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STEINWAY & SONS



SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 3 MARCH, 2023

7.30pm, BARBICAN HALL



PYOTR ILYICH TCHAIKOVSKY Swan Lake – Suite No. 1 20'

VICTORIA BORISOVA-OLLAS *UK premiere* A Portrait of a Lady by Swan Lake 19'

INTERVAL: 20 MINUTES

ALEXANDER ZEMLINSKY Die Seejungfrau (The Mermaid) 45'

Tessa Lark violin

Clemens Schuldt conductor

Conductor Cristian Macelaru and violinist Baibe Skride have had to withdraw from this concert. We are grateful to Clemens Schuldt and Tessa Lark for taking their place at short notice.

RADIO 3 SOUNDS

This concert is recorded by BBC Radio 3 for broadcast on Tuesday 7 March 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.

A misty lake, a doomed love, a swan princess ... Tchaikovsky's *Swan Lake* is one of those stories that lingers in the imagination. Today, guest conductor Clemens Schuldt follows it with two more fairytales: Zemlinsky's sumptuous re-telling of Hans Christian Andersen's *The Little Mermaid* and, for the first time in the UK, a new re-interpretation of *Swan Lake* by Victoria Borisova-Ollas.

Swan Lake, says Borisova-Ollas, is 'a story that has it all'. The central role in her new concerto demands playing of great expressivity, something of which its dedicatee Baiba Skride is abundantly capable. Tonight we're delighted to welcome as soloist Tessa Lark, who has already made a considerable impression on the string-playing world. The lush, passionately romantic world of Alexander Zemlinsky makes the ideal musical partner: if you love Mahler or Richard Strauss, he will sweep you off your feet.

**PYOTR ILYICH
TCHAIKOVSKY (1840–93)**
Swan Lake (1875–6) – Suite Op. 20a

1 Scène

2 Valse

3 Danse des cygnes

4 Scène

5 Csárdás: Danse hongroise

6 Scène

When Tchaikovsky's *Swan Lake* was premiered in 1877, the reviews were poor. The second staging did not fare much better, and as the third staging was approaching, in 1882, Tchaikovsky decided to preserve some of the music for posterity in a concert suite. The suite was published posthumously, however, and it is uncertain whether the selection was the composer's own, or decided by another hand. In the end, of course, the ballet survived, thanks to a reworking by the choreographers Petipa and Ivanov, but this successful version was again posthumous.

The Suite is framed by two numbers based on the ballet's famous oboe solo, a simple and memorable melody that encapsulates the longing, hope and fatal impossibility of achieving happiness. The inspiration came from a melody in Schubert's 'Unfinished' Symphony, which Tchaikovsky greatly admired. Surprisingly, early reviewers complained about this theme reappearing in different numbers, missing Tchaikovsky's purpose, which was to create a more integrated score.

The ballet associates the oboe's timbre with the fragile heroine, Princess Odette, and the instrument is used in several related themes. The Suite's Waltz comes from the ball scene of Act 1 (Prince Siegfried's intimate birthday party), where Tchaikovsky deftly threads together one melody after another, assisted by his transparent orchestration. Each orchestral section – the strings, the woodwind and the brass – is given its own distinctive material. At the end of the Waltz, a colourful and exciting coda takes us through unexpected keys and harmonies.

In the third piece, we hear the charming and unassuming dance of the swans from Act 2. The two oboes accompanied by a slightly comical bassoon suggested that the number was a light-hearted interlude, inspiring Ivanov to create the famous dance of the swans with its iconic image of four dancers holding hands and moving in unison. The following number, a tender dialogue between solo violin and cello, is from the same lakeside scene. The violin evokes Odette, and the cello Siegfried, with a harp cadenza adding to the magic, although Tchaikovsky knew that choreographers were unlikely to match the stage action closely to the score. The languorous music draws from the tradition of love duets in Italian opera.

The Hungarian csárdás that follows is taken from Act 3, when Siegfried's birthday is now celebrated in grander style, with a costumed ball. In ballets, this kind of scene is a vehicle for 'character

dances' that represent various nations, broadening the palette in musical style, costume and choreography. Tchaikovsky's Hungarian dance is in keeping with the score's general character, but he creates an orchestral counterpart to Liszt's *Hungarian Rhapsodies*, following the pattern of a slow first section, followed by a fiery, syncopated fast one.

The final piece is the dénouement of the ballet's story. The main theme is transformed, with blazing trumpets and a major key. While the implied outcome is not necessarily happy, it is some way transcendent (although some later versions impose a happy ending on the work). The original plan was for the hero and heroine to drown in the lake during a storm, but the evil sorcerer lost his powers at the same time, so that in their demise, they were no longer under his curse.

Programme note © 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).

PYOTR ILYICH TCHAIKOVSKY

Tchaikovsky won international renown not for any startling innovations but through his strikingly expressive handling of the existing musical language. His works are recognisable for their haunting melodies, sweeping

climaxes and glistening orchestration. This, combined with a mastery of psychology and narrative, draws listeners in, enabling them to experience life's triumphs and devastations through his highly charged music.

He was born to the family of a prominent engineer working in the Urals, but was sent to a boarding school in distant St Petersburg – a distressing period in his life, as he later recalled. But the move proved fortunate, since Russia's first conservatory was established in the city in 1862, just in time to receive the young Tchaikovsky when he sought to pursue his musical interests. He emerged from the institution as a consummate professional, with great technical facility and a compulsion to work hard.

But Tchaikovsky still had to win over the public and critics, and his career initially proceeded fitfully, with frustrations leading him to consign several scores to the flames (including his opera *Undine*). The premiere of his First Symphony, in 1868, was a success, but several of his best-loved concert works, including the First Piano Concerto (1874–5), were received with indifference or, sometimes, harsh criticism. His career in the opera house was also a struggle and it wasn't until his fifth opera, *Eugene Onegin* (1877–8), that he found major success. Once he was established, he rose to become an international figure, conducting his works in the most prestigious venues, from St Petersburg

to Paris and London, and even across the Atlantic, where he was invited to inaugurate the newly built Carnegie Hall. One of Tchaikovsky's admirers in Russia was Tsar Alexander III, who greatly enjoyed his late operas *The Queen of Spades* (1890) and *Iolanta* (1891), and his ballets *The Sleeping Beauty* (1888–9) and *The Nutcracker* (1891–2), which he was able to see at the Imperial Mariinsky Theatre.

As a composer and touring performer, Tchaikovsky led, in the end, a rich and fulfilling life, but his personal affairs were often deeply troubled: he was a sensitive type, easily swept away by infatuation and prone to fits of despair and self-loathing. To spare his family from rumours about his sexuality, he tried to meet society's requirements by entering into marriage, but he was unable to maintain the façade, and the collapse of the relationship only brought greater scandal upon him. His death from cholera, less than two weeks after the premiere of the dark, funereal Sixth Symphony, gave rise to a suicide mythology that has refused to yield to sober refutations. Although it is tempting to hear Tchaikovsky's music as the outpourings of a tortured soul, this prevents us from appreciating the high artistry of his work.

Profile © Marina Frolova-Walker



FRIDAY 10 MARCH 7.30PM

Lionel Bringuier conducts Debussy, Dutilleux and Ravel

CLAUDE DEBUSSY

Prélude à l'après-midi d'un faune

HENRI DUTILLEUX L'arbre des songes

ALBERT ROUSSEL

Le Festin de l'araignée, op. 17

MAURICE RAVEL La valse

Akiko Suwanai violin

Lionel Bringuier conductor

Imagine music that sings without words; multiplying and unfurling like some endlessly blossoming tree. That's the image that inspired Henri Dutilleux to write his beautiful Violin Concerto, and tonight it's the heart of a concert filled with fantasy and sonic wonder, whether Debussy's shimmering dreamworld, or Ravel's delirious vision of a world waltzing on the brink.

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**VICTORIA
BORISOVA-OLLAS**

(born 1969)

**A Portrait of a Lady by Swan Lake
(2019)**

UK premiere

Tessa Lark violin

Swan Lake is a timeless ballet story that has it all – romance, tragedy, constant transformations of the main characters and the struggle between the good and the evil forces that control people's lives. Tchaikovsky's music is also a timeless musical narrative that has it all. Despite all this, I felt tempted to try to look at the same story from a different angle.

Upon receiving the commission, I decided to make a violin soloist the main character in this tale. Perhaps no other instrument is as well suited to telling us how it feels for a young woman to be forced by an evil spell into a state of constant transformation – a swan during the daytime and a human by night. Imagine this happening at every sunset and every dawn. Imagine the physical pain and mental confusion when the feathers are falling off just for a few hours and breaking out again through delicate human skin. Imagine the neck shrinking quickly and growing long again at the first signs of the rising sun. Imagine the human voice transforming again and again into the mournful cry of a bird. Imagine this happening night after night, morning after morning, for what seems to be an eternity until a foolish prince emerges from the

enchanted forest. His unselfish love for a Swan Princess finally breaks the spell.

There are various versions of the ending of this most famous ballet story: either the main characters suffer a tragic death and ascend to heaven, or the Swan Princess becomes human again and lives happily ever after with her Prince. The only component that exists in all versions and productions is the liberation of 'the small enchanted swans'. Regardless of how it goes for their Princess Odette and Prince Siegfried 'the Small Swans' eventually become free from the curse. My storyteller is one of them. Many years after her final transformation into a human, she returns to the same lake. Standing on the beach, she relives the whole story in a considerably shorter time span, just around 20 minutes. All the memories are pouring over her. Water in the lake is moving slowly. The mysterious forest with all its secrets surrounds the lake just as it did many years ago. Is she longing to be transformed into a beautiful young swan once again? Who knows ...

A Portrait of a Lady by Swan Lake for violin and symphony orchestra was composed during the spring of 2019. The work is a co-commission between the Swedish Royal Philharmonic Orchestra, the BBC Symphony Orchestra and the Lahti Symphony Orchestra.

Programme note © Victoria Borisova-Ollas

VICTORIA BORISOVA-OLLAS

‘Sparkling sonic poetry’: this is how Victoria Borisova-Ollas’s orchestral piece *Wings of the Wind* was described by the London press when she received second prize at the Masterprize Competition in 1998. At the time she was studying at the Malmö Academy of Music and the performance of this work by the London Symphony Orchestra marked her first international recognition as a composer.

Borisova-Ollas was born in Russia but has lived in Sweden for many years. She began to study music at a young age and, after graduating from the Central School of Music in Moscow, she continued at the city’s Conservatory. After moving to Sweden in 1992, she studied composition at the Malmö Academy and then in London at the Royal College of Music. She has received many prestigious prizes, including the Christ Johnson-priset and Rosenbergspriset and in April 2013 her music was the focus of a weekend festival in Stockholm. Since 1999 she has been a member of the Swedish Society of Composers and since 2008 a member of the Royal Swedish Academy of Music.

Victoria Borisova-Ollas writes colourfully and dramatically for orchestra. Her style is changeable, unpredictable and often thrilling, with an ear for highly imaginative orchestral sonorities. Poised between tonality and atonality, her music offers the best of both worlds. She has written for a

variety of ensembles, from strings, winds, chamber groups and choirs to symphony orchestras, and in genres ranging from solo keyboard music to opera. She has collaborated with the BBC and Munich Philharmonic orchestras, the NHK, Pittsburgh and Vienna Radio Symphony orchestras and many of the Nordic orchestras.

Her next orchestral work after *Wings of the Wind* was the Symphony No. 1, ‘The Triumph of Heaven’ (2001), a piece in three parts, inspired by the Russian painter Kazimir Malevich and commissioned and premiered by the Malmö Symphony Orchestra. In *The Kingdom of Silence* (2003) Borisova-Ollas describes the ‘mysterious country’ we will experience after we die. Her subsequent orchestral works include *Before the Mountains Were Born* (2005), *Open Ground* (2006), *Angelus* (2008), ... *and time is running past Midnight* (2014) and a Second Symphony, ‘Labyrinths of Time’ (2017).

Equally successful are her clarinet concerto, *Golden Dances of the Pharaohs* (2010), the recent violin concerto we hear tonight, *A Portrait of a Lady by Swan Lake* (2019) and, for the stage, *Dracula* (2013).

Profile © Rolf Martinsson

Composer Rolf Martinsson is Professor of Composition at the Malmö Academy of Music.

INTERVAL: 20 MINUTES

ALEXANDER ZEMLINSKY (1871–1942)

Die Seejungfrau – symphonic fantasy after Hans Christian Andersen’s ‘The Little Mermaid’ (1902–3)

1 Sehr mässig bewegt

[At a moderate pace]

2 Sehr bewegt, rauschend

[Very lively, swirling]

3 Sehr gedehnt, mit schmerzvollem

Ausdruck [Very drawn-out, with
sorrowful expression]

Hans Christian Andersen’s tale *The Little Mermaid* invites interpretation on many levels. As a simple and moving lyric tale it forms the basis of Dvořák’s finest opera, *Rusalka*, and as a more complex allegory of suffering, achievement and redemption it has attracted a number of artists. In Thomas Mann’s novel *Doktor Faustus* its symbolism is woven into an analysis of that period of crisis in early 20th-century German music which Alexander Zemlinsky faced with as much awareness as anyone at the time, though perhaps without the ruthless single-mindedness of his friend and brother-in-law, Arnold Schoenberg.

Mention of Schoenberg is inevitable when discussing *Die Seejungfrau*, for the piece received its first performance in Vienna on 25 January 1905 at a concert that also included the premiere of Schoenberg’s symphonic poem *Pelleas and Melisande*. The two composers presumably embarked on their pieces in

a spirit of friendly rivalry, discussed them during the process of composition, and both included a new orchestral effect: trombone glissandos (Zemlinsky’s appear in the second movement). The two friends had a common goal: the composition of an extended symphonic work that would use the most advanced musical language of the time to transcend what they both felt to be a false distinction between ‘absolute’ music, deriving from the Classicism of Brahms, and ‘programme’ music in the tradition of Liszt and Wagner. (The pioneering work in this respect had been Schoenberg’s string sextet *Verklärte Nacht* of 1899.)

Zemlinsky originally planned to write a work in two movements but, in the course of composition, he settled on a three-movement scheme. He gave very little detailed indication of how *Die Seejungfrau* related to the narrative of Andersen’s tale, although since several passages are clearly intended to be pictorial we can assume something like the following:

Part 1 opens with a description of the depths of the sea, with a forlorn little melody for solo violin suggesting the Mermaid, who yearns to become human. It continues with a graphic depiction of the storm and shipwreck from which she rescues the Prince.

Part 2 evokes a ball at the palace of the Sea-Witch, who transforms the Mermaid’s tail into human legs at the cost of agony at every step she takes.

Part 3 shows the Mermaid as a mortal. She is unable to win the love of the Prince, who instead marries a Foreign Princess; the Mermaid sacrifices herself by refusing to kill the bridal pair (a murder that would have enabled her to return to her former state); the Mermaid finally achieves a form of immortality as she is transformed into a spirit of the air.

Jealousy and renunciation were much in Zemlinsky's mind as he composed *Die Seejungfrau*. In February 1900 he had met the talented 20-year-old Alma Schindler and was spellbound by her. She came to him for composition lessons, and in her turn fell under his spell. They formed an unlikely couple (she was very beautiful, he wasn't), but Zemlinsky was shattered when she left him for Gustav Mahler. Andersen's Sea-Witch warns the Mermaid that her desire for the Prince will bring disaster: 'The first morning after he marries another, your heart will break.' A few days after Zemlinsky started his composition, Alma married Mahler, by whom she was pregnant. They were both in the audience when Zemlinsky conducted the premiere of *Die Seejungfrau*.

When Zemlinsky fled to America in 1938 to escape the Nazis, he took the second and third movements of the score with him. The first movement remained behind in Vienna with the family of Marie Pappenheim (librettist of Schoenberg's monodrama *Erwartung*), to whom he had given it. After Zemlinsky's death in 1942, the second and third movements were

for some time believed to be the central parts of an E flat symphony; the first, lacking a title-page, was not properly identified until the early 1980s, when the three movements were reunited. The complete work received its first modern performance in 1984.

Programme note © Andrew Huth

Andrew Huth is a writer and translator specialising in Russian, Eastern European and French music.

ALEXANDER ZEMLINSKY

Alexander Zemlinsky was a true child of the Austro-Hungarian Empire. He was born in the predominantly Jewish area of Vienna, Leopoldstadt, in 1871. His mother was half Jewish, half of Balkan Muslim stock, and his father was a former Catholic who had converted to Judaism in order to endear himself to her Sephardic family. After a somewhat traditional musical training at the Vienna Conservatory Zemlinsky rose to become one of the leading cultural lights in the city: 'discovered' by Brahms, supported by Mahler, teacher of Korngold, brother-in-law and mentor of Schoenberg and friend of Berg and Webern, he was at the heart of Vienna's musical life during the first decade of the 20th century as composer, pedagogue and conductor. In that time he had composed his first four operas, and a multi-movement tone-poem, *Die Seejungfrau* ('The Mermaid'), premiered in 1905 in the same concert as Schoenberg's *Pelleas and Melisande*.

In 1911 Zemlinsky took up the post of music director of the German Theatre in Prague, where he remained until 1927. Like Mahler before him, as a busy conductor he was restricted to composing during the summer holidays, and he only produced a handful of works in these years. But they were major ones: the second and third of his four string quartets (1913–15 and 1924); a pair of one-act operas based on Oscar Wilde, *Eine florentinische Tragödie* ('A Florentine Tragedy', 1915–16) and *Der Zwerg* ('The Dwarf', 1920–1); and his magnum opus, the *Lyric Symphony* (1922–3).

After Prague came a period based in Berlin, which had by then overtaken Vienna as the music capital of Europe and where he conducted at the Kroll Opera and taught at the Berlin Hochschule für Musik. When Hitler came to power in 1933, he returned to Vienna, but the Anschluss in 1938 sent him packing again and he fled first back to Prague and then to the USA, where he struggled to make his way in New York. He died there in 1942.

Like Mahler (again), Zemlinsky was better known in his lifetime as a conductor than for his compositions, and it has taken even longer for the world to rediscover his music. Two of his operas – *Der Traumgöрге* (1904–6) and *Der König Kandaules* (abandoned unfinished in 1939) – have only received their premieres in the last quarter-century or so. He remained an advocate for musical advances, supporting Schoenberg, for instance, but never fully

turned his back on tonality in his own music, and his combination of heady late-Romanticism and crisper 'New Objectivity' make for a unique and absorbing voice in early 20th-century music.

Profile © Matthew Rye

Matthew Rye (1962–2023) was a writer and editor, who reviewed for *The Telegraph* for over a decade. Latterly he wrote for *The Strad*, Bachtrack.com, *The Wagner Journal* and other publications, and maintained an opera and travel blog.

CLEMENS SCHULDT

CONDUCTOR

Hailed as one of the most exciting conductors emerging from Germany today, Clemens Schuldt becomes Music Director of the Québec Symphony Orchestra next season.

This season he makes debuts with the Royal Liverpool Philharmonic Orchestra and Aarhus Symphony Orchestra and returns to the BBC and Stavanger Symphony orchestras, Hallé, Scottish Chamber Orchestra, Staatsphilharmonie Rheinland-Pfalz and Tapiola Sinfonietta.

In addition to symphonic work, he is in demand in the opera house. In December he conducted *The Magic Flute* at the Staatstheater Karlsruhe, while this spring he conducts *Mitridate* at Garsington Opera. Past highlights include an acclaimed debut at the Venice Biennale in 2019, conducting George Benjamin's opera *Written on Skin*.

Soloists with whom he has worked include Khatia Buniatishvili, Colin Currie, Vilde Frang, Ilya Gringolts, Håkan Hardenberger, Steven Isserlis, Patricia Kopatchinskaja, Igor Levit, Baiba Skride, Kian Soltani, Christian Tetzlaff, Daniel Trifonov, Alisa Weilerstein and Frank-Peter Zimmermann.

He initially studied violin, before pursuing conducting studies in Düsseldorf, Vienna and Weimar, winning the 2010 Donatella Flick Conducting Competition.

TESSA LARK

VIOLIN

Violinist Tessa Lark is making a name for herself for her combination of tonal colour, technical agility and musical elegance. In 2020 she was nominated for a Grammy Award and was the recipient of one of Lincoln Center's Emerging Artist Awards: the Hunt Family Award. Other recent honours include a 2018 Borletti-Buitoni Trust Fellowship and a 2016 Avery Fisher Career Grant; she was also silver medallist at the 2014 Indianapolis International Violin Competition and winner of the 2012 Naumburg International Violin Competition.

She regularly appears as a soloist with major international orchestras, from the Royal Scottish National Orchestra to the Seattle Symphony, and has given recitals at prestigious venues, including Amsterdam's Concertgebouw and in Carnegie Hall's Distinctive Debuts series in Weill Hall.

She is also a highly acclaimed fiddler in the tradition of her native Kentucky, offering audiences programming that includes Appalachian and bluegrass music and inspiring composers to write for her – most notably SKY, a bluegrass-inspired violin concerto written for her by Michael Torke.

Tessa Lark is a graduate of the New England Conservatory and completed her Artist Diploma at the Juilliard School. She plays a c.1600 G.P. Maggini violin, on loan from an anonymous donor through the Stradivari Society of Chicago.

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.

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.

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Cellos

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Tamsy Kaner

Graham Bradshaw

Mark Sheridan

Clare Hinton

Michael Atkinson

Augusta Harris

Jane Lindsay

Ghislaina McMullin

Deni Teo

Double Basses

Enno Senft

Richard Alsop

Anita Langridge

Michael Clarke

Elen Pan

Lewis Reid

Mike Fuller

Peter Smith

Flutes

Daniel Pailthorpe

Tomoka Mukai

Ruth Harrison

Piccolo

Emma Williams

Oboes

Alison Teale

Alison Alty

Cor anglais

Helen Vigurs

Clarinets

Richard Hosford

Helen Paskins

E flat Clarinet

Marie Lloyd

Bass Clarinet

Thomas Lessels

Bassoons

Julie Price

Lorna West

Contrabassoon

Steven Magee

Horns

Nicholas Korth

Michael Murray

Andrew Antcliff

Alexei Watkins

Mark Bennett

Paul Cott

David Horwich

Trumpets

Niall Keatley

David Carstairs

Cornets

Martin Hurrell

Kaitlin Wild

Trombones

Rebecca Smith

Dan Jenkins

Ryan Hume

Bass Trombone

Josh Cirtina

Tuba

Sam Elliott

Timpani

Antoine Bedewi

Percussion

Alex Neal

Fiona Ritchie

Rachel Gledhill

Harps

Marion Ravot*

Noelia Cotuna

Piano/Celesta

Elizabeth Burley

** trialist*

*The list of players was
correct at the time of
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**Planning Co-ordinators
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Naomi Faulkner

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IAN McEWAN

with the
BBC
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ORCHESTRA

FRIDAY 31 MARCH

Experience a special evening of words and music, as acclaimed author Ian McEwan joins the orchestra to read from his own works, with music curated around his readings.

barbican

Associate
Orchestra

bbc.co.uk/symphonyorchestra



**BOOK
NOW**

RADIO 3

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**

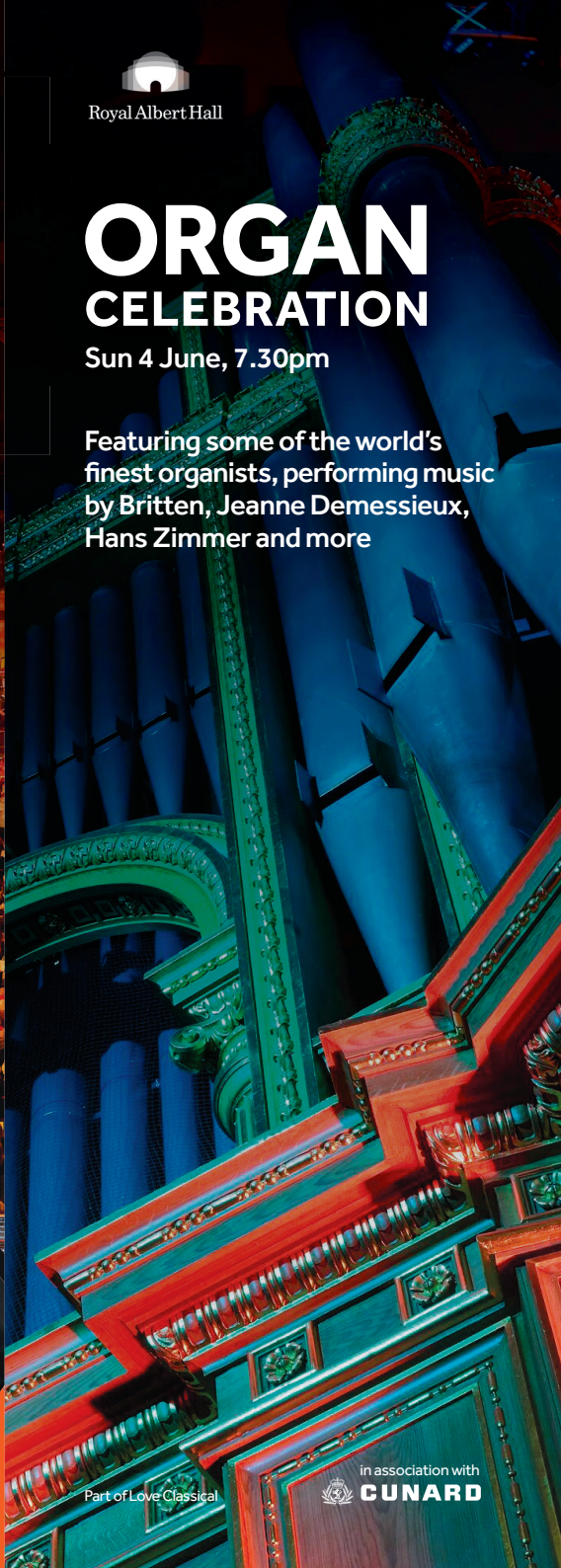


Royal Albert Hall

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, op. 17

MAURICE RAVEL

La valse

Lionel Bringuier *conductor*

Akiko Suwanai *violin*

FRIDAY 17 MARCH 7.30PM

Brabbins conducts
Beowulf and Job

IAIN BELL

Beowulf *world premiere & BBC*
commission

RALPH VAUGHAN WILLIAMS

Job: A Masque for Dancing

Martyn Brabbins *conductor*

Stuart Skelton *tenor*

FRIDAY 31 MARCH 7.30PM

Ian McEwan with the **BBC**
Symphony Orchestra

Adam Hickox *conductor*

Ian McEwan *spoken word*

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

SATURDAY 15 APRIL 7.30PM

Sakari Oramo and
Inmo Yang

GRAŻYNA BACEWICZ

Concerto pour Grande Orchestre
Symphonique

ANTONÍN DVOŘÁK

Violin Concerto in A minor

BÉLA BARTÓK

Concerto for Orchestra

Sakari Oramo *conductor*

Inmo Yang *violin*

SUNDAY 7 MAY – ALL DAY

Total Immersion: Kaija
Saariaho Film Screening

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

FRIDAY 12 MAY 7.30PM

Sir Andrew Davis conducts
A Child of Our Time

MICHAEL TIPPETT

Concerto for Double String Orchestra
A Child of Our Time

Sir Andrew Davis *conductor*

Pumeza Matshikiza *soprano*

Dame Sarah Connolly *mezzo-soprano*

Joshua Stewart *tenor*

Matthew Brook *bass*

BBC Symphony Chorus

FRIDAY 26 MAY 7.30PM

Symphonies of the
human spirit

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D major,
'Haffner'

IGOR STRAVINSKY

Symphony of Psalms

SERGEI PROKOFIEV

Symphony No. 7 in C sharp minor

Dima Slobodeniouk *conductor*

BBC Symphony Chorus

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

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