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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 3 FEBRUARY, 2023

, BARBICAN HALL

GRAŻYNA BACEWICZ Overture 6'
WOLFGANG AMADEUS MOZART

19'

INTERVAL: 20 MINUTES

EDWARD ELGAR
ANTONÍN DVOŘÁK

6'

35'

Julie Price bassoon
Sakari Oramo conductor

RADIO 3 SOUNDS

Afternoon Concert



Romance

ř



GRAŻYNA BACEWICZ (1909–69)

Overture (1943)

What Grażyna Bacewicz managed to achieve in a career curtailed by war, political oppression, injury and premature death is remarkable. In a little over 40 years she composed some 200 scores, among them four symphonies, seven violin concertos, seven string quartets, numerous sonatas, chamber works, film scores and stage works. All the while she sustained a parallel career as a successful violinist, often appearing as the soloist in her own concertos, and was leader of the Polish Radio Orchestra from 1936 to 1938. Although her output, like many, dwindled during the years of the Second World War, by 1946 she was back on the concert platform performing as the soloist in Szymanowski's Violin Concerto No. 2, and introducing the Parisian public to her newly completed Suite for Two Violins.

Her simply titled Overture was composed during the fallow war years, which only makes its exuberance and defiance, sparkling with life, all the more notable. Its tripartite structure is bookended by a fiery Allegro, with frenzied, virtuosic writing for the violins and strident brass fanfares that reference the four-note 'fate' motif from the start of Beethoven's Fifth Symphony. But at the work's centre, in an elegiac, contemplative Andante, Bacewicz finds a brief moment of calm. Lush strings and bucolic winds encircle one another in an ecstatic moment of tranquillity. It may not

last for long, but in this suspended moment Bacewicz seems to offer a tantalising hint of a peace just beyond the horizon.

Jo Kirkbride is Chief Executive of the Edinburgh-based Dunedin Consort and a freelance writer on classical music. She studied Beethoven's slow movements for her PhD and writes regularly for the London Symphony Orchestra, London Philharmonic Orchestra, London Sinfonietta and Snape Proms.

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 still be seen 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.

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).

**WOLFGANG AMADEUS
MOZART (1756–91)**
**Bassoon Concerto in B flat major,
K191 (1774)**

1 Allegro

2 Andante ma Adagio

3 Rondo: Tempo di menuetto

Julie Price

The period between 1773, when he returned from his last operatic trip to Milan, and 1777, the year he set out to try and make his way in Paris, was a relatively uneventful one in Mozart's career. This was the time when service to Count Hieronymus Colloredo, the Prince-Archbishop of Salzburg was most dominant in his life and when his position as leader of the court orchestra was at its most demanding (and perhaps demeaning). With the foreign adventures of his childhood behind him, he now found himself in his late teens working well within the provincial boundaries of Salzburg life, composing, among other things, church music, a large number of symphonies and his first concertos.

Despite the frustrations of his reduced horizons, there is a freshness to much of the music of this Salzburg period; though it does not achieve the expressive depth and sophistication of the Viennese compositions of the 1780s, one can sense in these teenage works that Mozart was enjoying stretching his wings as an artist, that composition was congenial to him and that, the odd grumble about the

Salzburg musical scene notwithstanding, he drew pleasure from meeting the challenges of writing works for specific commissions, occasions or fellow musicians. His first concerto, in April 1773, was for violin, and by the end of the year he had written his first 'proper' piano concerto (his earlier efforts having been adaptations of works by other composers). Both were probably for himself to perform, but the following June brought his first concerto for an instrument he could not play and his first for a wind instrument – the elegantly turned Bassoon Concerto.

The bassoon was still an unusual concerto instrument, though several decades earlier Vivaldi had composed no fewer than 38 bassoon concertos (more than he wrote for any other instrument apart from the violin) and there are also mid-century examples by North German composers such as Graun, Graupner and Fasch. Models nearer to Mozart's own place and time are harder to find – though his Salzburg colleague Michael Haydn (Joseph's younger brother) did include a bassoon concerto movement in an orchestral serenade – but so natural was Mozart's aptitude for both the concerto form and writing for wind instruments that none seems necessary for comparison. The Bassoon Concerto – written, we must assume, for a bassoonist in Salzburg – brings the melodic lustre Mozart had learnt at an early age in the opera houses of Italy together with an astute understanding of the particular characteristics of the instrument, from

bustling low notes and wide melodic leaps to the ravishing vocal qualities of its higher register.

...

The first movement shows straight away how sensitive Mozart was in his handling of his soloist; the lower realms inhabited by the bassoon are balanced by high writing for oboes and, especially, horns. The focus in this opening Allegro is on athleticism and brilliance; and, though there are moments of radiant lyricism they are fleeting compared to the melodic allure of the slow second movement, where, to a background of muted strings, the soloist spins a graceful aria straight out of the opera house – indeed, listeners familiar with *The Marriage of Figaro*, composed some 12 years later, will no doubt be struck by the similarity of its first phrase to that of the Countess's moving lament for faded love, 'Porgi, amor'. The finale brings virtuosity again, though in the more relaxed context of a minuet-style Rondo.

Lindsay Kemp was for 30 years a producer for BBC Radio 3. He is Artistic Director of Baroque at the Edge and a regular contributor to *Gramophone*.

WOLFGANG AMADEUS MOZART

Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from 1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him.

Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, the composer opted

to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.

Simon P. Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield and the author or editor of 10 books on Mozart.

Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* shortly before he married Constanze Weber in summer 1782 was followed by a four-year period as the darling of the Viennese musical establishment; the 15 newly written piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague – and numerous chamber works for publication.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* at a popular Viennese theatre and *La clemenza di Tito* in Prague, as well as the composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he had secured a position alongside Joseph Haydn as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

INTERVAL: 20 MINUTES

EDWARD ELGAR (1857–1934)

Romance for bassoon and orchestra, Op. 62 (1910)

Julie Price

In his younger days, when he was still making a living from teaching and the odd bit of conducting, Elgar played the bassoon in a wind quintet in his native Worcester. It left a deep impression, as can be heard in the sensitive bassoon writing in many of his orchestral works. But it was the playing of his friend Edwin James (Principal Bassoon of the London Symphony Orchestra) that set Elgar thinking of writing a short, characterful concert piece for the instrument.

Most of it was written in a single day, in January 1910, at the same time as Elgar was working on his Violin Concerto. Listeners who know the Violin Concerto may recognise a similarity in some of the melodic turns of phrase; but it's possible to make too much of this. While the concerto is impassioned and elegiac, the *Romance* is more gently melancholic, with occasional glimmers of a wry sense of humour. It's also beautifully written for the instrument, affectionately exploiting the tonal contrast between its high, tenor and deep bass registers.

The orchestra is much more than just an accompanist, and it too has its expansive moments, but Elgar is careful to restrain it whenever the solo bassoon is playing. Elgar is best known today for his large-

scale works, but he also had a flair for miniature masterpieces, and this is very much one of them.

Stephen Johnson is the author of books on Bruckner, Wagner, Mahler and Shostakovich, and a regular contributor to *BBC Music Magazine*. For 14 years he was a presenter of BBC Radio 3's *Discovering Music*. He now works both as a freelance writer and as a composer.

EDWARD ELGAR

Edward Elgar was one of a generation of composers, including Richard Strauss, Mahler, Schoenberg and Sibelius, whose hugely varied output provided the foundations for musical modernism. Elgar was born near Worcester in 1857 into a lower-middle-class family and, lacking the privilege of a higher status background, it took him several decades to establish his music on the national stage. Choral music was the most important musical market in late 19th-century England and in the 1890s Elgar produced a series of works, including *The Black Knight* (1889–93, rev. 1898) and *Caractacus* (1898), in which he explored chivalric and religious themes that modulated between his musical Wagnerism and Roman Catholic identity. *The Dream of Gerontius* (1900) was the culmination of this period, a work of phenomenal emotional power, Catholic in its text but secular and even decadent in its musical language. Later religious works, such as *The Apostles* (1902–3) and *The Kingdom* (1905–6), rarely regained this white heat of inspiration.

The major orchestral genres of symphony and concerto were, in Elgar's view, the pinnacle of musical art. The *Variations on an Original Theme* (1898–9), with their chimerical 'Enigma', provided his major breakthrough into this tradition, to which he made a substantial contribution. Overtures such as *Cockaigne* (1900–1) and *In the South* (1904) followed Strauss's 1890s tone-poems in combining a quasi-narrative musical style with considerable formal experimentation. Both of these qualities were developed with increasing mastery in the *Introduction and Allegro* (1904–5), the Violin Concerto (1907–10), the First and Second Symphonies (1907–8 and 1910–11) and his masterpiece, *Falstaff* (1913). In these works, vigorous, striving and at times even mechanistic musical expressions of modernity are pitted against extended lyrical passages of intense feeling. These can be heard either as nostalgia for an irrecoverable past or regretful acknowledgement that a better world can never be realised in the future. The sometimes boisterously confident conclusions to these works used to be considered simply as 'happy endings', but nowadays critics and listeners often wonder whether they are a musical equivalent of a stiff upper lip, only barely concealing anxieties boiling below the surface. A high degree of musical ambiguity was the spirit of Elgar's age, and the interpretative inexhaustibility of his symphonic writing marks him clearly as a member of his generation.

Like Sibelius, Elgar wrote relatively little after the language of musical modernism turned definitively in a post-tonal direction, but he continued to compose occasional pieces and even made headway on a large-scale Third Symphony in the years before his death (Anthony Payne's superbly convincing 'elaboration' was premiered by the BBC Symphony Orchestra in 1998). His six *Pomp and Circumstance* Marches (1901–30) and works such as the candidly imperialist *Crown of India* (1912) have complicated his reputation in recent years, such that what once sounded like nobility and grandeur in his music may appear more like the stamp of a colonial boot. But an inescapable historical sediment is both the curse and the glory of art, and Elgar's complex and multi-layered musical evocation of his troubled times perhaps seems more pertinent now than ever before.

J. P. E. Harper-Scott is Emeritus Professor of Music History and Theory in the Music Department of Royal Holloway University of London. His books include *Elgar: an Extraordinary Life* (ABRSM, 2007), *Edward Elgar, Modernist* (CUP, 2006) and *The Quilting Points of Musical Modernism* (CUP, 2012).

ANTONÍN DVOŘÁK

(1841–1904)

Symphony No. 8 in G major, Op. 88 (1889)

1 Allegro con brio

2 Adagio

3 Allegretto grazioso

4 Allegro ma non troppo

Dvořák was one of the most versatile symphonists of the 19th century. Each of his nine works in the form has a distinctive profile and sound-world. In 1865, at the start of his composing career, when the fate of the symphony itself was in doubt with the rise of the Lisztian symphonic poem, he bucked the trend by producing two large-scale symphonies, and he composed three more in the 1870s, appreciably before the premiere of Brahms's First in 1876. Dvořák's Sixth, Seventh and Ninth Symphonies display his formidable skill as a musical networker. While the Sixth and Seventh show him responding to the tastes of sophisticated audiences in Austria, Germany and England, the Ninth, the celebrated 'New World', with its rhythmic dynamism, formal simplicity and supreme melodiousness, shows how successfully he read the musical public of New York and in so doing produced one of the world's most popular symphonies.

In many ways, the Eighth Symphony is one of Dvořák's most personal works; it is also one of his most experimental. Written in the late 1880s when he was turning away from abstract instrumental composition,

the Eighth breaks new ground in terms of the development of ideas and the treatment of form. There is also a strong suggestion, prompted by a contemporary critic writing for *The Musical Times* (very much the 'house' journal of the Novello firm which published the Eighth), that there was a programme for the slow movement. He wrote somewhat enigmatically that:

... there is a story connected with it, which, however, the composer keeps to himself, and his audience would gladly know, since it is impossible not to feel that the music tries hard to speak intelligibly of events outside itself.

Dvořák began work on the melodic material of the work late in August 1889, and by 8 November the symphony was complete. He seems to have intended to premiere it on a trip to Moscow and St Petersburg in March 1890 – the invitation came from Tchaikovsky – but in the event he took the Fifth and Sixth symphonies (neither of which went down well with Russian critics). Much of the symphony was sketched and worked out at Dvořák's summer home in south Bohemia. While it would be tempting to see the composition as an entirely spontaneous response to his rural surroundings during a particularly happy time in his life, Dvořák's sketches suggest a rather different story: the relatively simple main theme of the last movement alone went through some 10 stages before reaching its final shape.

The score of the Eighth was inscribed with a dedication in gratitude for the composer's installation as a member of the Emperor's Czech Academy of Science, Literature and Arts, and Dvořák himself conducted the premiere in Prague on 2 February 1890. Further performances followed quickly with the composer again at the helm in London on 24 April 1890, and in Cambridge on 15 June, the eve of his award of a doctorate, *honoris causa*, by the University.

...

Although the critic of *The Musical Times* opined that the symphony was 'in the usual four movements, which are all more or less modelled on the customary form', the novelty of the work is apparent from the very start, in which the cellos play a melody that hovers between G minor and B flat major-sounding for all the world like a slow introduction (Dvořák often used this device, notably at the start of the last movement of his Seventh Symphony). The temperature soon rises and the listener is presented with a multiplicity of themes, many of them linked rhythmically rather than melodically. The magnificent climax of the movement comes in the exhilarating, Russian-sounding recapitulation; perhaps a tribute to his friend Tchaikovsky.

The Adagio is one of Dvořák's most emotionally volatile movements, evoking a wide range of moods. For the composer's main biographer, Otakar Šourek, it tells a

tale of medieval chivalry, a lady being serenaded, tumultuous battles succeeded by nostalgic reminiscence; all colourful suggestions, none of which was ever corroborated by Dvořák. The sheer variety of the composer's orchestration in this movement belies the concentration of the musical material: a number of well-contrasted episodes are wrung from a single thematic idea.

Relaxed and utterly captivating, the third movement is a long way from the symphonic scherzo type Dvořák had developed in the Sixth and Seventh Symphonies. The charming Trio bears a passing resemblance to the loveliest aria in his early one-act opera *The Stubborn Lovers*.

In some ways, the finale is the most experimental movement of all, combining sonata and variation styles in pursuit of an uproarious conclusion. Dvořák himself was well aware of the new departure he was taking with this symphony. It is possible that he considered he might have gone too far, since his symphony 'From the New World', for all its fine qualities, seems, where form is concerned, something of a retreat after the freewheeling adventure carried off with such aplomb in the Eighth.

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.

David Catchpole is a PhD student in Musicology 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.



FRIDAY 10 FEBRUARY 7.30PM

**Johan Dalene &
Timothy Ridout
perform Mozart**

**GRAŻYNA BACEWICZ
WOLFGANG AMADEUS MOZART**

KAROL SZYMANOWSKI

Nicky Spence tenor
Johan Dalene
Timothy Ridout
Sakari Oramo

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SAKARI ORAMO

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.

JULIE PRICE BASSOON

Julie Price studied bassoon at Manchester University, the Royal Northern College of Music and in Geneva. She is Principal Bassoon of the BBC Symphony Orchestra and the English Chamber Orchestra. In 2019 she was also appointed Principal Bassoon of the Academy of St Martin in the Fields. She has appeared as soloist at the Barbican, Cadogan Hall and Royal Festival Hall, as well as at many venues outside London, with conductors such as Vladimir Ashkenazy, Edward Gardner, Ralf Gothóni and Andrew Litton.

As a chamber musician she has performed with such groups as the Academy of St Martin in the Fields Chamber Ensemble, the Nash, Gaudier and Razumovsky ensembles, Conchord, London Winds, I Musicanti, Ensemble 360 and the Lindsay and Chilingirian string quartets, at venues throughout the UK and abroad.

Julie Price was a Professor at the Royal College of Music in London for 23 years, giving masterclasses there and at other institutions. She is now a Visiting Professor at the Royal Academy of Music.

Her discography includes recordings of Mozart's Bassoon Concerto and *Sinfonia concertante* for winds and Elgar's *Romance*, all with the English Chamber Orchestra and Strauss's Duett-Concertino with Michael Collins and the BBC SO.

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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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
Kate Cole
Daniel Harding
Anna Smith
Kirsty MacLeod
William Hillman
Cindy Foster

Second Violins

Heather Hohmann
Dawn Beazley
Molly Cockburn
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Jamie Hutchinson
Ruth Funnell
Cora Lordache
Non Peters

Violas

Sebastian Krunnies
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle

Peter Mallinson
Matthias Wiesner

Cellos
Tim Gill
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Augusta Harris
Nina Kiva
Ben Chappell
Jane Lindsay
Maya Kashif

Double Basses

Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Josie Ellis
Elen Pan
Daniel Molloy
Alice Kent

Flutes

Michael Cox
Tomoka Mukai

Piccolo

Emma Williams

Oboes

Alison Teale
Imogen Smith

Cor Anglais

Ben Marshall

Clarinets

Richard Hosford
Jonathan Parkin

Bass Clarinet

Thomas Lessels

Bassoons

Guylaine Eckersley
Graham Hobbs

Horns

Martin Owen
Michael Murray
Andrew Antcliff
Nicholas Hougham

Trumpets

Philip Cobb
Martin Hurrell

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Antoine Bedewi

Percussion
David Hockings
Joe Cooper

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

Acting Co-Director/Orchestra Personnel Manager
Murray Richmond

Orchestra and Tours Assistant
Indira Sills-Toomey

Concerts Manager
Marelle McCallum

Tours Manager
Kathryn Aldersea

Acting Co-Director/Planning Manager
Tom Philpott

Planning Co-ordinator (job share)
Naomi Faulkner
Bethany McLeish

Chorus Managers
Wesley John

Senior Commercial, Rights and Business Affairs Executive
Ashley Smith

Business Accountant
Nimisha Ladwa

Music Libraries Manager
Mark Millidge

Librarian
Julia Simpson

Senior Stage Manager
Rupert Casey

Stage Manager
Michael Officer

BBC London Orchestras and Choirs 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 Managers (job share)
Lauren Creed
Melanie Fryer

Learning Project Managers
Siân Bateman
Alison Dancer
Catherine Humphrey
Laura Mitchell

Assistant Learning Project Manager
Elisa Mare

Team Assistants
Tshani Roulston
Benjamin
Sharni Edmonson
Joey Williams

Programme produced by BBC Proms Publications

**JOYCE
DIDONATO**
as Carmen

**MICHAEL
SPYRES**
as Don José



in association with





Symphony
Orchestra