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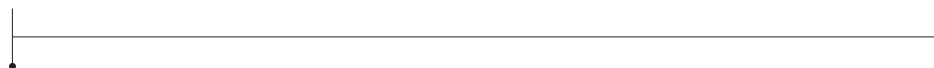
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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 24 FEBRUARY, 2023

7.30pm, BARBICAN HALL



JOHN ADAMS The Chairman Dances 13'

GEORGE GERSHWIN Piano Concerto in F major 34'

INTERVAL: 20 MINUTES

VALERIE COLEMAN Umoja (Anthem of Unity) *UK premiere* 12'

SAMUEL BARBER Symphony No. 1, Op. 9 21'

Lise de la Salle piano

Gemma New conductor

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America has many musical voices and tonight's concert, conducted by Gemma New, demonstrates the diversity of the nation's music in a quartet of works that ranges across the past century.

George Gershwin scaled the pinnacles of jazz-age Manhattan in the confident fusion of his 1925 Piano Concerto in F major, recreating the artistic and critical success enjoyed by his *Rhapsody in Blue* the previous year. The brilliant French pianist Lise de la Salle is tonight's soloist. Samuel Barber sought European influences for his deeply personal style, studying in Italy and taking the Finnish example of Sibelius for his precocious single-movement First Symphony, in which a dark, Romantic sound-world is combined with his own brand of all-American rhetoric.

John Adams's music synthesises the pulsating rhythms of American minimalism with the more traditional symphonic techniques of motivic development and sumptuous orchestration. The foxtrot *The Chairman Dances* is an 'out-take' from the first of a string of operas based on episodes from recent American history in which Adams collaborated with the director Peter Sellars. And Grammy-nominated flautist and composer Valerie Coleman is represented by her signature work, *Umoja*, in a thrilling new arrangement, triumphantly premiered in 2019 by the Philadelphia Orchestra and tonight being heard for the first time in the UK.

JOHN ADAMS (born 1947)

The Chairman Dances (1985)

Satellite works surrounding operas are nothing new in musical history and they can take a variety of forms. Beethoven's three *Leonore* overtures represent different attempts to encapsulate the drama of his opera *Fidelio*, all ultimately being rejected as too complete in their own right to succeed as mere curtain-raisers. Much more recently, Harrison Birtwistle's *The Mask of Orpheus* spawned several concert works exploring different facets of the opera's subject matter, although musical connections between each of these works and its parent opera remain more elusive.

Nixon in China, premiered in 1987, is based on American President Richard Nixon's headline-making visit to Communist Beijing in February 1972. Directed by Peter Sellars, whose original idea it was to draw on this real-life event, and with a libretto by Alice Goodman and closely integrated choreography by Mark Morris, John Adams's first opera engages sympathetically with the historical figures of Richard and Pat Nixon, Henry Kissinger, Chairman Mao and so on, while exploring the mythical and archetypal dimensions of this narrative and its place in history as, among other things, the first globally televised live event that was also carefully stage-managed for the appropriate political spin it provided.

The composer himself describes *The Chairman Dances*, one of his most widely

played works, as an 'out-take' from the opera's third act: 'Neither an "excerpt" nor a "fantasy on themes from", it was in fact a kind of warm-up for embarking on the creation of the full opera.' It was also a response to a commission from the Milwaukee Symphony for a short orchestral piece, thus killing two birds with one stone by making possible some simultaneous progress on the opera's final act.

The Chairman Dances shares with Act 3 of the opera an ambiguous and uneasy atmosphere of reverie quite different from the vivid, poster-paint extrapolations of the real events of 1972 that characterise Acts 1 and 2. In the final scene of the opera, Madame Mao – summed up by Adams as 'a firebrand, revolutionary executioner, architect of China's calamitous Cultural Revolution, and (a fact not universally realised) a former Shanghai movie actress' – interrupts a state banquet, yet another of the formal set pieces that have earlier been the pretext for some of Sellars and Adams's most outrageous extravaganzas, and invites the Chairman to dance. The fact that Mao himself is represented only by a giant portrait on the wall adds significantly to the Surrealist tinge that helps darken the opera's conclusion. *The Chairman Dances* is thus a 'foxtrot for orchestra' that looks behind the facade of political power and personal aggrandisement to reveal a picture of a quite different Madame Mao – as a vamp, but a vulnerable one. As it evokes, in the minds of her and her husband, memories of their youth in Yenan Province, dancing

to an old wind-up gramophone, the music punctures the political myth to portray an altogether different side of these two now-historical figures.

Programme note © Keith Potter

Keith Potter is Emeritus Professor of Music at Goldsmiths, University of London, and writes mainly on British and American contemporary music. He was a critic for *The Independent* for over 10 years and is the author of *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (CUP).

JOHN ADAMS

John Adams is a composer who, perhaps more than any other, represents the voice of America today. He was born in Worcester, Massachusetts, to a musical family. His father had played clarinet in swing bands, and it became his son's instrument too, although he quickly lost interest in it once he began studying composition at Harvard. Adams then put his Yankee roots behind him and drove his broken-down Volkswagen across country to the San Francisco Bay Area, a hotbed of anti-establishment musical experimentalism. He has lived there ever since.

That is not to say Adams has never looked back. He has, following in a line of America's most important iconoclastic composers, from Charles Ives through Copland and Ellington to John Cage and the Minimalists. The imagery and poetic content of Adams's music are, like his optimism and occasional love of musical trickery, fundamentally American as well.

After a period of testing out the avant-garde, often returning home late at night to find solace in late Beethoven string quartets and Sibelius symphonies, Adams proposed a new path for American music by taking the rhythmic pulsation of Philip Glass and Steve Reich and putting it in a richer harmonic context, exploiting more traditional orchestral means. His breakthrough was *Shaker Loops*, written in 1978 as a string septet and later arranged for string orchestra, where he found revelatory common ground between the historic simplicity of the American Shakers, the Minimalists and modern string-instrument buzzing or shaking sounds.

This way of thinking about music in historic as well as inventively contemporary terms, typically with a programmatic subtext, has since been the hallmark of Adams's major symphonic pieces, which include *Harmonielehre* (1984–5), named for Schoenberg's harmony textbook; *Naive and Sentimental Music* (1997–8), inspired by the ideas of the German poet and playwright Friedrich Schiller; and *City Noir* (2009), a tribute to Los Angeles in the 1940s and 1950s.

With the premiere of *Nixon in China* in 1987, Adams and director Peter Sellars began the process of revolutionising mainstream American opera. Their resulting works are all inspired by an American subject that has universal implications, be it the deep-seated causes of terrorism (*The Death of Klinghoffer*,

1990–91), the origin of the nuclear age (*Doctor Atomic*, 2004–5) or the societal roots of the ills of the global economy (*Girls of the Golden West*, 2017). Along with opera, Adams and Sellars have also explored music-theatre (the oratorio *El Niño*, 1999–2000), the Passion (*The Gospel According to the Other Mary*, 2012) and the musical (*I Was Looking at the Ceiling and Then I Saw the Sky*, 1995).

In a series of concertos, Adams has once again reimaged a traditional genre, as in his conceptual revamping of Rimsky-Korsakov in his second violin concerto, *Scheherazade.2* (2014–15). Similarly, through such incidental orchestral works as the four-minute orchestral fanfare *Short Ride in a Fast Machine* (1986) and a host of chamber pieces, Adams has reflected, questioned and sometimes controversially blurred the quintessential American musical experience.

Profile © Mark Swed

Mark Swed has been the classical music critic of the *Los Angeles Times* since 1996, having previously written for *The Wall Street Journal*. He is the author of the book-length text to the best-selling app *The Orchestra* (Touch Press) and is a former editor of *The Musical Quarterly*. He is a two-time Pulitzer Prize finalist.

GEORGE GERSHWIN (1898–1937)

Piano Concerto in F major (1925)

1 Allegro

2 Adagio – Andante con moto

3 Allegro agitato

Lise de la Salle piano

When Gershwin was asked about his aims for the Concerto in F, which came hot on the heels of the enormous success of his *Rhapsody in Blue* in 1924, the composer responded: ‘Many persons had thought that the *Rhapsody* was only a happy accident. Well, I went out, for one thing, to show them there was plenty more where that came from.’ Commissioned for the New York Symphony by conductor Walter Damrosch, an avid supporter of new music, the concerto was to be Gershwin’s first major work for orchestra (the *Rhapsody* having been orchestrated by Ferde Grofé for solo piano and jazz band). The composer worked quickly: making initial sketches in spring 1925, starting serious work in July and completing the three-movement score by 10 November. Wary of his own inexperience as an orchestral composer, he organised a run-through – hiring 55 musicians at his own expense – in order to hear and refine it ahead of the premiere. But he was not the only one who was wary: critics questioned whether a light-music composer fluent in jazz had the requisite skills to write an extended concert work and greeted news

that it contained popular dance music with suspicion.

Nevertheless, the premiere, on 3 December 1925, was a much-anticipated event, with the Carnegie Hall audience comprising not only the New York Symphony's usual crowd but theatre and jazz fans too. The soloist was Gershwin himself, the conductor Damrosch, and the concerto was the final piece on a programme that otherwise featured music by Gluck, Glazunov and Henri Rabaud. According to one audience member, as the concerto reached its triumphant conclusion, the response in the hall on that rainy Thursday afternoon was 'thunderous'. The press verdict was more mixed: Gershwin had either written 'about the most important new work that has been aired in this hamlet of ours in many somethings' or had 'neither the instinct nor technical equipment' to compose in 'symphonic dimensions'.

Despite the traditional title and movement outline, Gershwin originally planned to call the work 'New York Concerto'. With this in mind, it is hard not to hear the bustle of the Jazz Age metropolis reverberating across a score that features wild contrasts and refuses to bind itself too rigidly to strict classical forms.

In the Allegro first movement, described by the composer as 'quick, pulsating, representing the young enthusiastic spirit of American life', a declamatory percussion statement heralds the presentation of key musical ideas:

a Charleston rhythm, a stylish dotted theme first heard on bassoon and a lilting syncopated second theme introduced on piano. Gershwin then toys with these ideas in episodes that – while being by turns humorous, grand, romantic, agitated and dramatic – are strikingly inventive and evocative.

The blues takes centre stage in the reflective slow movement, with a solo muted trumpet establishing what Gershwin referred to as its 'poetic nocturnal' mood. A brighter feeling emerges with the entry of the piano but at the movement's core is a typically big Gershwin melody in which the whole orchestra is able to flourish – notably in the same E major tonality as the expansive melodies in the first movement and the *Rhapsody in Blue*.

The concerto concludes with a hard-hitting romp in which themes from earlier battle with new ideas. In Gershwin's vivid description, it is 'an orgy of rhythms, starting violently and keeping to the same pace throughout'.

Programme note © Sophie Redfern

Sophie Redfern lectures in music at King's College London and the University of Nottingham. She writes on American music and dance and is the author of *Bernstein and Robbins: The Early Ballets*.

GEORGE GERSHWIN

The career and achievements of George Gershwin are unique. After beginning his compositional career writing popular songs in New York's Tin Pan Alley while still a teenager, he quickly achieved unprecedented success with Broadway musicals and with works for the concert hall (starting with *Rhapsody in Blue*, 1924). Gershwin then went on to create the extraordinary 'American folk opera' *Porgy and Bess* (1935) while still in his thirties. It seems truly a breathless sprint of a career, marked by breathtaking accomplishments; as Irving Berlin memorably phrased it, 'George Gershwin is the only song-writer I know who became a composer.' The composer himself proclaimed to his first biographer, Isaac Goldberg: 'I am a man without traditions!' It is important to realise that there was no pre-existing model for the kind of American composer Gershwin became; he had to invent himself each step of the way, and one can only marvel at his success in doing so. Gershwin concluded his all-too-brief career in California writing music for films, only to succumb to a brain tumour at the tragically early age of 38. By that time he was already world-famous, as he remains to this day.

Although he lacked what we might call a formal musical education, Gershwin was far from being an inspired naïf. Rather, he was a remarkably astute autodidact who also studied individually with prominent musicians, such as Edward Kilenyi and

Joseph Schillinger, at several points throughout his career. Gershwin's concert works achieve a sophisticated marriage between musical elements borrowed from the American vernacular and the styles and forms of modern European concert music; he could not have accomplished this fusion without a profound understanding of both American and European traditions – his claim to be 'a man without traditions' notwithstanding. In addition to *Rhapsody in Blue* and *Porgy and Bess*, Gershwin's remarkable synthesis may be heard in his Concerto in F major (1925), the Three Preludes for solo piano (c1923–6) and the tone-poem *An American in Paris* (1928), as well as in still too-little-known works such as the *Second Rhapsody* for orchestra with piano (1931), the *Cuban Overture* (1932) and the *Variations on 'I Got Rhythm'* (1934).

We can never measure what was lost when Gershwin died so young, and to this day it is painful to contemplate. The compensation is what we do have, and the value of that is immeasurable.

Profile © Larry Starr

Larry Starr is Professor Emeritus of American Music Studies at the University of Washington (Seattle). His speciality is American music, and he has published books and articles on Charles Ives, Aaron Copland, George Gershwin and American popular music.

INTERVAL: 20 MINUTES

VALERIE COLEMAN

(born 1970)

Umoja (Anthem of Unity)

(1997, orch. 2019)

UK premiere

Flautist and composer Valerie Coleman's *Umoja* (1997) has served as a clarion call for freedom and unity for a quarter of a century. 'Umoja', the Swahili word for 'unity', is the first of the Seven Principles of Kwanzaa, an annual non-sectarian celebration of African American culture. The most well-known version of *Umoja* is a two-minute firecracker that quickly became a signature work for Coleman's woodwind quintet, Imani Winds. A propulsive rhythmic motif heard in the bassoon underpins a soaring syncopated melody first played by the horn. Over the course of the piece, the five players weave in and out of the texture with touches of improvisation on the main theme before coming together on a sustained, organ-like chord representing the ensemble's oneness. The Philadelphia Orchestra commissioned Coleman to arrange *Umoja* for orchestra, leading to a greatly expanded version that was premiered in September 2019.

The orchestral version of the work opens with the ethereal sonority of sustained tones in the woodwinds, strings and bowed percussion. A solo violin line, marked 'dolce and folksy', introduces the main theme. The sparse texture and open harmonies subtly evoke the language of Aaron Copland's ballet *Appalachian Spring*. Restatements of the theme by a

muted trumpet and piccolo sandwich a rude interjection from the strings, bringing the opening section to a close.

A middle section, marked 'Sassy', puts Coleman's gift for instrumental coloration on full display. Angular fragments in the woodwinds jump like electrical sparks over a driving pulse given by the piano and plucked low strings. The violins try to restore the serenity of the opening with a broad countermelody. Order finally reigns when the strings lock into a rhythmic groove of their own as they accompany a sustained melody in the horns punctuated by woodwind flourishes.

The bottom drops out of the orchestra to start the third and final section. Drawing more directly from the version for woodwind quintet, the jaunty main theme now returns in the horns and violas before being passed across the orchestra in a sumptuous variety of colour combinations. A luscious emotional climax gives way to a surprise ending.

Programme note © Douglas Shadle

Douglas W. Shadle is Associate Professor of Musicology at Vanderbilt University, Nashville, and the author of *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* and *Antonín Dvořák's New World Symphony* (OUP).

VALERIE COLEMAN

'When you're starting to write for yourself and you know what you want to hear, and you know what you want to play, and you

know what sits well on the instrument, those things start to really impact,’ Valerie Coleman explained in a 2020 interview. Working regularly with an ensemble, she added: ‘You learn both orchestration, and also how to write in a way that allows for a musician to buy into your musical idea and make it their own.’

Born and raised in Louisville, Kentucky, Coleman made her first impression on the musical world as a performer. She began her training as a flautist at the age of 11 and in 1996 set in motion the formation of a group that would bring her global renown: Imani Winds, a quintet named for the Swahili word for faith, whose members were all of Black and Latin heritage. The ensemble – from which Coleman retired in 2018 to concentrate on family, advocacy and pedagogy – provided hands-on experience for dozens of composers from under-represented communities, Coleman included.

Also a composer from a young age, Coleman had graduated to writing symphonies by her teenage years. She studied with Randall Woolf and Martin Amlin, and earned a double degree in theory/composition and performance at Boston University. Skilled at writing works that are gratifying for performers and audiences alike, she established a style that fused the lyrical clarity and bold swagger characteristic of so much American music with elements of jazz, African and Latin American idioms.

As resident composer with Imani Winds, Coleman created her first universally successful composition for the group in 2001: *Umoja*, which had begun as a 1997 work for women’s choir. She subsequently arranged the piece for a variety of other ensembles, and in 2019 the Philadelphia Orchestra commissioned and premiered an expanded orchestral realisation, *Umoja (Anthem of Unity)*.

That notable occasion – the first time the ensemble had performed a classical work by a living African American female composer – initiated an enduring and fruitful association that has continued with *Seven O’Clock Shout* (2020), honouring healthcare professionals and essential workers who saved and sustained lives during the Covid-19 pandemic, and her setting of Sonia Sanchez’s poem *This Is Not a Small Voice*, whose confident vocal lines and colourful orchestral writing augur well for Coleman’s present engagement in the Metropolitan Opera/Lincoln Center Theater New Works commissioning programme.

Profile © Steve Smith

Steve Smith is Culture & Arts Editor for WNYC Radio in New York City. He previously wrote about music for *The New York Times* and *The New Yorker*, and served as an editor for *The Boston Globe* and *Time Out New York*.

SAMUEL BARBER (1910–81)

Symphony No. 1, Op. 9 (1935–6)

**Allegro ma non troppo – Allegro molto –
Andante tranquillo – Con moto**

Samuel Barber composed the first of his two symphonies during his postgraduate years, after he had completed his initial studies at the Curtis Institute in Philadelphia. He began writing it in August 1935 at a musicians' colony in Maine run by Curtis's founder Mary Bok, continued to work on it the following winter during his residency (as winner of a travelling scholarship) at the American Academy in Rome, and completed it in February 1936 while the guest of an American foundation at Roquebrune in the south of France. The Symphony was first performed in Rome in December 1936, and repeated the following year in Cleveland and New York and in the opening concert of the Salzburg Festival. It is dedicated to Barber's long-time partner, Gian Carlo Menotti.

When he had started work on the Symphony, Barber wrote to a friend that he was 'well ahead with an orchestra piece of ambitious tendencies'. It was ambitious in two respects. First, it was one of his earliest attempts at writing for orchestra, following two much slighter pieces (and a student piano concerto that did not reach public performance). Second, it was an essay in the then unfamiliar form of the symphony in one movement. The most obvious precedent for this was Sibelius's Seventh (1924),

which Barber studied while sketching his work. But, while the Barber resembles the Sibelius in the organic evolution of its thematic material, it takes on the challenge of emulating Liszt's Piano Sonata and Schoenberg's First Chamber Symphony by combining a sonata-form outline with episodes corresponding to the various components of a multi-movement symphony. In both respects, the work achieves its ambitions. The orchestral writing is accomplished and confident, with a darkly Romantic colouring offset by more American-sounding moments of brass-led rhetoric. And the form unfolds convincingly, with sections of well-defined character linked by coherent thematic bonds.

...

The Symphony (in E minor) consists of an opening Allegro (exposition and development), a scurrying scherzo, a warmly melodic Andante and a finale (acting as a recapitulation) in the form of a passacaglia, with a coda. The Allegro begins with a melodic idea of two limbs, the first beginning with an upward stretch of an octave, the second with a series of falling thirds. The other principal themes of the Allegro are an expressively curving second subject, introduced by violas and cor anglais, and a passionate string outburst. All these ideas reappear in the volatile development of the Allegro, and again – the first pair in particular – throughout the work. The first limb of the first theme is transformed into the main

idea of the scherzo, as well as returning in splendour on the brass towards the end of the section. The second subject is taken up by the oboe at the start of the Andante and expanded into one of Barber's characteristic long, winding melodies. The initial motif in long notes forms the recurring six-bar theme of the passacaglia; the full-blooded third theme returns at the passacaglia's climax, before the powerful coda.

Programme note © Anthony Burton

Anthony Burton is a former BBC Radio 3 producer and presenter, now a freelance writer. He edited the *Associated Board Performer's Guides*, contributes regularly to *BBC Music Magazine* and has written notes for CDs and concert programmes on thousands of works of all periods.

SAMUEL BARBER

Samuel Barber was born in 1910 in comfortable circumstances at West Chester, Pennsylvania, where his father was a respected doctor. His mother played the piano and his aunt was the international opera singer Louise Homer, whose husband Sidney was a composer known for his songs. Barber started composing at the age of 7 and two years later wrote in a letter to his mother: 'I was not meant to become an athlete. I was meant to be a composer, and will I'm sure.' The Curtis Institute had recently been founded in Philadelphia and he enrolled in 1924 to study singing, piano, conducting and composition. It was here four years later that he met Gian Carlo Menotti, fresh from Italy and

able to speak very little English. Their professional and personal partnership lasted almost a lifetime.

After graduating, Barber spent some time in Europe, especially Italy, but he also studied in Vienna and began a brief career as a singer. At Curtis, his polished scores gained him awards for further study and, after he attracted the attention of conductors such as Rodziński and Toscanini, he never looked back. In 1938 the latter gave the premiere of what has become Barber's best-known work, the *Adagio for Strings*. This elegiac score, arranged from the slow movement of an earlier string quartet, has frequently summed up the emotions of the American people on momentous occasions such as national funerals.

Barber's early works included a setting of the Matthew Arnold poem *Dover Beach* for mezzo-soprano or baritone and string quartet (1931), which he sang and recorded himself. He provided a score for Martha Graham's ballet *Medea* (1946). The first of his two grand operas, *Vanessa* (1956–7), was to a libretto by Menotti, based on a story by Isak Dinesen. Eleanor Steber, for whom Barber had written the setting of James Agee's *Knoxville: Summer of 1915* (1947), took the title-role at the Metropolitan Opera in New York. Menotti directed, sets and costumes were by Cecil Beaton and the opera was a success. The gloomy foreboding of the story, with echoes of Ibsen, suited Barber's melancholic nostalgia. Before

Barber returned to opera he wrote the Piano Concerto (1962); composed for John Browning, it is not as often performed as the Violin Concerto (1939) but is just as characteristic, with a magical slow movement.

Barber took the mainstream idiom of the early 20th-century inheritance, positioning himself somewhere between Brahms and Stravinsky without losing his determination to be true to himself. It was never a direct aim to challenge his listeners: in a late interview he said, 'There's no reason music should be difficult for an audience to understand, is there?' Barber's position in the pantheon of American composers looks secure.

Profile © Peter Dickinson

Composer, writer and pianist Peter Dickinson is the author of, among other titles, *Samuel Barber: A Centenary Tribute*. *Peter Dickinson: Words and Music* was published in 2016. He is an Emeritus Professor of the University of Keele and the University of London, and chairs the Rainbow Dickinson Trust. His piano CD *Lockdown Blues* was released in 2021.



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GEMMA NEW CONDUCTOR

New Zealand-born Gemma New was appointed Artistic Advisor and Principal Conductor of the New Zealand Symphony Orchestra last year. She is Music Director of the Hamilton Philharmonic Orchestra and Principal Guest Conductor of the Dallas Symphony Orchestra, the recipient of the 2021 Sir Georg Solti Conducting Award, and was formerly Resident Conductor of the St Louis Symphony Orchestra and Associate Conductor of the New Jersey Symphony.

Engagements this season include the Royal Philharmonic and Royal Scottish National orchestras and the Royal Northern Sinfonia. Further afield she conducts the RTÉ National Symphony Orchestra, the Lyon and Bordeaux Aquitaine National orchestras, the Berne, Gävle, New Jersey, Toronto and New World Symphony orchestras, Orchestra della Toscana and the Salzburg Mozarteum Orchestra (at the Mozartwoche 2023). She also makes debuts with the Houston Symphony and Melbourne Symphony orchestras.

Gemma New returns to Missouri in June to conduct Opera Theatre of St Louis's production of Carlisle Floyd's *Susannah*.

LISE DE LA SALLE PIANO

Born in Cherbourg in 1988, Lise de la Salle studied at the Paris Conservatoire. She made her concerto debut at the age of 13 and her US debut three years later.

Highlights of the current season include her debut at the Paris Philharmonie with the Orchestre de Paris and her New Zealand debut with the Auckland Philharmonia, as well as performances with the Singapore, Atlanta, Dallas, Houston and St Louis Symphony orchestras and the Finnish Radio Symphony under conductors including Nathalie Stutzmann, Pierre Bleuse, Kazuki Yamada and Fabio Luisi.

Lise de la Salle's recordings include an all-Chopin disc with a live recording of the Second Piano Concerto under Luisi; a Liszt disc that received a Diapason d'Or and was *Gramophone* Editor's Choice; *Bach Unlimited*, including Bach's *Italian Concerto*, Liszt's *Fantasy and Fugue on the Theme BACH* and the Bach/Busoni Chaconne; and *Paris-Moscow* with French cellist Christian-Pierre La Marca. In 2020 she recorded Chausson's *Concert* with violinist Daniel Hope and the Zurich Chamber Orchestra. Her most recent album, *When Do We Dance?*, presents an odyssey of dances through a whole century.

BBC SYMPHONY ORCHESTRA

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

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

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

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

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

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

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

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Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Dániel Máté Mészöly
Rasa Zukauskaitė
Ruth Schulten
Anna Smith
Elizabeth Partridge
Zanete Uskane

Second Violins
Heather Hohmann
Lyrit Milgram
Daniel Meyer
Patrick Wastnag
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucia Trita
Jack Greed
Marina Solarek
Nicola Goldscheider
Julia Watkins

Violas
Rebecca Jones
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Matthias Wiesner
Mark Gibbs
Yan Beattie

Cellos
Alice Neary
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Augusta Harris
Ben Chappell
Nina Kiva
Deni Teo

Double Basses
Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Steve Russell
Daniel Molloy

Flutes
Daniel Pailthorpe
Tomoka Mukai

Piccolo
Emma Williams

Oboes
Tom Blomfield
Imogen Smith

Cor Anglais
Drake Gritton

Clarinets
Richard Hosford
Andrew Harper

Bass Clarinet
Thomas Lessels

Bassoons
Julie Price
Graham Hobbs

Contrabassoon
Steven Magee

Horns
Nicholas Korth
Michael Murray
Andrew Antcliff
Elise Campbell
Phillippa Koushk-Jalili

Trumpets
Niall Keatley
Joseph Atkins
Martin Hurrell

Trombones
Rebecca Smith
Dan Jenkins

Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Louise Goodwin

Percussion
David Hockings
Alex Neal
Fiona Ritchie
Joseph Cooper
Joseph Richards

Harp
Marion Ravot

Piano
Elizabeth Burley

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

Acting Co-Director/ Planning Manager
Tom Philpott

Planning Co-ordinators
Bethany McLeish
Naomi Faulkner

Acting Co-Director/ Orchestra Manager
Susanna Simmons

Orchestra Personnel Manager
Murray Richmond

Orchestras and Tours Assistant
Indira Sills-Toomey

Concerts Manager
Marelle McCallum

Tours Manager
Kathryn Aldersea

Music Libraries Manager
Mark Millidge

Orchestral Librarian
Julia Simpson

Chorus Manager
Wesley John

Chief Producer
Ann McKay

Assistant Producer
Ben Warren

Senior Stage Manager
Rupert Casey

Stage Manager
Michael Officer

Senior Commercial, Rights and Business Affairs Executive
Ashley Smith

Business Accountant
Nimisha Ladwa

BBC London Orchestras Marketing and Learning

Head of Marketing, Publications and Learning
Kate Finch

Communications Manager
Jo Hawkins

Publicist
Freya Edgeworth

Marketing Manager
Sarah Hiron

Marketing Executives
Jenny Barrett
Alice White

Senior Learning Project Managers (job share)
Lauren Creed
Melanie Fryer

Learning Project Managers
Alison Dancer
Laura Mitchell

Assistant Learning Project Managers
Siân Bateman
Catherine Humphrey
Elisa Mare

STEP Trainees
Sharni Edmonson
Joey Williams

Programme produced by BBC Proms Publications

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Royal Albert Hall

CARMEN IN CONCERT

Fri 14 April, 7pm

Experience the power and
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**JOYCE
DIDONATO**
as *Carmen*

**MICHAEL
SPYRES**
as *Don José*



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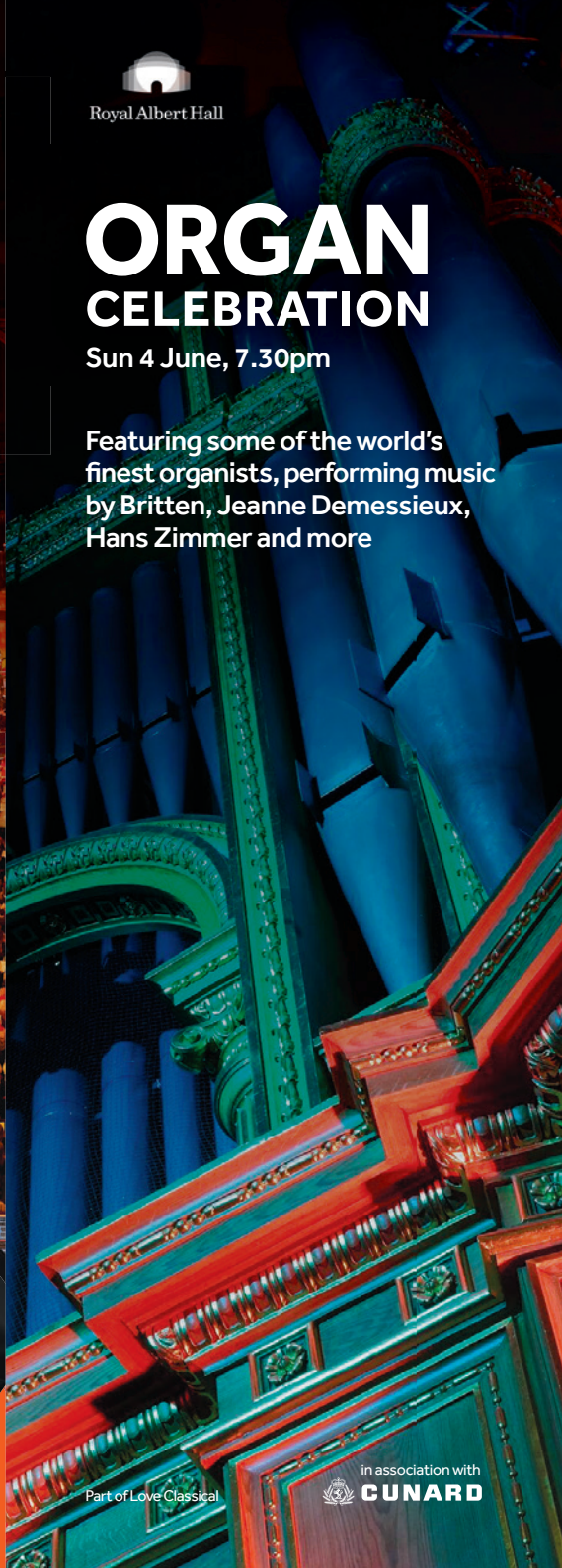


Royal Albert Hall

ORGAN CELEBRATION

Sun 4 June, 7.30pm

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by Britten, Jeanne Demessieux,
Hans Zimmer and more



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The BBC Symphony Orchestra at the Barbican

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

CONCERTS THIS SPRING

FRIDAY 3 MARCH 7.30PM

Swan Lake retold and told anew

PYOTR ILYICH TCHAIKOVSKY

Swan Lake

VICTORIA BORISOVA-OLLAS

A Portrait of a Lady by Swan Lake
UK premiere

ALEXANDER VON ZEMLINSKY

Die Seejungfrau (The Mermaid)

Clemens Schuldt *conductor*

Baiba Skride *violin*

FRIDAY 10 MARCH 7.30PM

Lionel Bringuier conducts Debussy, Dutilleux and Ravel

CLAUDE DEBUSSY

Prélude à l'après-midi d'un faune

HENRI DUTILLEUX

L'arbre des songes

ALBERT ROUSSEL

Le Festin de l'araignée, op. 17

MAURICE RAVEL

La valse

Lionel Bringuier *conductor*

Akiko Suwanai *violin*

FRIDAY 17 MARCH 7.30PM

Brabbins conducts Beowulf and Job

IAIN BELL

Beowulf *world premiere & BBC commission*

RALPH VAUGHAN WILLIAMS

Job: A Masque for Dancing

Martyn Brabbins *conductor*

Stuart Skelton *tenor*

FRIDAY 31 MARCH 7.30PM

Ian McEwan with the BBC Symphony Orchestra

Adam Hickox *conductor*

Ian McEwan *spoken word*

In the latest of the BBC SO's collaborations with great writers, Ian McEwan joins the orchestra for an evening of words and music.

SATURDAY 15 APRIL 7.30PM

Sakari Oramo and Inmo Yang

GRAŻYNA BACEWICZ

Concerto pour Grande Orchestre Symphonique

ANTONÍN DVOŘÁK

Violin Concerto in A minor

BÉLA BARTÓK

Concerto for Orchestra

Sakari Oramo *conductor*

Inmo Yang *violin*

SUNDAY 7 MAY 10.30PM

Total Immersion: Kaija Saariaho Film Screening

Join the BBC Symphony Orchestra for a day of Total Immersion in the music of Finnish composer Kaija Saariaho.

FRIDAY 12 MAY 7.30PM

Sir Andrew Davis conducts A Child of Our Time

MICHAEL TIPPETT

Concerto for Double String Orchestra
A Child of Our Time

Sir Andrew Davis *conductor*

Pumeza Matshikiza *soprano*

Dame Sarah Connolly *mezzo-soprano*

Joshua Stewart *tenor*

Matthew Brook *bass*

BBC Symphony Chorus

FRIDAY 26 MAY 7.30PM

Symphonies of the human spirit

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D major, 'Haffner'

IGOR STRAVINSKY

Symphony of Psalms

SERGEI PROKOFIEV

Symphony No. 7 in C sharp minor

Dima Slobodeniouk *conductor*

BBC Symphony Chorus

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