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SAKARI ORAMO CONDUCTS **MAHLER**

Friday 6 October 2023

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SOUNDS

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CONCERTS OCTOBER – DECEMBER

FRIDAY 6 OCTOBER 7.30pm

GYÖRGY LIGETI Concert
Românesc

DORA PEJAČEVIĆ Phantasie
concertante *UK premiere*

GUSTAV MAHLER Symphony No. 5

Alexandra Dariescu *piano*
Sakari Oramo *conductor*

SUNDAY 22 OCTOBER 7.00pm

ȘTEFAN NICULESCU Ison II
UK premiere

ANNA MEREDITH Origami Songs

ARVO PÄRT Perpetuum mobile

IGOR STRAVINSKY The Rite of
Spring

Erik Bosgraaf *recorder*
Ilan Volkov *conductor*

FRIDAY 27 OCTOBER 7.30pm

OLIVIER MESSIAEN Les offrandes
oubliées

OUTI TARKIAINEN Milky Ways
BBC co-commission: UK premiere

DMITRY SHOSTAKOVICH
Symphony No. 10

Nicholas Daniel *cor anglais*
David Afkham *conductor*

FRIDAY 3 NOVEMBER 7.30pm

CLAUDE DEBUSSY Prélude à
l'après-midi d'un faune

LOTTA WENNAKÖSKI Prosodia
BBC commission: world premiere

BORIS LYATOSHINSKY Grazhyna

IGOR STRAVINSKY The Firebird –
suite (1919)

Ilya Gringolts *violin*
Eva Ollikainen *conductor*

FRIDAY 24 NOVEMBER 7.30pm

DETLEV GLANERT Prague
Symphony – Lyrical Fragments
after Franz Kafka (Symphony No. 4)
BBC co-commission: UK premiere

JOHANNES BRAHMS Symphony
No. 4 in E minor

Catriona Morison *mezzo-soprano*
Christian Immler *baritone*
Semyon Bychkov *conductor*

FRIDAY 1 DECEMBER 7.30pm

ALICE MARY SMITH Overture
'Jason, or The Argonauts and
the Sirens'

MAURICE RAVEL Shéhérazade

LUDWIG VAN BEETHOVEN
Symphony No. 3 in E flat major,
'Eroica'

Jennifer Johnston *mezzo-soprano*
Sakari Oramo *conductor*

FRIDAY 8 DECEMBER 7.30pm

CARL NIELSEN An Imaginary
Journey to the Faroe Islands

TEBOGO MONNAKGOTLA Globe
Skimmer Surfing the Somali Jet
BBC commission: world premiere

JEAN SIBELIUS
Symphony No. 6 in D minor
Symphony No. 7 in C major

Johan Dalene *violin*
Sakari Oramo *conductor*

FRIDAY 15 DECEMBER 7.30pm

CLAUDIO MONTEVERDI arr. Ryan
Wigglesworth Lamento d'Arianna
London premiere

RYAN WIGGLESWORTH
Magnificat *London premiere*

ROBERT SCHUMANN Symphony
No. 2 in C major

Sophie Bevan *soprano*
BBC Symphony Chorus
Ryan Wigglesworth *conductor*

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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 6 OCTOBER, 2023

7.30pm, BARBICAN HALL

GYÖRGY LIGETI Concert Românesc 12'

DORA PEJAČEVIĆ Phantasie concertante *UK premiere* 14'

INTERVAL: 20 MINUTES

GUSTAV MAHLER Symphony No. 5 70'

Alexandra Dariescu piano

Sakari Oramo conductor

RADIO 3 SOUNDS

This concert is being broadcast live by BBC Radio 3 in *Radio 3 in Concert*. 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.

The BBC Symphony Orchestra and Chief Conductor Sakari Oramo open the orchestra's Barbican 2023/24 season with a programme that places Mahler in the context of his southern and eastern neighbours.

Marking 100 years since the birth of Transylvania-born György Ligeti, his *Concert Românesc* ('Romanian Concerto') is a colourful and spirited celebration of folk music, featuring Romanian folk tunes as well as folk-like music of the composer's own invention.

Its virtuosic quality is shared with the exuberant *Phantasie concertante* by Croatian composer Dora Pejačević, who died in the year Ligeti was born. Oramo and the BBC SO have lately been championing her works, and this latest discovery carries the hallmarks of her lush, Romantic scoring, while also spotlighting the soloist in big-boned, full-blooded piano-writing in the grand Romantic tradition. Taking up the challenge tonight is Romanian pianist Alexandra Dariescu.

Having conducted Mahler's Third and Seventh Symphonies at this summer's BBC Proms, Oramo now turns to the Fifth. With a central Scherzo recalling the Viennese folk dance, the Ländler, and a heart-achingly beautiful Adagietto, the work is typically all-encompassing, charting a journey from desolation and despair through to what may be seen as hard-won triumph.



SOUNDS

Tonight's concert is available on BBC Sounds until 5 November.

The BBC SO's 12 BBC Proms concerts are available on BBC Sounds until 9 October

iPLAYER

The BBC SO's three televised Proms concerts (including the First and Last Nights) are available on BBC iPlayer until a year after first broadcast (except Prom 27, featuring Yuja Wang, available until 9 October)

GYÖRGY LIGETI (1923–2006)

Concert Românesc (1951)

- 1 Andantino –**
- 2 Allegro vivace –**
- 3 Adagio ma non troppo –**
- 4 Molto vivace**

In the early 1950s in many countries of the Eastern bloc, the arts were under the close scrutiny of the state. In Hungary this took the form of ‘listening meetings’ held by the Composers’ Union. Ostensibly a forum for discussing new works, they were in practice also a means of censorship. In fact they often had little bearing on a work’s success, and seem to have been put on as much for show as anything else.

Ligeti’s *Concert Românesc* (‘Romanian Concerto’) is a case in point. It was rejected, the composer claimed, because its imitations of Transylvanian folk music were deemed too dissonant, even though the sound was relatively authentic. (In the fourth movement, for example, the melody and accompaniment are played in two different keys.) However, the piece – written for the Hungarian Soldiers’ Orchestra – was performed on several occasions before Ligeti escaped to the West in 1956.

The *Concert Românesc* is a peculiar work, certainly. The first two movements – a slow, string-led introduction and a wild, Bartókian folk dance (compare with the last movement of *Music for Strings*,

Percussion and Celesta) – sound as though they come from another piece entirely. Which they do: they were arranged from the *Baladă și joc* (‘Ballad and Dance’, 1950) for two violins. As the *Concert Românesc* continues, it becomes increasingly strange. The third movement introduces two horns, trading call-and-reponse gestures. Ligeti’s inspiration here was the *bucium*, a Romanian alphorn almost two metres in length that serves a range of purposes, from leading funeral ceremonies to curdling milk into cheese. The natural tuning of this folk instrument is imitated by the horns.

By the time we reach the final movement, the music – increasingly infused with the eerie, airy sound of the horns – has left its folksiness far behind, so the sudden explosion of a peasant fiddle melody now sounds more ironic than naive. When the orchestral backing abruptly drops away, Ligeti leaves us with one of the most memorable moments in all his work. The violin, now completely isolated, holds a startled pose high in the stratosphere as the two horns make a brief return, calling across what is now an empty, blasted space.

Programme note © Tim Rutherford-Johnson

Tim Rutherford-Johnson is author of *Music After the Fall: Modern Composition and Culture since 1989* (Univ. of California Press, 2017) and *The Music of Liza Lim* (Wildbird, 2022), and co-author of *Twentieth-Century Music in the West* (CUP, 2022).

GYÖRGY LIGETI

György Ligeti was one of those great pioneering spirits of the post-war era who created whole new ways of devising and perceiving music. Yet, unlike Stockhausen, Boulez and Nono, he had no taste for strident manifestos: he disliked ideologies of any kind and remained unattached to schools or movements. That quality of being an outsider was instilled very young. Ligeti was born in 1923 into a small Jewish community in a part of Transylvania whose culture was partly Hungarian and partly Romanian. Isolated by anti-Semitism, he took refuge in a rich inner world. He enrolled at the conservatory at Cluj-Napoca, where he discovered Bartók's quartets, which influenced him profoundly.

During the war Ligeti was put into a Jewish forced-labour unit, which narrowly avoided being liquidated; his father and brother both perished in concentration camps. After the war he enrolled at the Liszt Academy in Budapest, and later taught there. Ligeti responded to the repressive nature of the Communist regime by going into 'internal exile'. For public consumption he composed in the official populist style; privately he was groping his way towards a new musical language. When the Soviets invaded in 1956, Ligeti fled to Austria. From there he went to Cologne, spent six weeks with Stockhausen, and soon established a reputation as a brilliant theorist of new music and the composer of a handful of witty pieces in a medium not noted for its wit: electronics.

What really put him on the map were the orchestral pieces *Apparitions* (1958–9) and *Atmosphères* (1961), which first revealed that beguiling Ligeti world of murmuring textures and sudden, sinister-comic shocks. He produced a whole series of works with a Dadaist flavour, including *Aventures* (1962, rev. 1963) and *Nouvelles aventures* (1962–5). During the 1960s and 1970s he elaborated his idea of 'micropolyphony' in works of ever-increasing aural refinement and emotional amplitude, including the Cello Concerto (1966), the Chamber Concerto (1969–70) and *San Francisco Polyphony* (1973–4). His opera *Le Grand Macabre* (1974–7, rev. 1996) transformed and satirised numerous other musics, from Monteverdi to Wagner.

After a creative hiatus, the Horn Trio (1982) announced a new direction, with complex polyrhythms, experiments in non-tempered tuning and a new, overt expressivity. The key works of this period are the Piano Concerto and Violin Concerto (1985–8 and 1989–93), the *Hamburg Concerto* (1998–2002) and the dazzling series of 18 piano *Études*. The charming yet profound set of Hungarian songs *Síppal, dobbal, nádihegedűvel* ('With Pipes, Drums, Fiddles') – written in 2000 – was the last work Ligeti composed before illness silenced him.

Profile by Ivan Hewett © BBC

Ivan Hewett is a critic and broadcaster who for nine years presented BBC Radio 3's *Music Matters*. He writes for *The Daily Telegraph* and teaches at the Royal College of Music.

DORA PEJAČEVIĆ (1885–1923) **Phantasie Concertante (1919)**

UK premiere

Alexandra Dariescu piano

When wounded Croatian soldiers began arriving in Našice from the battlefields of the First World War, Dora Pejačević volunteered to serve as a nurse in her home village. Day after day she witnessed graphic reality that left her shattered emotionally, yet she continued to compose, finding escape, solace and purpose in her work.

A deeply introspective and sensitive woman, she reacted like ‘a seismograph to the most minute stimuli’ according to her biographer Koraljka Kos. But the stimuli of her war experience were not minute. During those turbulent, uncertain years she composed some of her most important music, music that expressed her lyrical sensibility, while incorporating modern trends.

The war ended, but Pejačević’s world had changed dramatically. She experienced mood swings and described herself as being ‘physically’ present, while actually living ‘more on the inside’. For her, composing was a solitary endeavour, undertaken ‘in a complete trance of musical obsession’.

By 1919 she was ready to turn her wartime trauma into something new. She completed the last of her four orchestral

compositions: a *Concert Overture* and the one-movement *Phantasie concertante* in D minor for piano and orchestra.

The *Phantasie concertante* stands alone among Pejačević’s orchestral works as the most daring of her compositions up to that time. It is flamboyant, pulsing with energy and adventure, at times suggesting how her orchestral music might have evolved had she not died in 1923.

Complex and meticulously planned, the *Phantasie concertante* is a work that captures the frenetic uncertainty of the post-war era. Pejačević’s mastery of orchestration is apparent in the variety of instruments assigned to play supporting roles, also serving as bridges connecting her fluid ideas and contrasting moods. The pianist faces a demanding challenge.

A bold cinematic introduction – reminiscent of the opening of her Symphony in F sharp minor (which the BBC SO and Sakari Oramo have recorded) – states a motif that appears along with other thematic material throughout the work in different guises. The piano and orchestra are soon engaged in a sometimes tempestuous, sometimes subdued, sometimes companionable conversation, dominated by the piano. Pejačević uses brass, woodwinds and percussion liberally throughout. Strings and woodwinds blend to create varying tonal colours.

About a third of the way along, she tamps down the stormy energy, giving the pianist

an introspective solo that slides gracefully into a poetic duet with the cello. The conversation intensifies as the piano and orchestra race together to a dramatic conclusion.

Profile © Pamela Blevins

Pamela Blevins is a music historian, writer, lecturer, co-founder of the online magazine *Signature: Women in Music* and biographer of Ivor Gurney and Marion Scott (*Song of Pain and Beauty*, Boydell, 2008).

DORA PEJAČEVIĆ

Dora Pejačević was born to nobility. Her mother was a Hungarian countess; her father a Croatian count whose family had long played a significant role in his nation's political and cultural life. Although she was brought up in an idyllic setting in a world of privilege, she sought independence outside the roles expected of nobility, eventually distancing herself from the aristocracy. Curiosity and a spirit of rebellion were strong currents in her life.

Music and the arts were embedded in Pejačević from an early age. Her mother Lilla Vay de Vaya was a trained singer, a pianist and a fine amateur artist. Both she and Dora's paternal grandmother encouraged the child's passion for music, art and literature. Educated at home by an English governess, Pejačević became fluent in several languages, read voraciously (in the original language of the author), wrote poetry, played the piano and violin, composed and painted. When her parents

recognised that their daughter possessed musical gifts beyond those of a talented dilettante, they arranged private lessons with teachers from the school at the Croatian Music Institute, and sent her to Dresden and Budapest for additional study.

Pejačević's earliest compositions date from her 12th year and include numerous piano pieces, music for violin and piano, chamber music and songs. Not satisfied with what she felt were the limits of her formal studies, Pejačević later pursued her own intensive course of self-instruction in composition. She described herself as a 'Wagnerian'. Her poetic sensibility and spirituality infused her music with lyricism, colour, contrasts and drama rich in memorable melodies and profound beauty.

Pejačević often appeared in public performing her own compositions, many of which were published and drew the attention of famous artists, including pianist Walter Bachmann and violinist Stefi Geyer, who programmed her music in their recitals. She travelled extensively, mixing with leading artists, poets and intellectuals who were revolutionising all the arts.

In 1913 she entered a new phase in her creative life, turning her attention to orchestral music. She became the first Croatian composer to write a piano concerto. Three years later she began working on her Symphony in F sharp minor, only the second symphony by a Croatian. It was premiered in Dresden in 1920.

In 1921 Dora Pejačević married a young military officer, Ottomar von Lumbe, and settled in Munich. She gave birth to their son Theo in 1923 but a month later died from kidney failure.

Profile © Pamela Blevins



SUNDAY 22 OCTOBER 7.30PM

Rites Remade

ȘTEFAN NICULESCU Ison II *UK premiere*

ANNA MEREDITH Origami Songs

ARVO PÄRT Perpetuum mobile *UK premiere*

IGOR STRAVINSKY The Rite of Spring

Erik Bosgraaf recorder

Ilan Volkov conductor

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GUSTAV MAHLER (1860–1911) Symphony No. 5 (1901–2)

PART 1

1 Trauermarsch [Funeral March]:

In gemessenem Schritt. Streng. Wie ein Kondukt [With measured tread. Strict. Like a cortège]

2 Stürmisch bewegt. Mit größter Vehemenz

[Stormy. With utmost vehemence]

PART 2

3 Scherzo: Kräftig, nicht zu schnell

[Vigorous, not too fast]

PART 3

4 Adagietto: Sehr langsam [Very slow] –

5 Rondo-Finale: Allegro – Allegro giocoso

When Mahler began his Fifth Symphony in summer 1901, he must have felt that he'd survived an emotional assault course. In February, after a near-fatal haemorrhage and a dangerous operation, he had resigned his post as conductor of the Vienna Philharmonic. His relationship with the musicians had been uneasy at best and some of the press (especially the anti-Semitic press) had been poisonous, but leaving such a prestigious and lucrative post was a wrench. At about the same time Mahler met his future wife, Alma Schindler, and fell passionately in love. That at least was a hopeful development, but still emotionally challenging. Some composers seek escape from the trials of personal life in their music, but Mahler was the kind of artist whose life and work are inextricably, often painfully interlinked. Unsurprisingly, the Fifth Symphony bears the imprint

INTERVAL: 20 MINUTES

of recent experiences throughout its complex five-movement structure.

But, as Mahler was at pains to point out, that doesn't ultimately give us the 'meaning' of the Fifth Symphony – this isn't simply autobiography in sound. For some time Mahler had struggled with the issue of how much to tell his audiences in advance. The problem was that people would insist on taking his words at face value, rather than listening for the kind of messages music alone can convey. Here, for the first time in his symphonies, Mahler neither used sung texts nor provided a written programme note. There are, however, clues to deeper meanings for those who know his music well – especially his songs.

...

The first movement is unmistakably a grim Funeral March (we hardly need the title to guess that). It opens with a trumpet fanfare, quiet at first but with growing menace. At its height, the full orchestra thunders in with a massive funereal tread. Shuddering string trills and deep, rasping horn notes evoke death in full, grotesque pomp. But then comes a more intriguing emotional signpost: the quieter march theme that follows on strings is clearly related to a song Mahler wrote around the same time, 'Der Tamboursg'sell' (The Drummer Lad), which tells of a very young army deserter facing execution – no more grandeur, just pity and desolation.

Broadly speaking, the second movement is an urgent, sometimes painful struggle, as though the symphony were now trying to put thoughts of death behind it. The shrill three-note woodwind figure heard at the start (a leap up and a step down) gradually comes to embody the idea of striving. Several times aspiration falls back into melancholic reverie, with echoes of the Funeral March. At long last the striving culminates in a radiant brass hymn tune, with ecstatic interjections from the rest of the orchestra. Is the answer to death to be found in religious consolation – faith? But the mood doesn't last long enough to achieve a clinching climax; affirmation collapses under its own weight and the movement quickly fades into darkness.

Now comes a surprise. The Scherzo bursts onto the scene with an elated horn fanfare. The character is typically Viennese – a kind of frenetic waltz. Perhaps some of Mahler's acutely mixed feelings about his adopted Viennese home went into this movement. But the change of mood has baffled some writers: the Fifth Symphony has even been labelled 'schizophrenic'. Actually 'manic-depressive' might be more appropriate. Some psychologists believe that the over-elated manic phase represents a deliberate mental flight from unbearable thoughts or situations, and there are certainly parts of this movement where the gaiety sounds forced, even downright unhinged – especially at the end. Mahler himself wondered what people would say 'to this primeval music, this foaming,

roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent and flashing breakers?' Still, he cunningly bases the germinal opening horn fanfare on the three-note 'striving' figure from the second movement: musically the seeming disunity is only skin-deep.

Now comes the famous Adagietto, for strings and harp alone, and with it another profound change of mood. Mahler, the great lieder composer, clearly intended this movement as a kind of wordless love song to his future wife Alma (they were married in March 1902). Here he quotes from one of his greatest songs, 'Ich bin der Welt abhanden gekommen' (I am lost to the world) from his *Rückert-Lieder*. The song ends with the phrase 'I live alone in my heaven, in my love, in my song', and Mahler actually quotes the violin phrase that accompanies 'in my love, in my song' at the very end of the Adagietto. Alma herself would surely have recognised that and read its meaning.

This invocation of human love and song proves to be the true turning point. The Rondo-Finale is a vigorous, joyous contrapuntal display – genuine joy this time, not the Scherzo's manic elation. Even motifs from the Adagietto are drawn into the bustling textures. Finally, after a long and exciting build-up, the second movement's brass chorale returns in splendour, now firmly anchored in D major, the symphony's ultimate home key. Is this, then, the triumph of faith, hope and love? Not everyone finds this ending

entirely convincing; Alma Mahler had her doubts from the start. But one can hear it either way – as ringing affirmation or as forced triumphalism underscored by doubt – and it still stirs. For all his apparent late-Romanticism, Mahler was also a very modern composer: even in his most positive statements there is room for doubt.

Programme note © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Wagner, Mahler and Shostakovich, and is 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.

GUSTAV MAHLER

The second of 14 children of Jewish parents, Gustav Mahler was born in the village of Kalischt (Kaliště) in Bohemia and grew up in the nearby Moravian town of Iglau (Jihlava). His father ran a small business – part distillery, part public house – with moderate success and was supportive of his son's talent: Gustav gave his first piano recital aged 10 and entered the Vienna Conservatory five years later. Childhood memories were to haunt Mahler's hyper-intense imagination – the conflicting natures of his quiet, much-loved mother and his more hectoring father; the early deaths of several siblings; the trumpet calls and marches played by the bandsmen of the local military barracks; and the forest landscapes of the countryside around him.

His cantata *Das klagende Lied* ('The Song of Sorrow', begun in 1878) showed remarkable early self-discovery, exploring a spectral, folk-tale world in an orchestral style of etched vividness. Mahler also embarked on a career as an opera conductor of spellbinding mastery and charisma. Increasingly prestigious posts in Ljubljana, Olmütz (Olomouc), Kassel, Leipzig, Prague, Budapest and Hamburg saw him transforming artistic standards while enduring local anti-Semitism – a situation that continued during his tenure at the Vienna Court Opera from 1897 onwards.

Mahler composed most of his music during his annual holidays among the Austrian lakes. His orchestral song-settings, among them *Des Knaben Wunderhorn* ('The Youth's Magic Horn', 1888–1901) and *Kindertotenlieder* ('Songs on the Deaths of Children', 1901–4), revealed an unsurpassed lyrical gift that also enriched his output of symphonies. 'A symphony must be like the world,' he said: 'it must encompass everything.' His spectacular expansion of the traditional genre, often with massive orchestras to match, culminated in the choral and orchestral Eighth Symphony of 1906–7.

Marriage to the younger Alma Schindler, initially happy, had become troubled by mutual emotional difficulties; then came the calamitous death of an infant daughter from a combination of scarlet fever and diphtheria, the diagnosis of a heart

condition and an intrigue-ridden exit from the Vienna Court Opera. Alternating conducting engagements in New York with summers in the Dolomite mountains, Mahler completed a song-symphony, *Das Lied von der Erde* ('The Song of the Earth', based on Chinese poems), and a Ninth Symphony (both 1908–9), and outlined and partly worked out the draft of an unfinished 10th (1910). His death in Vienna cut short a musical output that was truly seminal – rooted in late-Romantic tradition, with a modernist, often ironic aspect that deeply influenced Schoenberg, Webern, Berg, Zemlinsky, Shostakovich and Britten among others.

Profile © Malcolm Hayes

Malcolm Hayes is a composer, writer, broadcaster and music journalist. He contributes regularly to *BBC Music Magazine* and edited *The Selected Letters of William Walton*. His BBC-commissioned Violin Concerto was performed at the Proms in 2016.

SAKARI ORAMO

CONDUCTOR

Finnish conductor Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra and Conductor Laureate of the Royal Stockholm Philharmonic, following 13 years as Chief Conductor. He was Music Director of the City of Birmingham Symphony Orchestra (1998–2008), Chief Conductor of the Finnish Radio Symphony Orchestra (2003–12; now Honorary Conductor), Principal Conductor of West Coast Kokkola Opera (2004–18) and Principal Conductor of the Ostrobothnian Chamber Orchestra (2013–19).

Highlights this season include his debut with the Tokyo Symphony Orchestra and returns to the Czech Philharmonic, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic Orchestra and Finnish Radio Symphony Orchestra, alongside his ongoing collaboration with the BBC Symphony Orchestra. In previous seasons he has appeared with the Boston Symphony Orchestra, Berlin and New York Philharmonic orchestras, Gewandhausorchester Leipzig and Staatskapelle Dresden.

Recent additions to his award-winning discography include Rued Langgaard's Symphony No. 1 with the Berlin Philharmonic, joining complete symphonies by Sibelius, Nielsen and Schumann and many works by Kaija Saariaho and Magnus Lindberg.

ALEXANDRA DARIESCU

PIANO

Alexandra Dariescu has performed with orchestras including the Detroit, Houston, Quebec and Sydney Symphony orchestras, London, Oslo and Turku Philharmonic orchestras and Orchestre National de France, working with conductors such as Alain Altinoglu, JoAnn Falletta, Ádám Fischer, Fabien Gabel, James Gaffigan, Cristian Măcelaru, Jun Märkl and Vasily Petrenko.

Highlights of this season include debuts with the Indianapolis and Vancouver Symphony orchestras, Copenhagen Phil and the world premiere of James Lee III's new piano concerto, *Shades of Unbroken Dreams*, with the Detroit Symphony Orchestra; she performs the work's UK premiere with the BBC Philharmonic under John Storgårds next month. She also takes her multimedia production *The Nutcracker and I*, combining solo piano, solo dance and digital animation, to cities across Belgium, China, Germany and the UK.

Alexandra Dariescu has released eight CDs, including Tchaikovsky's Piano Concerto No. 1 with the Royal Philharmonic Orchestra. The most recent release is a recital with her Romanian compatriot Angela Gheorghiu.

In 2018 she was appointed Officer of the Order of the Crown of Romania and in 2020 she was received as a Knight into the National Order of Merit.

BBC SYMPHONY ORCHESTRA

For over 90 years the BBC Symphony Orchestra has been a driving force in the British musical landscape, championing contemporary music in its performances of newly commissioned works and giving voice to rarely performed and neglected composers. It plays a central role in the BBC Proms, performing regularly throughout each season, including the First and Last Nights. The BBC SO is Associate Orchestra at the Barbican, where it performs a distinctive annual season of concerts.

Chief Conductor Sakari Oramo opens a season featuring themes of voyage and storytelling, including Stravinsky's *The Firebird* and Ravel's *Shéhérazade* and an evening of words and music with author Kate Atkinson. There are world and UK premieres from Detlev Glanert, Tebogo Monnakgotla, Outi Tarkiainen and Lotta Wennäkoska, and the BBC SO takes a deep dive into the musical worlds of American composer Missy Mazzoli, including a concert with Principal Guest Conductor Dalia Stasevska, and 'Italian Radicals' Luciano Berio, Luigi Dallapiccola and Luigi Nono in two Total Immersion days. Performances with the BBC Symphony

Chorus include José Maurício Nunes Garcia's *Missa di Santa Cecília* (1826).

In addition to its Barbican concerts, the BBC SO makes appearances across the UK and beyond and gives regular free concerts at its Maida Vale studios.

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The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes, including work with schools, young people and families in East London ahead of the BBC SO's move in 2025 to its new home at London's East Bank cultural quarter in the Queen Elizabeth Olympic Park, Stratford.

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Principal Guest Conductor
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Günter Wand
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Semyon Bychkov

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Sir Andrew Davis

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Jules Buckley

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Igor Yuzefovich *Leader*
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
James Wicks
Stuart McDonald
Will Hillman
Zanete Uskane
Rasa Zukauskaitė
Lulu Fuller
Ruth Schulten
Lisa Izumi

Second Violins

Dawn Beazley
Rose Hinton
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Tammy Se
Victoria Hodgson
Lucica Trita
Nihat Agdach
Dania Alzpiedi
Julian Trafford
Maya Bickel
Nuno Carapina
Alice Hall

Violas

Richard Waters
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle

Peter Mallinson
Lowri Thomas
Claire Maynard
James Flannery

Cellos

Martin Smith
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Michael Atkinson
Morwenna Del Mar
Colin Alexander
Deni Teo
Jane Lindsay

Double Basses

Nicholas Bayley
Dominic Law
Richard Alsop
Anita Langridge
Beverley Jones
Josie Ellis
Elen Pan
Alice Kent
Peter Smith
Daniel Molloy

Flutes

Daniel Pailthorpe
Tomoka Mukai

Piccolos

Rebecca Larsen
Fergus Davidson

Oboes

Tom Blomfield
Imogen Smith

Cor Anglais

Emily Cockbill

Clarinets

Victor de la Rosa
Jonathan Parkin

Bass Clarinet

Paul Richards

Bassoons

Paul Boyes
Graham Hobbs

Contrabassoon

Steven Magee

Horns

Nicholas Korth
Michael Murray
Mark Wood
Nicholas Hougham
Eleanor Blakeney

Alexei Watkins
Chris Pounton

Trumpets

Philip Cobb
Joseph Atkins
Martin Hurrell
Niall Keatley
Paul Mayes

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Tuba

Sam Elliott

Timpani

Antoine Bedewi

Percussion

David Hockings
Alex Neal
Joe Richards
Heledd Gwynant

Harp

Elizabeth Bass

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

Acting Co-Director/ Planning Manager

Tom Philpott

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

Planning Co-ordinators

Naomi Faulkner
Zara Siddiqi

Chorus Manager

Wesley John

Chief Producer

Ann McKay

Assistant Producer

Ben Warren

Senior Stage Manager

Rupert Casey

Stage Manager

Michael Officer

Commercial, Rights and Business Affairs Executive

Zoe Robinson

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
Ellara Wakely

Learning Project Managers

Melanie Fryer
Laura Mitchell
Chloe Shrimpton

Assistant Learning Project Manager

Siân Bateman

Learning Trainees

Dylan Barrett-Chambers
Sofia Heustice

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