji Kawamoto Ondřej Kukal and Tomáš Netopil.

He has also been featured on Czech Radio and in BBC Radio 3's *In Tune*, as well as on the Dutch television music show *Podium Witteman*. He is currently studying with David Takeno at the Guildhall School of Music & Drama.

APRIL KOYEJO-AUDIGER

SOPRANO

British soprano April Koyejo-Audiger is a graduate of the Royal Conservatoire of Scotland and Royal College of Music. She is a former Link Artist (2019–20) and Jette Parker Anniversary Company Artist (2021–22) for the Royal Opera, Covent Garden; her performances there included *Barena* in the Olivier Award-winning production of *Jenůfa*, which won her the 2022 Black British Theatre Award for Best Opera Production or Performance.

She also recently performed the roles of Lady-in-Waiting (*Macbeth*), Anna (*Nabucco*) and Parasha (*Mavra*), as well as Zemfira (*Aleko*) in the Jette Parker Young Artists Summer Celebration, conducted by Sir Antonio Pappano.

Other recent projects include Irene (*Tamerlano*) for English Touring Opera; *Lost & Found*, a collaboration with the Royal Opera and the Belgian chamber orchestra Casco Phil as part of the Europalia Arts Festival; and the evening 'vigil' as part of *The Walk* for the giant puppet Little Amal, highlighting the plight of refugees.

Past engagements include Musetta (*La bohème*) for English Touring Opera and Strawberry Woman (*Porgy and Bess*) for Theater an der Wien.

JEREMY MITCHELL
NARRATOR

Originally from Brooklyn, New York, Jeremy Mitchell is following his passion for acting after making a career change from banking. This academic year he also serves as Finance Officer for the Guildhall School's Student Union. He is currently in the second year of the BA (Hons) Acting programme at the Guildhall School of Music & Drama, and this academic year he also serves as Finance Officer for the GSMD's Student Union.

At the GSMD he has played Semyon/Yakov (*The Seagull*), directed by Lyndsey Turner, and will appear as B in Sarah Kane's *Crave*, directed by Topher Campbell.

FLORIAN PANZIERI
TENOR

Florian Panzieri is a British-French tenor, currently a member of the Hamburg State Opera's International Opera Studio.

Highlights of this season include Erasmus (Johannes Harneit's *Silvesternacht*), Captain of the Crossbowmen (*Simon Boccanegra*), Foreman (*The Lady Macbeth of the Mtsensk District*), Ballad-Seller (*Il tabarro*), Parpignol (*La bohème*) and concert performances at the Hamburg State Opera.

Opera credits include Shepherd (*Orfeo*) for Garsington Opera, Peter Quint (*The Turn of the Screw*) for King's Opera, Prince Charming (*Viardot's Cendrillon*), Captain Silvio (*Le docteur Miracle*) and Brighella (Jonathan Dove's *The Little Green Swallow*) for the GSMD, Don Ottavio (*Don Giovanni*) for Merry Opera and Berthold (David Blake's *Scoring a Century*) for British Youth Opera.

Concert work includes Pelleas (*Pelleas and Melisande*) with London City Orchestra, step-out soloist with the Los Angeles Philharmonic conducted by Gustavo Dudamel, a recital of English song with pianist Iain Burnside, Tippett's spirituals from *A Child of Our Time* for a London Symphony Orchestra Singing Day, Britten's *Canticles* with Graham Johnson's Song Guild and the *Serenade for Tenor, Horn and Strings* with the West Sussex Orchestra.

MANON OGWEN PARRY

SOPRANO

Manon Ogwen Parry is a sought-after Welsh soprano currently studying with Marilyn Rees at the Guildhall School of Music & Drama.

From a young age she has performed as a soloist with choirs throughout Wales, including the Morriston Orpheus, Pontarddulais, Pendyrus and Treorchy male voice choirs. In 2018 she won the Olwen Phillips Scholarship and the Eisteddfod Scholarship for Best Singer of the festival. In the same year she won the Classical section of the South Glamorgan Festival for Young Musicians, in addition to First Prize at the Vale of Glamorgan Festival for Young Musicians.

In 2019 she won the Kathleen Ferrier Junior Scholarship, representing the Guildhall School of Music & Drama. More recently she participated in a masterclass with Roberta Alexander at the Wigmore Hall.

In June this year Manon Ogwen Parry won the opportunity to represent the Urdd Eisteddfod in its centenary year by singing in Philadelphia. In February next year she performs Rossini's *Petite messe solennelle* with Oxford Orpheus.

PADDINGTON TRIO

Tuulia Hero violin

Patrick Moriarty cello

Stephanie Tang piano

Since its first appearance at Paddington Station during the pandemic in 2020, the Paddington Trio has quickly emerged as a unique and versatile ensemble. The trio recently won First Prize in the 70th Royal Over-Seas League Competition and will join the City Music Foundation Artists Roster for 2022–4.

Committed to thoughtfully curated programming, as well as being passionate advocates of new classical music, the Paddington Trio was First Prize-winner at the NEW FORMATS Project Prize 2022 in Graz, Austria. Last year the trio won Second Prize and the Jury Prize for the Best Interpretation of an Estonian Work at the Tallinn International Piano Chamber Music Competition, as well as First Prize at the Clara Schumann International Competition. Recent performances include concerts at Wigmore Hall, Milton Court Concert Hall, Tapiola Summer Concert Series in Finland and the Creative Oundle International Festival. Forthcoming concert highlights include debut performances at the Oxford Coffee Concerts, St George's Bristol and the Brighton Dome.

GEORGE ROBERTS

BASS-BARITONE

George Roberts is a British bass-baritone studying with Robert Dean at the Guildhall School of Music & Drama. He is a frequent recitalist, with highlights including Butterworth's *Six Songs from 'A Shropshire Lad'*, Vaughan Williams's *Songs of Travel*, Schumann's *Dichterliebe*, Ullmann's *Liederbuch des Hafis* and Ravel's *Don Quichotte à Dulcinée*. He won Third Prize at the Patricia Routledge National English Song Competition 2021.

Recent opera work includes Aeneas (*Dido and Aeneas*) for New Chamber Opera, Figaro (*The Marriage of Figaro*) with Consortium Novum, Escamillo (cover) in *Carmen* for Longborough Playground Opera, and chorus in *Dido and Aeneas* with La Nuova Musica at the BBC Proms. Concert appearances include Pilate (Bach's *St John Passion*) with the Choir of New College, Oxford and English Concert Players at St Bartholomew's Church, New York.

A graduate of New College, Oxford, with a First in German and Italian, George Roberts is also a prize-winning translator, most recently of Diedrich Diederichsen's *Aesthetics of Pop Music* (Polity Books, 2023).

GIACOMO ROSSI PRODI

PIANO

Born in Florence, Giacomo Rossi Prodi studied at the Luigi Cherubini Conservatory in his hometown, and later obtained a Master's degree at the Conservatorio Claudio Monteverdi in Bolzano, studying with Cristiano Burato.

He won First Prize at the Vito Frazzi Competition in Scandicci and was chosen by the conservatory to take part in the Busoni Competition and thereafter to play in two editions of the Bolzano Piano Festival.

Having graduated last year from London's Royal College of Music, where he studied with Gordon Fergus-Thompson, he is now undertaking an Artist Diploma at the Guildhall School of Music & Drama, studying with Caroline Palmer and Bretton Brown.

During his studies in Italy he was selected to play in several European cities, including Aarhus, Bristol, Budapest, Copenhagen, London and Oxford, as well as in Malta.

In Italy he has performed in cities including Florence, Merano, Pisa, Pistoia and Scandicci, as well as in the Sala Michelangeli of the Conservatorio Claudio Monteverdi in Bolzano.

HUGH ROWLANDS

PIANO

Hugh Rowlands is a pianist and organist based in London. He is currently studying for a Master's degree at the Guildhall School of Music & Drama. He is a recent Music graduate from Sidney Sussex College, Cambridge, where he was Organ Scholar. In 2017–18 he was Organ Scholar at the Royal Hospital Chelsea.

He has performed across Europe, the USA, Malaysia and in Singapore, and appears on commercial recordings. Last year he was awarded the Fellowship of the Royal College of Organists. He has given recitals in Westminster Abbey, St Albans, Southwark and Westminster cathedrals, and St George's Chapel (Windsor), as well as in Cambridge and Oxford.

He also takes a keen interest in new music, having appeared with the London Contemporary Orchestra in London and Paris and with the Icelandic duo Jónsi & Alex.

Recent engagements include Philip Glass's *Glassworks* with the James McVinnie Ensemble at the Barbican and at Bold Tendencies (Peckham), as well as performances with vocal consort Alamire at the Tage Alter Musik Regensburg. He is currently studying for a Master's degree at the Guildhall School of Music & Drama alongside his position as Deputy Director of Music at Haileybury.

FRAZER SCOTT

BASS

Frazer Scott graduated with a First Class BMus Hons degree from the (now Royal) Birmingham Conservatoire. After postgraduate studies at the Guildhall School of Music & Drama he attended the School's Opera Course. Following an eight-year hiatus, he made a successful return to the operatic stage this year, singing Charon (*Orfeo*) for Garsington Opera, where he was awarded this year's Helen Clarke Award.

Operatic highlights include Geronimo (*The Secret Marriage*) for British Youth Opera, Pantalone (Jonathan Dove's *The Adventures of Pinocchio*), Mr Twigg (*The Cooper*) for GSMD at Milton Court; Leporello (*Don Giovanni*) for European Chamber Opera in Spain and Papageno (*The Magic Flute*) for the Crescent Theatre, Birmingham. In concert he has appeared at the Wigmore Hall, St Martin-in-the-Fields; Cheltenham Festival and Barbican Centre.

Frazer Scott appears as a soloist on the Orchestra of St John's recording of Mozart's *Requiem* and made his BBC Radio 3 debut as Wilf in Iain Burnside's radio-play version of *A Soldier and a Maker*.

Next year he sings Lackey (*Ariadne auf Naxos*) for Opera North.

JOSHUA STEWART

TENOR

American tenor Joshua Stewart's recent appearances include his debut as Rodolfo (*La bohème*) with the Columbus Symphony Orchestra, Son in the new work *Blue* at Seattle Opera and his debut in the title-role in *Albert Herring* at the Princeton Festival, New Jersey.

Engagements this season include his participation in *Sanctuary Road* (inspired by the book by the civil rights campaigner William Still) with the Chautauqua Symphony Orchestra, Valcour (Joseph Bologne's *L'amant anonyme*) at the Theater St Gallen, an appearance at the Oxford Lieder Festival, *A Child of Our Time* with the BBC Symphony Orchestra and a return to Theater St Gallen for Jonah (Kris Devoort's *The Time of Our Singing*).

In recent performances he has joined the City of Birmingham Symphony Orchestra under conductor Mirga Gražinytė-Tyla on tour in the UK, as well as to Paris and Germany as a soloist in *A Child of Our Time*. He returned to the USA to appear with Cincinnati Symphony Orchestra in Schumann's *Das Paradies und die Peri* under Paolo Bortolameolli and remained to revive the title-role in *Charlie Parker's Yardbird* for Seattle Opera, a role he previously sang at Madison Opera, Atlanta Opera and Arizona Opera.

BETHAN TERRY

SOPRANO

British soprano Bethan Terry is in her second year on the Guildhall Artist Masters programme under Janice Chapman and Marie Vassiliou.

Last year she received a first-class Bachelor's degree from Trinity Laban, after studying with Sophie Grimmer, and was also a Young Artist at the Waterperry Opera Festival in the chorus for Donizetti's *L'elisir d'amore* and in the Young Artist Opera Scenes.

Along with duo partner Francesca Lauri, she recently gave a recital at the Agimus Grosseto festival in Italy, followed by an appearance in the Final of the Somerset Song Prize 2022.

Bethan Terry is a regular recitalist at venues such as St James's Piccadilly, Howden Minster and Southwark Cathedral. She is currently covering the role of Maria as part of the Guildhall Opera Course's triple bill including Nino Rota's *I due timidi* this term, and will perform Kurtág's *Messages of the Late Miss R. V. Troussova* with the School's Ubu Ensemble in December.

LAURA VAN DER HEIJDEN

CELLO

Laura van der Heijden has emerged as one of the leading cellists of her generation, first coming to wide attention as winner of BBC Young Musician in 2012, aged 15.

She has since performed with orchestras including the Melbourne, New Zealand and Yomiuri Nippon (Tokyo) Symphony orchestras, Philharmonia Orchestra and Royal Philharmonic Orchestra, as well as with the Academy of St Martin in the Fields and the European Union Chamber and English Chamber orchestras.

As well as having performed at leading venues in Amsterdam, London, Moscow and Zurich, she has worked with such distinguished musicians as Sir Andrew Davis, Kirill Karabits, Ryan Wigglesworth, Huw Watkins and the Brodsky Quartet.

Also a passionate chamber musician, she has collaborated with leading artists and given recitals at festivals and venues around the UK. She is a member of the Kaleidoscope Chamber Collective, an Associate Ensemble at the Wigmore Hall.

Recent and forthcoming highlights include Boccherini's Cello Concerto No. 9 in Florence, Walton's Cello Concerto at the Aldeburgh Festival, Martinů's Cello Concerto No. 1 on tour with the Brno Philharmonic Orchestra and Elgar's Cello Concerto with the Bournemouth Symphony Orchestra and RTÉ Concert Orchestra.

HENRY WADDINGTON

BASS

Henry Waddington studied at the Royal Northern College of Music and joined the Glyndebourne Tour in 1992, singing a wide range of roles in operas by Beethoven, Britten, Handel, Janáček, Mozart, Rossini and Richard Strauss.

He works regularly with all of the UK opera companies and has also appeared at La Monnaie, Brussels, at the Liceu in Barcelona, Staatstheater Stuttgart, Teatro Real, Madrid and the Netherlands Opera.

Recent and future operatic engagements include Zuniga (*Carmen*) and Bartolo (*The Marriage of Figaro*) for Welsh National Opera; Stárek (*Jenůfa*) for Netherlands Opera; Kothner (*The Mastersingers of Nuremberg*) and Quince (*A Midsummer Night's Dream*) for Glyndebourne; Bottom (*A Midsummer Night's Dream*), Don Magnifico (*La Cenerentola*) and Baron Ochs (*Der Rosenkavalier*) for Opera North; Swallow (*Peter Grimes*) at the Aldeburgh Festival; the title-role in *Falstaff* and Don Alfonso (*Così fan tutte*) for Garsington Opera; Frank (*Die Fledermaus*) for the New National Theatre, Tokyo, Baron Ochs for Norwegian National Opera and Dr Kolenaty (*The Makropulos Case*) for the Royal Opera, Covent Garden.

In concert he has sung repertoire ranging from Handel and Mozart to Kurt Weill, working with conductors including Harry Bicket, Sir Andrew Davis and Emmanuelle Haïm.

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 at the Royal Albert Hall, performing at the First and Last Nights, as well as throughout each Proms season.

The BBC SO performs an annual season of concerts at the Barbican in London, where it is Associate Orchestra. 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 the 2022–23 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.

Principal Guest Conductor Dalia Stasevska conducts two concerts, one featuring Elgar's Cello Concerto with cellist Sol Gabetta and a family concert celebrating the work of French animator Grégoire Pont.

A literary theme runs through the season, which includes Neil Brand's new version of Arthur Conan Doyle's *The Hound of the Baskervilles* and the UK premiere of Iain Bell's *Beowulf*, with the BBC Symphony Chorus and with tenor Stuart Skelton in the title-role. Ian McEwan, one of the most admired storytellers of our time, joins the

orchestra to read from his own works, with music curated around his readings.

The BBC Symphony Chorus also 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)* conducted by Gemma New, 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.

Chief Conductor

Sakari Oramo

Günter Wand**Conducting Chair**

Semyon Bychkov

Principal Guest**Conductor**

Dalia Stasevska

Conductor Laureate

Sir Andrew Davis

Creative Artist in**Association**

Jules Buckley

First Violins

Stephen Bryant

Phil Brett

Jeremy Martin

Celia Waterhouse

Colin Huber

James Wicks

Stuart McDonald

Veronica Marziano

Ruth Schulten

Henry Salmon

Rasa Zukauskaitė

Kirsty MacLeod

Sophie Belinfante

Rafael Todds

Yuri Kalnits

Second Violins

Dawn Beazley

Rose Hinton

Patrick Wastnage

Tammy Se

Victoria Hodgson

Lucica Trita

Bethan Allmand

Maya Bickel

Julian Trafford

Lucy McKay

Jenny Christie

Violas

Philip Nolte

Joshua Hayward

Audrey Henning

Natalie Taylor

Carolyn Scott

Mary Whittle

Peter Mallinson

Matthias Wiesner

Zoe Matthews

Claire Maynard

Anna Barsegjana

Yann Beattie

Cellos

Dariusz Skoraczewski

Mark Sheridan

Clare Hinton

Sarah Hedley Miller

Michael Atkinson

Augusta Antcliff

Ben Chappell

Laura Anstee

Eliza Millet

Louise Dearley

Double Basses

Chris West

Richard Alsop

Anita Langridge

Michael Clarke

Beverley Jones

Josie Ellis

Lucy Hare

Daniel Molloy

Flutes

Daniel Pailthorpe

Susie Hodder-Williams

Alto Flute

Rowland Sutherland

Piccolo

Ruth Harrison

Oboes

Alison Teale

Anna Durance

Cor Anglais

Fraser MacAulay

Clarinets

Nick Rodwell

Emma Burgess

Bass Clarinet

Thomas Lessels

Bassoons

Georgie Powell

Lucy Bathurst

Contrabassoon

Dominic Morgan

Horns

Martin Owen

Michael Murray

Andrew Antcliff

Nicholas Hougham

Mark Wood

Trumpets

Philip Cobb

Martin Hurrell

Joseph Atkins

Chris Cotter

Trombones

Duncan Wilson

Dan Jenkins

Bass Trombone

Robert O'Neill

Tuba

Sam Elliott

Timpani

Patrick King

Percussion

Alex Neal

Fiona Ritchie

Joe Cooper

Rachel Gledhill

Joe Richards

Harp

Elizabeth Bass

Piano/Celesta

Elizabeth Burley

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 Tibbits

Concerts Manager

Marelle McCallum

Tours Manager

Kathryn Aldersea

Planning Manager

Tom Philpott

Planning Co-ordinators (job share)

Naomi Faulkner

Bethany McLeish

Choruses Manager

Wesley John

**Business Affairs
Executive**

Hilary Dodds

Business Accountant

Nimisha Ladwa

**Music Libraries
Manager**

Mark Millidge

Librarian

Julia Simpson

Senior Stage Manager

Rupert Casey

Stage Manager

Michael Officer

Team Assistant

Tshani Roulston

Benjamin

*Programme produced
by BBC Proms
Publications*

**BBC London
Orchestras and Choirs
Marketing
and Learning**

**Head of Marketing,
Publications and
Learning**

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Publicist

Freya Edgeworth

Marketing Managers

Emily Caket

Sarah Hiron

Marketing Executives

Jenny Barrett

Chloe Jaynes

Alice White

Marketing

Co-ordinator

Keira Lockhard

**Senior Learning
Managers (job share)**

Lauren Creed

Melanie Fryer

**Learning Project
Managers**

Siân Bateman

Alison Dancer

Melanie Fryer

Catherine Humphrey

Laura Mitchell

BBC SYMPHONY CHORUS

Founded in 1928, the BBC Symphony Chorus is one of the UK's leading choirs and performs, records and broadcasts a diverse range of large-scale choral repertoire alongside the BBC Symphony Orchestra and internationally acclaimed conductors and soloists. It plays an important role in the BBC Proms, and most performances are broadcast on BBC Radio 3.

The BBC Symphony Chorus's early performances included Mahler's Symphony No. 8, Stravinsky's *Persephone* and Walton's *Belshazzar's Feast*, and this commitment to new music continues today.

Performances at this year's Proms season included Verdi's *Requiem* at the First Night, Ethel Smyth's Mass in D with the BBC Symphony Orchestra conducted by Sakari Oramo, Vaughan Williams's *A Sea Symphony* with the National Orchestra and Chorus of Wales, and the world premiere of Matthew Kaner's BBC-commissioned *Pearl* conducted by Ryan Wigglesworth with baritone soloist Roderick Williams.

The BBC Symphony Chorus joins the BBC Symphony Orchestra for its 2022–3 Barbican season with a distinctive range of music, including George Walker's Mass for Soloists, Chorus and Orchestra conducted by Alpesh Chauhan, Szymanowski's Symphony No. 3, 'Song of the Night', conducted by Sakari Oramo, the world premiere of Iain Bell's *Beowulf* conducted

by Martyn Brabbins, Michael Tippett's *A Child of Our Time* conducted by Sir Andrew Davis and Stravinsky's *Symphony of Psalms* conducted by Dima Slobodeniouk.

In addition to featuring in studio recordings for BBC Radio 3, the chorus 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 Elgar's *The Dream of Gerontius* conducted by Sir Andrew Davis.

Forthcoming releases include premiere recordings of Vaughan Williams's *The Future* and *The Steersman* conducted by Martin Yates and *A Child of Our Time* conducted by Sir Andrew Davis.

President

Sir Andrew Davis

Director

Neil Ferris

Deputy Director

Grace Rossiter

Vocal Coach

Katie Thomas

Accompanist

Paul Webster

Sopranos

Katharine Allenby

Jenny Bacon

Karen Benny

Georgia Cannon

Katharine Chadd

Kate Chudakova

Erin Cowburn

Elena Dante

Lizzie Fletcher

Jane Heath

Lizzie Howard

Karan Humphries

Valerie Isitt

Emily Jacks

Margaret Jones

Catherine Jones-Healey

Mackenzie Kavanagh

Christine Leslie

Sue Lowe

Bridget McNulty

Julia Neate

Rebecca Rimmington

Cosima Rodriguez-

Broadbent

Madelon Shaw

Emily Wenman

Altos

Stella Baylis

Danniella Downs

Susannah Edwards

Jessica Gillingwater

Mary Hardy

Rosie Hopkins

Ruth James

Nicola Lake

Ruth Marshall

Carolyn Nicholls

Cecily Nicholls

Regina Ohak

Charlotte Senior

Mary Simmonds

Jayne Swindin

Helen Tierney

Elizabeth Tyler

Tenors

Justin Althaus

Daniel Bartlette

Robert Carlin

Andrew Castle

Phiroz Dalal

Jamie Foye

David Halstead

Stephen Horsman

Simon Lowe

Simon Naylor

Fionn Robinson

Bill Richards

Greg Satchell

Tobias Schneider

Jon Williams

Jonathan Williams

David Willcock

Basses

Michael Abrams

Malcom Aldridge

David Allenby

Alan Barker

Tim Bird

Paul Bodiam

Jonathan Forrest

Tim Gillott

Mark Graver

Richard Green

Alan Hardwick

William Hare

Alex Hardy

Andrew Lay

John McLeod

Andrew Money

Mark Parrett

John Russell

Richard Steedman

Joshua Taylor

Robin Wicks

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

BBC SINGERS

The BBC Singers have held a unique place at the heart of the UK's choral scene for almost 100 years and have collaborated and performed with many of the world's leading composers, conductors and soloists.

The choir is based at the BBC's Maida Vale Studios, where it rehearses and records regularly for Radio 3, as well as giving an annual series of concerts at Milton Court Concert Hall. The group also gives free concerts at a number of venues across London and makes regular appearances at major festivals across the UK and abroad. The choir also makes annual appearances at the BBC Proms, including, this summer, a Prom celebrating the late Queen's Platinum Jubilee.

Each season the BBC Singers promote a 50:50 gender policy for composers whose music they perform, and they continue to champion composers from all backgrounds. In addition the choir has collaborated with singers Laura Mvula, Clare Teal and Katie Melua, with South Asian dance company Akademi and world music fusion band Kabantu, and with choreographer Duwane Taylor and artists from East London Dance.

The BBC Singers also offer a wide range of innovative learning and community activities, working with schools, colleges/ universities and community groups.

Chief Conductor

Sofi Jeannin

Principal Guest Conductors

Bob Chilcott
Owain Park

Composer in Association

Roderick Williams

Artists in Association

Anna Lapwood
Abel Selacoe

Sopranos

Alice Gribbin
Rebecca Lea
Helen Neeves
Olivia Robinson
Emma Tring

Altos

Jessica Gillingwater
Ciara Hendrick
Katherine Nicholson
Helena Cooke

Tenors

Peter Davoren
Ben Durrant
Stephen Jeffes
Tom Raskin

Basses

Gavin Cranmer-Moralee
Charles Gibbs
Jamie W. Hall
Jimmy Holliday
Edward Price

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

Choral Manager

Rob Johnston

Producer

Jonathan Manners

Assistant Choral Managers

Sarah Mansfield
Alexander Turner

Assistant Producer

Charlotte Parr

Tours Manager

Kathryn Aldersea

Librarian

Naomi Anderson

GUILDHALL SCHOOL OF MUSIC & DRAMA

The Guildhall School of Music & Drama is a vibrant, international community of musicians, actors and production artists in the heart of the City of London. Ranked No. 1 in Arts, Drama & Music by the *Complete University Guide* 2023, one of the top 10 performing arts institutions in the world (QS World University Rankings 2022) and the top conservatoire in the *Guardian* University Guide music league table, the Guildhall School delivers world-class professional training in partnership with distinguished artists, companies and ensembles.

A global leader in creative and professional practice, the School promotes innovation, experiment and research, and is also one of the UK's leading providers of lifelong learning in the performing arts, offering inspiring training for children, young people, adult learners and creative and business professionals.

Collaboration is a key aspect of the Guildhall School's approach to training. The School is proud to work in partnership with organisations including the Barbican Centre, London Symphony Orchestra, BBC Symphony Orchestra, Royal Opera House and Academy of Ancient Music, ensuring that students benefit from links with the profession before they graduate.

Guildhall School musicians have contributed regularly to the BBC Symphony Orchestra's Total Immersion series, performing the work of composers including Edgard Varèse, Philip Glass, Richard Rodney Bennett, Louis Andriessen, Pierre Boulez, Judith Weir, Julian Anderson, Esa-Pekka Salonen and Leonard Bernstein, working with conductors including Sian Edwards, Diego Masson, Pierre-André Valade, Nicholas Kok and Richard Baker, and broadcasting live for BBC Radio 3.

THE LARK ASCENDING

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