



BBC

**Symphony
Orchestra
& Chorus**

OPENING WORLDS

CONCERTS 2022/23

barbican

Associate
Orchestra

bbc.co.uk/symphonyorchestra

RADIO 3



MASTERPIECE

8X8

COLLECTION

To honour and celebrate the natural beauty of the earth's most precious woods, Steinway & Sons has created the MASTERPIECE 8X8 collection, a limited edition of eight grand pianos and eight upright pianos in its hand-crafted veneer, designed to showcase the quality and unique personality of each wood and bring it to life.



MASTERPIECE 8X8 pianos are issued as model B 211cm grand and model K 132cm upright. The model B is equipped with **SPIRIO** | *r*, the most modern technology Steinway currently has to offer.

Availability is limited to:
1 Oak Model B
1 Figured Walnut Model B
1 Macassar Ebony Model K

For more information or to arrange a private appointment at our London showrooms, please call: **0207 487 3391** or email info@steinway.co.uk

Steinway Hall London W1U 2DB www.steinway.co.uk



STEINWAY & SONS



SAKARI ORAMO CHIEF CONDUCTOR

SATURDAY 15 APRIL, 2023

7.30pm, BARBICAN HALL

GRAŻYNA BACEWICZ Concerto for Large Symphony Orchestra 20'

ANTONÍN DVOŘÁK Violin Concerto in A minor 35'

INTERVAL: 20 MINUTES

BÉLA BARTÓK Concerto for Orchestra 38'

Inmo Yang violin

Sakari Oramo conductor

RADIO 3 SOUNDS

This concert is being recorded by BBC Radio 3 for future broadcast. It will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

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

Following performances earlier this year of Grażyna Bacewicz's Overture and Symphony No. 4, the BBC Symphony Orchestra and Chief Conductor Sakari Oramo open tonight's concert with the Polish composer's *Concerto for Large Symphony Orchestra*. Teeming with invention and textural variety, it reflects some of the key aspects of Bartók's *Concerto for Orchestra*, written around 20 years earlier – including a focus on smaller groupings of instruments, as well as allusions to Bartók's atmospheric 'night music'.

These two concertos for orchestra frame Dvořák's concerto for violin, one of the great Romantic works for the instrument. Dvořák himself claimed to prefer this piece over his Cello Concerto, which has tended to eclipse it, and took advice during its composition from the legendary violinist Joseph Joachim. Tonight we are delighted to welcome as soloist the South Korean violinist Inmo Yang, winner of the 2022 International Jean Sibelius Violin Competition.

GRAŻYNA BACEWICZ
(1909–69)
Concerto for Large Symphony
Orchestra (1962)

1 Allegro

2 Largo

3 Vivo (giocoso)

4 Allegro non troppo

Although still under Soviet control, Poland managed to liberalise in various ways after the death of Stalin in 1953. Polish music was soon able to join forces with the Western avant-garde and its composers became influential at an international level. In her *Concerto for Large Symphony Orchestra* of 1962, Bacewicz used some of the ‘sonorist’ techniques pioneered by her younger compatriot Krzysztof Penderecki. ‘Sonorist’ scores enabled conventional musical instruments to rival the sounds of the electronic music studio. The orchestral string sections were subdivided into small groups or even individual instruments with their own lines. In combination, the strings could then produce clusters of notes that could be varied in density, and which could sweep up or down in pitch. All the variant techniques of bowing and plucking were employed. Similarly, the woodwinds were given the full range of special techniques (such as flute flutter-tonguing), and the brass instruments could modify their sound with different mutes, while the percussion section was expanded with new additions. On top of all this, every combination of instruments and techniques was tried out.

Penderecki’s music often sounds ascetic and forbidding, but Bacewicz’s *Concerto* is quite the opposite. The music is kaleidoscopic, with intricate and highly original orchestral textures. Bacewicz helps the listener along with brief pauses and by making some of the gestures more perceptible and memorable – in the first movement, for example, there are string glissandos (slides) and, in the piano part, single percussive hits and tiny motifs in the extreme registers. Some of the material returns, and its development has clear dynamic profiles.

The first movement is a scherzo (a quick piece with a light, playful character) and, like the best of scherzos, lets various materials jostle for position and collide.

The second movement is an updating of Bartók’s ‘night music’ genre, where translucent episodes alternate with others that are more intense and sinister. The third movement is another scherzo, which opens with shimmering textures in the harp and subdivided strings, followed by moving streams and clouds of sound. The finale, by contrast, opens with spare, single-note motifs. But Bacewicz does not restrain herself for long, and lets her abundant fantasy loose. The music becomes busier for a time, but then the pace slackens, until we reach a dark place of sombre sounds, and then simply silence. This is the central point of the movement, and the activity gradually resumes, picking up momentum steadily through to the riotous and joyful ending.

GRAŻYNA BACEWICZ

Grażyna Bacewicz, a prolific and versatile Polish composer, explored various shades of modernism. Born into a musical family in Łódź (her older brother was the Lithuanian-American composer Vytautas Bacevičius), she began her musical career as a virtuoso violinist, but also studied composition and took lessons in Paris with Nadia Boulanger in 1932–3. Her early compositions were performing vehicles for herself as a violinist (her elegant and powerful playing can be seen online in a film clip featuring one of her pieces inspired by the Polish oberek dance).

She led a busy life of performing, teaching and composing, and during the German occupation of Warsaw she continued to premiere her works in underground concerts. She developed an energetic and astringent neo-Classical style (as in her *Concerto for String Orchestra*, 1948) and, when Poland became a Soviet satellite, this placed her just within the bounds of the acceptable. Bacewicz's melodic gifts now came to the fore in folk-style material, although this was often closer to Bartók's folk modernism than to the tamer folk stylisations encouraged by the Soviet 'socialist realist' aesthetic. Characteristic works of this period include her String Quartet No. 4 (1951) and the Piano Quintet No. 1 (1952).

The liberalisation following Stalin's death in 1953 led to greater freedoms for Polish composers than for any of their Eastern

Bloc colleagues, and Bacewicz soon came to international prominence through the Warsaw Autumn festival, established in 1956. A serious road accident in 1954 caused her to set aside performance in favour of composition. She experimented with serial technique (the practice developed by Arnold Schoenberg of composing by arranging the 12 notes of the standard chromatic scale in a fixed order), but used it judiciously, not wishing to 'cross the line' (as she put it) and lose her wider audience. Her *Music for Strings, Trumpets and Percussion* (1958) is abrasive yet haunting. Krzysztof Penderecki's 'sonorism' influenced her Quartets Nos. 6 and 7 in the 1960s, with startling clusters and *glissando* (sliding) effects, but these are subordinated to a vivid dramatic shape, and Bacewicz always retained her individual voice.

Bacewicz worked at a frantic pace, and in 1969, just short of her 60th birthday, she died of a heart attack. She left to posterity an impressive catalogue of four symphonies, seven quartets and many other pieces for piano, violin and various chamber groupings. In recent years, many of her pieces have found their way into Western concert halls and have been recorded for the first time.

Programme note and profile © Marina Frolova-Walker

Marina Frolova-Walker is Professor of Music History at the University of Cambridge and Fellow of Clare College, Cambridge. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007, Yale UP) and *Stalin's Music Prize: Soviet Culture and Politics* (2016, Yale UP).

ANTONÍN DVOŘÁK
(1841–1904)
Violin Concerto in A minor,
Op. 53 (1879–80, rev. 1882)

- 1 Allegro, ma non troppo –**
- 2 Adagio, ma non troppo**
- 3 Finale: Allegro giocoso,**
ma non troppo

Inmo Yang violin

A story related by one of Dvořák's pupils suggests that he preferred his Violin Concerto to his great B minor Cello Concerto. While the violin work is certainly a much-loved part of the repertoire, the judgement of history has favoured the Cello Concerto. Dvořák's preference for the Violin Concerto may have had much to do with his notorious mistrust of the timbre of the cello ('thin on top and grumbling in the bass'); it may also reflect his own instrumental expertise, since he was a good viola player and, when occasion demanded, an able violinist.

Dvořák began writing the Violin Concerto during the summer of 1879, when his reputation was fast acquiring an international dimension with the success of his *Moravian Duets* and the first set of *Slavonic Dances*. Moreover, the friendly intervention of Brahms had found him a publisher. Another important figure who had begun to notice the Czech composer was Brahms's violinist friend Joseph Joachim. Dvořák visited Joachim in Berlin at the end of July 1879 and presumably

discussed his new concerto; whatever the subject of their conversation, the work was eventually dedicated to Joachim.

This, however, was far from the end of the story. Joachim recommended numerous revisions which Dvořák, an almost compulsive reviser of his own works, undertook meticulously. While it is not possible to assess the extent of these revisions, since Dvořák destroyed the original material, it is clear from a letter that the changes were very far-reaching indeed, touching every aspect of the concerto's musical fabric and organisation. Even these alterations were not enough for Robert Keller, an advisor of Dvořák's publisher Simrock, who wanted the composer to write an ending for the first movement rather than letting it lead straight into the slow movement. For Dvořák, the time for accommodation was past, and he refused. Simrock accepted his judgement and in 1883 the concerto was published. It is interesting to reflect that Joachim may have been in agreement with Keller, since he never performed the work; the premiere was instead given in 1883 by Dvořák's friend, the violinist František Ondříček.

Even by Dvořák's standards, the concerto is a richly lyrical work. The first movement begins boldly with a forceful unison statement from the orchestra, answered with a bittersweet melody by the violin. Another exchange between solo and orchestra and a cadential flourish lead into the main part of the movement, in which

the violin is rarely silent. A miniature cadenza (solo passage) initiates an exquisitely crafted link into the slow movement, whose rapt melodic lines are interrupted by a stormy minor-key central episode anticipating the slow movement of the Cello Concerto composed 15 years later. The Finale is close to the world of the first set of *Slavonic Dances*, written a year earlier; it opens with a main theme with the cross-rhythms of the Czech furiant. This ear-catching melody is the frame for a number of memorable episodes, including a reflective D minor interlude, before the exhilarating end.

Programme note by Jan Smaczny © BBC

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

ANTONÍN DVOŘÁK

Antonín Dvořák was born on 8 September 1841 to a lower-middle-class family in the small Bohemian village of Nelahozeves. He showed musical talent from an early age and his family did everything they could to nurture his gifts. Despite their modest means, at the age of 16 Dvořák was able to attend the Prague Organ School. He graduated in 1859 and soon took the position of principal violist in the orchestra of the Provisional Theatre.

Here Dvořák was exposed to the current trends in French, Italian and German opera – including the works of Wagner, which had a profound effect on him – as

well as the compositions of Smetana, who conducted the orchestra. During this time, Dvořák wrote a number of works in which he tackled progressively larger forms, such as the song-cycle *Cypresses* and his first two symphonies (all 1865). While at the Provisional Theatre, he also met his first love, the actress Josefína Čermáková. His affection, however, was not reciprocated and he later married Josefína's younger sister, Anna.

It was not until Dvořák was 36 that he began to receive international recognition. In 1877 he submitted his *Moravian Duets* for a state prize. Johannes Brahms, a member of the jury, thought enough of the works to send them to his own publisher and developed a close friendship with Dvořák. This led to a surge of performances across Europe and Dvořák's rise to international acclaim. He garnered a reputation as a conservative composer of nationally inflected 'absolute' (ie abstract instrumental) music, through works such as the two books of *Slavonic Dances* (1878 and 1886) and the Sixth, Seventh and Eighth Symphonies (1880, 1885 and 1889).

In 1891 Dvořák was approached by the wealthy American arts patron Jeannette Thurber, who offered him a position as director of the National Conservatory in New York. Dvořák initially rejected her proposition but after further consideration (probably influenced by the princely sum offered) he accepted. Dvořák's time in America was the apex of his international

fame and, while there, he wrote his two most-performed works: the Symphony No. 9 ('From the New World', 1893) and the Cello Concerto (1894–5).

Dvořák returned to Europe in 1895 and in 1901 accepted the job as director of the Prague Conservatory, a position he held for the remainder of his life. His return was marked by a complete break from symphonic composition. He wrote four tone-poems based on the fairy tales of Karel Erben (*The Water Goblin*, *The Noonday Witch*, *The Golden Spinning Wheel* and *The Wild Dove*, all 1896) and his two most successful operas, *The Devil and Kate* (1898–9) and *Rusalka* (1900). In these works Dvořák combined Wagnerian influences with a careful attention to Czech speech patterns that presages Leoš Janáček's development of 'speech-melody'. Not only did Dvořák work in almost every conceivable genre but he had an astonishingly wide stylistic palette and was able to fuse the musical languages of his time with subtle formal schemes to create compositions of enormous power.

Profile © David Catchpole

David Catchpole is a Lecturer in Music History at Texas State University and a PhD student at New York University, working on 19th- and early 20th-century Czech-American musical exchange. He serves on the board of the Dvořák American Heritage Association.

INTERVAL: 20 MINUTES

BÉLA BARTÓK (1881–1945)

Concerto for Orchestra (1943, rev. 1945)

- 1 Introduzione: Andante non troppo – Allegro vivace**
- 2 Giuoco delle coppie: Allegretto scherzando**
- 3 Elegia: Andante non troppo**
- 4 Intermezzo interrotto: Allegretto**
- 5 Finale: Presto**

In October 1939 Bartók and his wife Ditta left Europe for a concert tour of the USA that turned into long-term exile. Shortly before embarking, the Hungarian composer had written to a friend: ‘God only knows how and for how long I’ll be able to work over there.’ His pessimism was well founded. Although still in his fifties, he was in poor and declining health. In his new environment he was undervalued as a pianist, as a teacher and as a folk-music researcher, and was consequently in financial difficulties. He also found it hard to compose in New York, removed from the culture within which his music had grown. During his first two years in the city he made some arrangements for piano duo performances he gave with Ditta, but there was nothing new.

Then, in 1943, a commission came from Serge Koussevitzky, the conductor of the Boston Symphony and a great patron of composers. Bartók went to a composers’ retreat in the Adirondack Mountains to start work in mid-August and completed

his score in New York just eight weeks later (though some of the music may have been drafted the previous year for a ballet project that foundered). During that time his health improved: ‘Perhaps it is due to this improvement,’ he wrote to his violinist-friend Joseph Szigeti, ‘that I have been able to finish the work that Koussevitzky commissioned.’ Although of course it may have been the other way round.

Perhaps it was also due to that improvement (or it may have been the other way round) that the work took on a form of increasing positiveness. As Bartók remarked at the beginning of the programme note he wrote for the first performance: ‘The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.’ However, gradual transition is allied – not for the first time in Bartók’s music – with symmetrical return, over a five-part plan. First and last come big movements in F, the most elementary, elemental key in the harmonic system Bartók derived from a Romanian scale; the second and fourth movements are comedies; and the centrepiece, the ‘lugubrious death-song’, is an Andante.

Andante is also the tempo of the slow introduction, in which low strings assemble basic materials: a melody made up exclusively of fourths and major

seconds. The compositional working is precise and must have been fully conscious, and yet the effect is, typically, of something as natural as the folk music Bartók had spent three and a half decades studying; the choice of intervals to lend a Hungarian tone is also characteristic. Typical of this piece more particularly is the use of a specific orchestral grouping, not just to perform the music but to bring it about. Bartók's ideal seems to have been a creative anonymity, by which the music is voiced by its intervals and instruments, as if these were in play of their own accord. Hence the aptness of the title, which the composer could well have borrowed from his friend Kodály's *Concerto for Orchestra* of 1939–40.

“ In his new environment Bartók was undervalued as a pianist, as a teacher and as a folk-music researcher, and was consequently in financial difficulties.

As the introduction moves forwards into a sonata allegro, a little scale figure, speeded-up, kicks off the principal theme (again the music seems to be creating and responding to its own tensions), a theme in which fourths and major seconds are still prominent. The snapped rhythm is inherited from Bulgarian folk dance. In a more regular, lilting triple time, and at a slower tempo, the second subject arrives as an oboe solo, repeated by clarinets in octaves and by flutes and

oboe in triads, and repeated again in different woodwind arrangements in the recapitulation: here, once more, the instruments enact the music, which seems inseparable from them.

This is yet more the case in the ensuing ‘Giuoco delle coppie’ (‘Pair Play’), made up of wind duets at different intervals: bassoons in minor sixths, oboes in minor thirds, clarinets in sevenths, flutes in fifths, trumpets in seconds. After a chorale, the whole process is repeated in a more developed form.

The internal symmetry of this second movement closes it off as a parenthesis, and the ‘Elegia’ (‘Elegy’) starts out again from the material of the first movement’s introduction. But it soon goes a different way, into a hugely amplified threnody: yet another link with folk music is Bartók’s commemoration of the great thresholds of life.

The fourth movement, ‘Intermezzo interrotto’ (‘Interrupted Intermezzo’), is a wild offshoot, taking the closing B of the elegy and pulling it down two octaves. What interrupts the intermezzo is, first, a noble tune introduced by the violas, and then a quotation from Shostakovich’s Seventh (‘Leningrad’) Symphony – the classical hit of the time – which is ridiculed and laughed off stage.

The finale, as often before in Bartók, is a 2/4 medley of dances and canonic

episodes but expanded in size and affirmative authority.

Having completed this big work, Bartók was able to go on to others: the solo Violin Sonata for Yehudi Menuhin, a Viola Concerto for William Primrose and a Piano Concerto (No. 3) for his wife. Time, however, was running out. Bartók attended the premiere of the *Concerto for Orchestra*, on 1 December 1944, but was not seen in public again.

Programme note © Paul Griffiths

A critic for over 30 years, including for *The Times* and *The New Yorker*, Paul Griffiths is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Cage and Stravinsky, as well as *A Concise History of Western Music* and *The New Penguin Dictionary of Music*. He also writes novels and librettos.

BÉLA BARTÓK

Béla Bartók was born on 25 March 1881 in Nagyszentmiklós, Hungary, now known as Sânnicolau Mare, Romania, near the border between the two countries (the name of the town translates as ‘Great Saint Nicholas’). Having lost their father at an early age, the young Bartók and his younger sister lived with their mother, a schoolteacher, in a succession of provincial towns before settling in the city of Pozsony (now Bratislava, Slovakia). At the age of 18, Bartók moved to Budapest to attend the Conservatory as a composer and pianist.

Like any young musician growing up under the Austro-Hungarian monarchy, Bartók

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

The young composer began his ethnomusicological fieldwork in 1906 and eventually became one of the leading exponents of the budding discipline of folk music research. He authored numerous books and articles on Hungarian, Romanian and Slovak folk music, occasionally venturing even further afield, with research trips to Biskra, Algeria (1913) and Turkey (1936). His work in folk music had an immediate and fundamental effect on his musical style; turning away from the Romantic nationalism of such early works as *Kossuth* (1903) or the Suite No. 1 (1905, later revised), he achieved an artistic breakthrough with his *14 Bagatelles* for piano (1908), his String Quartet No. 1 (1908–9) and the opera *Duke Bluebeard’s Castle* (1911, later revised), all of which, in different ways, reflect the new discoveries and synthesise them with Western influences, especially that of Claude Debussy. Two more stage works followed: the ballet *The Wooden Prince* (completed 1917) and the pantomime *The Miraculous Mandarin* (completed 1924, later revised), the latter being Bartók’s most modernistic score.

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

Although he was not personally threatened by Nazism, he found he could not live under its shadow and, in 1940, he emigrated to the USA with his former pupil and second wife, Ditta Pásztory. During the American years, he composed what became one of his most popular works, the *Concerto for Orchestra* (1943, rev. 1945), as well as the Sonata for Unaccompanied Violin and the Piano Concerto No. 3. He died of leukaemia in New York City on 26 September 1945.

Profile © Peter Laki

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



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

Pumeza Matshikiza soprano

Dame Sarah Connolly mezzo-soprano

Joshua Stewart tenor

Ashley Riches bass

BBC Symphony Chorus

Sir Andrew Davis conductor

Tippett's *A Child of Our Time* begins in sorrow: 'The world turns on its dark side. It is winter.' Composed at the start of the Second World War but provoked by decades of intolerance, Tippett's 'modern oratorio' is built around the soul-shaking melodies of African American spirituals. But the human spirit is unbreakable, and this great British choral masterpiece is anything but a counsel of despair.

barbican

Associate Orchestra

Box Office

020 7638 8891

barbican.org.uk

SAKARI ORAMO

CONDUCTOR

Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra and Conductor Laureate of the Royal Stockholm Philharmonic, of which he was Chief Conductor for 13 years. He began his career as a violinist and, soon after turning to conducting, he became Music Director of the City of Birmingham Symphony Orchestra (1998–2008).

Engagements this season include returns to the Berlin Philharmonic, Finnish Radio Symphony Orchestra, Gürzenich Orchestra (Cologne), NDR Elbphilharmonie Orchestra (Hamburg) and Orchestra dell'Accademia Nazionale di Santa Cecilia, Rome.

This season marks his 10th with the BBC SO, with which he continues to champion new and rarely performed music – including works by Dora Pejačević, William Alwyn and Betsy Jolas – alongside classical stalwarts. He also conducts regularly at the BBC Proms, including Verdi's *Requiem* at last summer's First Night.

Recording successes include a *BBC Music Magazine* Award for Nielsen's Symphonies Nos. 1 and 3 with the Royal Stockholm Philharmonic Orchestra and a *Gramophone* Award for Rued Langgaard's Symphonies Nos. 2 and 6 with the Vienna Philharmonic. Recent releases with the BBC Symphony Orchestra include works by Sibelius, Rachmaninov and Florent Schmitt.

INMO YANG

VIOLIN

Korean violinist Inmo Yang previously studied at the New England Conservatory of Music, Boston, and is now a student at the Hochschule für Musik in Berlin. He won First Prize at the 2022 International Jean Sibelius Violin Competition.

He made his Carnegie Hall debut at the Weill Recital Hall as winner of the Concert Artists Guild Competition and went on to receive invitations to appear at Boston's Symphony Hall, the Kravis Center for the Performing Arts (Florida), the Ravinia Music Festival (Illinois) and the Marlboro Music Festival (Philadelphia).

He has worked with conductors including Myung-whun Chung, James Gaffigan, Neeme Järvi, Fabio Luisi and Osmo Vänskä. In concerto performances he has appeared with the Orchestre National de France, Lucerne Symphony Orchestra, Zurich Philharmonia, Danish National Symphony Orchestra and Seoul Philharmonic Orchestra. Forthcoming engagements include a tour with the Orchestre National de Metz Grand Est and a concerto appearance with the Chicago Symphony Orchestra.

His second album, *The Genetics of Strings*, was released in 2021, following his debut album of Paganini's 24 Caprices, released two years earlier.

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

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

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

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

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

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

Keep up to date with the BBC Symphony Orchestra

To find out more about upcoming events and broadcasts, and for the latest BBC SO news, visit bbc.co.uk/symphonyorchestra.

[facebook.com/BBCSO](https://www.facebook.com/BBCSO) Twitter: @BBCSO Instagram: @bbcsymphonyorchestra

Chief Conductor
Sakari Oramo

**Principal Guest
Conductor**
Dalia Stasevska

**Günter Wand
Conducting Chair**
Semyon Bychkov

Conductor Laureate
Sir Andrew Davis

**Creative Artist
in Association**
Jules Buckley

First Violins
Stephen Bryant *Leader*
Cellerina Park
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Zanete Uskane
Daniel Harding
Lulu Fuller
Rasa Zukauskaitė
Will Hillman
Tina Jacobs-Lim

Second Violins
Heather Hohmann
Dawn Beazley
Rose Hinton
Daniel Meyer
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Patrick Wastnage
Sophie Cameron

Violas
Benjamin Roskams
Philip Hall

Joshua Hayward
Nikos Zarb
Audrey Henning
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Zoe Mathews

Cellos
Tim Walden
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Augusta Harris
Morwenna Del Mar
Gilly McMullin
Deni Teo

Double Basses
Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Josie Ellis
Elen Pan
Steve Rossell

Flutes
Michael Cox
Sarah Newbold

Piccolo
Becky Larsen

Oboes
Tom Blomfield
Imogen Smith

Cor Anglais
Imogen Davies

Clarinets
Peter Sparks
Jonathan Parkin

Bass Clarinet
Thomas Lessels

Bassoons
Emily Hultmark
Graham Hobbs

Contrabassoon
Steven Magee

Horns
Martin Owen
Michael Murray
Andrew Antcliff
Nicholas Hougham
Mark Wood

Trumpets
Philip Cobb
Martin Hurrell
Joseph Atkins
Gerry Ruddock

Trombones
Helen Vollam
Dan Jenkins
Bass Trombone
Paul Lambert

Tuba
Sam Elliott

Timpani
Ziv Stein

Percussion
David Hockings
Alex Neal
Fiona Ritchie
Ben Fullbrook

Harps
Anne-Sohei Bertrand
Tamara Young

Piano
Liz Burley

Celesta
Clive Williamson

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

**Acting Co-Director/
Planning Manager**

Tom Philpott

**Planning
Co-ordinators**

Naomi Faulkner

Bethany McLeish

**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**

Siân Bateman

Laura Mitchell

Chloe Shrimpton

**Assistant Learning
Project Managers**

Catherine Humphrey

Elisa Mare

STEP Trainees

Sharni Edmonson

Joey Williams

*Programme produced
by BBC Proms
Publications*

70 PIECE ALL-STAR ORCHESTRA!

A KENNEDY STREET PRESENTATION





Royal Albert Hall

CARMEN IN CONCERT

Fri 14 April, 7pm

Experience the power and
passion of Bizet's *Carmen* in a
powerful stripped back concert

**JOYCE
DIDONATO**
as *Carmen*

**MICHAEL
SPYRES**
as *Don José*



Part of Love Classical

in association with
 **CUNARD**

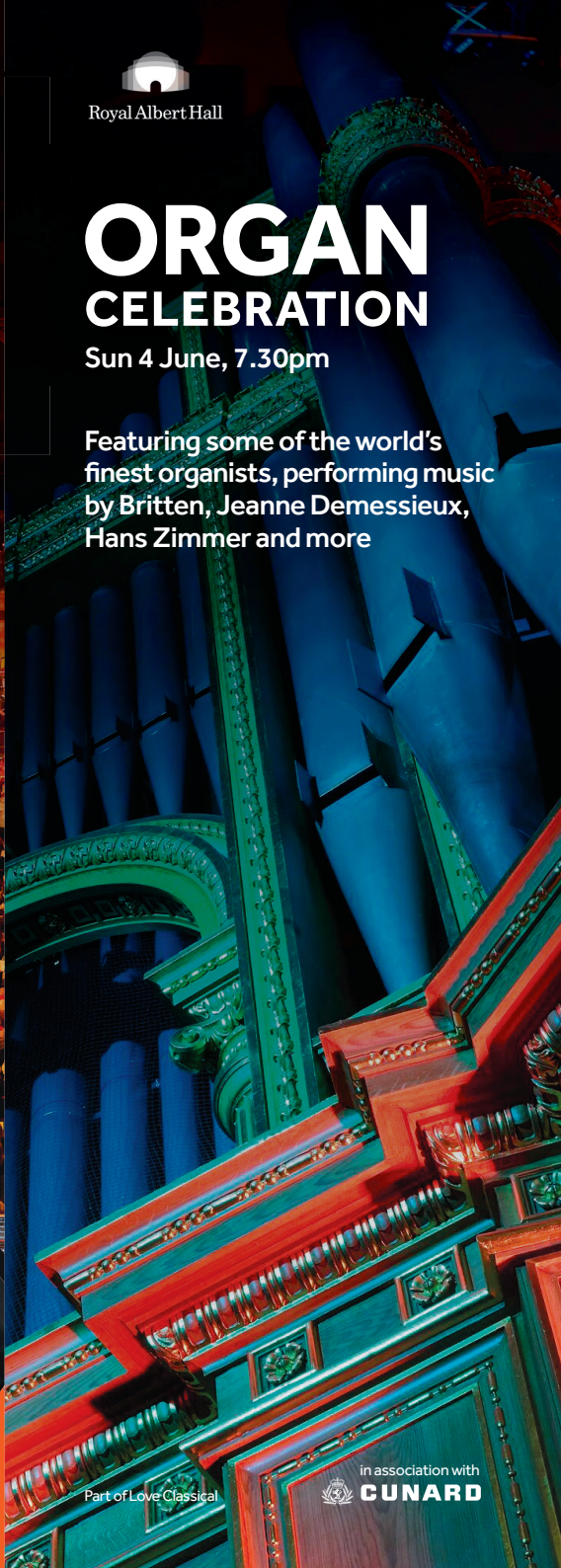


Royal Albert Hall

ORGAN CELEBRATION

Sun 4 June, 7.30pm

Featuring some of the world's
finest organists, performing music
by Britten, Jeanne Demessieux,
Hans Zimmer and more



Part of Love Classical

in association with
 **CUNARD**

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 AND SUMMER

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

MAURICE RAVEL
La valse

Lionel Bringuier conductor
Akiko Suwanai violin

FRIDAY 17 MARCH 7.30PM

Brabbins conducts
Beowulf and Job

IAIN BELL
Beowulf
BBC commission: world premiere

RALPH VAUGHAN WILLIAMS
Job: A Masque for Dancing

Martyn Brabbins conductor
Stuart Skelton tenor
Ruth Wilson narrator

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

BÉLA BARTÓK
Concerto for Orchestra
Sakari Oramo conductor
Inmo Yang violin

SUNDAY 7 MAY – ALL DAY

Total Immersion:
Kaija Saariaho

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, 'Haffner'

IGOR STRAVINSKY
Symphony of Psalms

SERGEY PROKOFIEV
Symphony No. 7

Dima Slobodeniouk conductor
BBC Symphony Chorus

FRIDAY 23 JUNE 7.30PM

Joby Talbot's Everest

JOBY TALBOT
Everest

Nicole Paiement conductor
Leonard Foglia director
Elaine McCarthy designer
Daniel Okulitch Beck
Craig Verm Doug
Veronika Haller Jan
Andrew Bidlack Rob
BBC Singers

BOOK NOW
bbc.co.uk/symphonyorchestra

FOLLOW US ON
Facebook, Instagram and Twitter