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**CONCERTS 2022/23**

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**RADIO 3**

## The BBC Symphony Orchestra at the Barbican

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### CONCERTS IN JANUARY AND FEBRUARY

SUNDAY 15 JANUARY 3.00PM

#### Rachmaninov and Lyatoshyinsky

**SERGEY RACHMANINOV**

Piano Concerto No. 3 in D minor

**BORIS LYATOSHYNSKY**

Symphony No. 3 in B minor

**Kirill Karabits** *conductor*

**Anna Fedorova** *piano*

FRIDAY 20 JANUARY 7.30PM

**RYAN WIGGLESWORTH**

Till Dawning *UK premiere*

**GUSTAV MAHLER**

Symphony No. 5

**Ryan Wigglesworth** *conductor*

**Elizabeth Watts** *soprano*

SATURDAY 28 JANUARY 5.00PM

#### Our Precious Planet with the BBC Symphony Orchestra and Grégoire Pont

**Dalia Stasevska** *conductor*

**Grégoire Pont** *illustrator and animator*

Marvel at the beauty and fragility of our world in a family concert of sound and storytelling, with Grégoire Pont's drawings projected live alongside thrilling music.

FRIDAY 3 FEBRUARY 7.30PM

#### Oramo conducts Dvořák and Bacewicz

**GRAŻYNA BACEWICZ**

Overture for Symphony Orchestra

**WOLFGANG AMADEUS MOZART**

Bassoon Concerto in B flat major, K191

**EDWARD ELGAR**

Romance for bassoon and orchestra

**ANTONÍN DVOŘÁK**

Symphony No. 8 in G major

**Sakari Oramo** *conductor*

**Julie Price** *bassoon*

FRIDAY 10 FEBRUARY 7.30PM

#### Johan Dalene and Timothy Ridout perform Mozart

**GRAŻYNA BACEWICZ**

Symphony No. 4

**WOLFGANG AMADEUS MOZART**

Sinfonia concertante in E flat major for violin, viola and orchestra

**KAROL SZYMANOWSKI**

Symphony No. 3, 'The Song of the Night'

**Sakari Oramo** *conductor*

**Johan Dalene** *violin*

**Timothy Ridout** *viola*

**Nicky Spence** *tenor*

**BBC Symphony Chorus**

FRIDAY 17 FEBRUARY 7.30PM

#### Rachmaninov's Rhapsody and Stravinsky's Petrushka

**MAGNUS LINDBERG**

Serenades *UK premiere*

**SERGEY RACHMANINOV**

Rhapsody on a Theme of Paganini

**GALINA USTVOLSKAYA**

Symphony No. 1

**IGOR STRAVINSKY** *Petrushka (1947 version)*

**Hannu Lintu** *conductor*

**Denis Kozhukhin** *piano*

FRIDAY 24 FEBRUARY 7.30PM

#### New conducts American dreams and sonic fireworks

**JOHN ADAMS**

The Chairman Dances

**GEORGE GERSHWIN**

Piano Concerto in F major

**VALERIE COLEMAN** *Umoja*

(Anthem of Unity) *UK premiere*

**SAMUEL BARBER** *Symphony No. 1*

**Gemma New** *conductor*

**Lise de la Salle** *piano*

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RADIO **3** SOUNDS

**FRIDAY 20 JANUARY, 2023**

7.30pm, BARBICAN HALL

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**RYAN WIGGLESWORTH** *Till Dawn* *UK premiere* 21'

INTERVAL: 20 MINUTES

**GUSTAV MAHLER** *Symphony No. 5* 75'

**Elizabeth Watts** soprano  
**Ryan Wigglesworth** 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.

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Tonight composer, conductor and pianist Ryan Wigglesworth – now Chief Conductor of the BBC Scottish Symphony Orchestra – makes a welcome return to the BBC Symphony Orchestra, with which he has enjoyed a long-standing association. And who better to conduct the UK premiere of his own song-cycle *Till Dawning*? Drawing texts from George Herbert, the four songs focus on events of Holy Week, from Christ's Agony in the Garden of Gethsemane to the Resurrection three days after his Crucifixion.

Though Mahler tended to draw on events and concerns in his own life for his symphonies, the Fifth was his first not to carry a specific narrative. Yet the work is extreme in its range of expression, whether in the first-movement Funeral March, the precariously unhinged Scherzo or the breath-takingly lyrical Adagietto, written as a musical love letter to his wife Alma, whom he first met only a few months after beginning work on the symphony.

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## **RYAN WIGGLESWORTH** (born 1979)

### **Till Dawning (2018) UK premiere**

#### **1 The Agonie**

#### **2 Redemption**

#### **3 The Dawning**

#### **4 Easter II**

**Elizabeth Watts** soprano

**For texts, see page 5**

These four poems, taken from George Herbert's collection posthumously titled *The Temple*, form a sequence marking the principal events of Holy Week. First 'The Agonie' looks back to the moment before Christ's betrayal and arrest when, during his Agony in the Garden of Gethsemane, his sweat was, in St Luke's words, 'as it were great drops of blood falling on the ground.' The final stanza, taking in references to the Eucharist, moves to St John the Evangelist's account of the Crucifixion, an episode dealt with very differently in the extended allegory of the second song, Redemption. Here, the dual legalistic/spiritual meanings of 'to redeem' are kept in playful balance and, after the virtuoso storytelling and beautifully observed details of everyday life, Herbert's astonishing climax – the moment the farmer-protagonist recognises the victim of the mugging to be his long-sought landlord – arrives with a calculated shock.

Further contrasting perspectives of Christ's Resurrection are presented in

'The Dawning' (a later 'rewrite' of Herbert's better-known poem 'Easter', beginning 'Rise heart') and 'Easter II', one of the poet's supreme achievements.

*Till Dawning* is bound together by a recurring single melody, stated successively by the woodwind and solo soprano at the outset of the first song. Hidden for much of 'Redemption', the melody reappears, complete, at the beginning of 'The Dawning' and forms the basis of the final, climactic chorale in the closing song.

One can only fail to do justice to Herbert, perhaps the most musical of all poets. But the challenge posed by his jewel-like lyrics – as the efforts of so many previous composers attest – exerts a pull too strong to resist.

Programme note © Ryan Wigglesworth

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## **RYAN WIGGLESWORTH**

Ryan Wigglesworth is that increasingly rare phenomenon, a genuine all-round musician, equally accomplished as composer, conductor, pianist and teacher.

His repertoire as a conductor is exceptionally wide, ranging from Mozart to new music: he has already conducted well over 50 first performances by composers ranging from younger colleagues to Harrison Birtwistle and Elliott Carter. From 2015 to 2018 he was Principal Guest Conductor of the Hallé

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and he has been especially active in opera, conducting the revival of Birtwistle's *The Minotaur* at Covent Garden and several productions for English National Opera. This season he became Chief Conductor of the BBC Scottish Symphony Orchestra.

As a composer he studied with Edwin Roxburgh and the late Oliver Knussen (with whom he also studied conducting), and he has held several prestigious residencies, including with the Cleveland Orchestra and English National Opera (both 2013–15). In 2019 he succeeded Knussen as Sir Richard Rodney Bennett Professor at the Royal Academy of Music.

Wigglesworth's compositional output reveals a consistently high level of accomplishment and invention. His first acknowledged work, *Sternenfall* (2007), already showed a dominating characteristic of his music: ruthless clarity of musical statement coupled with remarkably transparent orchestration. There is no waste in the music's material or its textures, yet the work never sounds bare. These features have been built on since the arrival of Wigglesworth's mature style in his orchestral song-cycle *Augenlieder* (2009). In this work and every piece since, he has not abandoned the rich harmonies of his previous music but has chosen instead to express his harmonic world through lucid two-part polyphonic writing.

Unusually for an orchestral work, Wigglesworth's lithe and athletic

*First Book of Inventions* (2010) similarly concentrates upon two-part writing, focusing the musical palette without lessening its expressive impact. Long developing melodies inevitably feature prominently in the Violin Concerto (2011, rev. 2013), one of the most expressive concertos of recent times. The cantata *Echo and Narcissus* (2013–14), scored for the same forces as Janáček's *The Diary of One Who Disappeared*, to which it forms a concert companion, is one of Wigglesworth's finest and most personal pieces to date, an intimately brooding rendering of its subject with exceptionally sensitive word-setting of Ted Hughes clothed in marvellously natural vocal lines.

Wigglesworth's Cleveland Orchestra commission *Études-tableaux* confirmed this increased emphasis on expressive drama, leading naturally to his fine ENO opera *The Winter's Tale*, which received its acclaimed premiere in 2017. In his recent orchestral song-cycle *Till Dawning*, which we hear tonight, the expansion of Wigglesworth's varied technical and expressive worlds both in the opera and in other recent works marked a new phase in his output. His new *Magnificat* was premiered under Edward Gardner in Bergen and he himself will conduct its UK premiere in Manchester in March.

#### Profile © Julian Anderson

Julian Anderson is Senior Professor of Composition at the Guildhall School of Music & Drama. He was appointed CBE in 2021 and he won the 2023 Grawemeyer Award for Music Composition for his cello concerto *Litanies*.

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## RYAN WIGGLESWORTH

### Till Dawning

#### 1 The Agonie

Philosophers have measured mountains,  
Fathom'd the depths of seas, of states, and  
kings,  
Walk'd with a staffe to heav'n, and traced  
fountains:  
But there are two vast, spacious things,  
The which to measure it doth more behove:  
Yet few there are that sound them; Sinne  
and Love.

Who would know Sinne, let him repair  
Unto Mount Olivet; there shall he see  
A man so wrung with pains, that all his hair,  
His skinne, his garments bloudie be.  
Sinne is that presse and vice, which forceth  
pain  
To hunt his cruell food through ev'ry vein.

Who knows not Love, let him assay  
And taste that juice, which on the crosse  
a pike  
Did set again abroach; then let him say  
If ever he did taste the like.  
Love is that liquor sweet and most divine,  
Which my God feels as bloud; but I as wine.

#### 2 Redemption

Having been tenant long to a rich Lord,  
Not thriving, I resolved to be bold,  
And make a suit unto him, to afford  
A new small-rented lease, and cancell  
th' old.

In heaven at his manour I him sought:  
They told me there, that he was lately gone  
About some land, which he had dearly  
bought  
Long since on earth, to take possession.

I straight return'd, and knowing his great birth,  
Sought him accordingly in great resorts;  
In cities, theatres, gardens, parks, and courts;  
At length I heard a ragged noise and mirth

Of theeves and murderers: there I him espied,  
Who straight, *Your suit is granted*, said, & died.

#### 3 The Dawning

Awake sad heart, whom sorrow ever drowns;  
Take up thine eyes, which feed on earth;  
Unfold thy forehead gather'd into frowns:  
Thy Saviour comes, and with him mirth:  
Awake, awake;  
And with a thankful heart his comforts take.  
But thou dost still lament, and pine, and crie;  
And feel his death, but not his victorie.

Arise sad heart; if thou dost not withstand,  
Christ's resurrection thine may be:  
Do not by hanging down break from the hand,  
Which as it riseth, raiseth thee:  
Arise, arise;  
And with his buriall-linen drie thine eyes:  
Christ left his grave-clothes, that we might,  
when grief  
Draws tears, or bloud, not want an  
handkerchief.

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#### **4 Easter II**

I got me flowers to straw thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sunne arising in the East,  
Though he give light, & th' East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many sunnes to shine endeavour?  
We count three hundred, but we misse:  
There is but one, and that one ever.

George Herbert (1593–1633)

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**INTERVAL: 20 MINUTES**



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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

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'ssell' (The Drummer Lad), which tells of a very young army deserter facing execution – no more grandeur, just pity and desolation.

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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 unmistakably 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 crazy – 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

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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.

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## GUSTAV MAHLER

The second of 14 children of Jewish parents, Gustav Mahler was born in the village of Kalischt (Kalište) 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.



SATURDAY 28 JANUARY, 5.00pm

## Our Precious Planet with the BBC Symphony Orchestra and Grégoire Pont

**EINOJUHAN RAUTAVAARA** 'Swans migrating' (2nd mvmt) from *Cantus arcticus*

**DANI HOWARD** *Argentum*

**BENJAMIN BRITTEN** Four Sea Interludes from 'Peter Grimes' – Storm

**OLIVIER MESSIAEN** Les offrandes oubliées – excerpt

**KAISA SAARIAHO** 'Oiseau dansant' from *Aile du songe*

**ANNA MEREDITH** *Nautilus UK premiere*

**JOHN ADAMS** 'Panic' (2nd mvmt) from *Doctor Atomic Symphony*

**ALBERTO GINASTERA** 'Danza del trigo' from *Estancia*

**FRANCIS POULENC** *La baigneuse de Trouville*

**Grégoire Pont** *illustrator/ animator*

**Dalia Stasevska** *conductor*

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**RYAN WIGGLESWORTH**  
CONDUCTOR

Ryan Wigglesworth studied at New College, Oxford, and the Guildhall School of Music & Drama. He was a lecturer at Cambridge University (2007–9) and Principal Guest Conductor of the Hallé (2015–18). In 2019 he took up the position of Sir Richard Rodney Bennett Professor at the Royal Academy of Music. At the start of this season he became Chief Conductor of the BBC Scottish Symphony Orchestra.

He has conducted orchestras across the UK and Europe and recently made debuts with the Swedish and Vienna Radio Symphony orchestras and the Melbourne, Seattle and Tokyo Symphony orchestras. Other recent and future engagements include the Danish National Symphony, Lahti Symphony and Netherlands Radio Philharmonic orchestras. Also active as a pianist, recent play/direct performances in Europe and the Far East include concertos by Mozart and Beethoven, and he regularly appears in recital partnering Mark Padmore, Lawrence Power and Sophie Bevan.

His first opera, *The Winter's Tale*, was premiered by English National Opera in 2017. Other works include commissions from the Royal Concertgebouw and Cleveland orchestras, while recent and current projects include a song-cycle for Roderick Williams, a piano concerto premiered at the 2019 Proms and a *Magnificat* co-commissioned by the Hallé and the Bergen Philharmonic Orchestra.

**ELIZABETH WATTS**  
SOPRANO

Elizabeth Watts read Archaeology at Sheffield University before studying singing at the Royal College of Music. She won the Rosenblatt Recital Prize at the 2007 BBC Cardiff Singer of the World and was a BBC Radio 3 New Generation Artist from 2007 to 2009.

Concert highlights have included Mahler's Symphony No. 4 with the London Philharmonic Orchestra under Robin Ticciati at the Glyndebourne Festival, Gluck's *Iphigénie en Tauride* with Orquesta y Coro Nacionales de España under Nathalie Stutzmann, Mozart concert arias with the Philharmonia Baroque Orchestra under Richard Egarr, Britten's *Spring Symphony* with the London Symphony Orchestra under Sir Simon Rattle and Vaughan Williams's *A Sea Symphony* with the Royal Stockholm Philharmonic Orchestra under Sakari Oramo.

In opera she has appeared with English National Opera, Welsh National Opera, Glyndebourne and the Royal Opera, Covent Garden, mostly in operas by Mozart, Handel and Beethoven.

Concert highlights this season include Vaughan Williams with the BBC Scottish Symphony Orchestra under Martyn Brabbins, Beethoven with the Orchestre de la Suisse Romande under Jonathan Nott and Mahler with the Royal Philharmonic Orchestra under Vasily Petrenko.

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## 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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**Chief Conductor**  
Sakari Oramo

**Principal Guest Conductor**  
Dalia Stasevska

**Günter Wand**  
**Conducting Chair**  
Semyon Bychkov

**Conductor Laureate**  
Sir Andrew Davis

**Creative Artist in Association**  
Jules Buckley

**First Violins**  
Igor Yuzefovich *Leader*  
Cellerina Park  
Jeremy Martin  
Jenny King  
Celia Waterhouse  
Colin Huber  
Shirley Turner  
Ni Do  
James Wicks  
Claire Sledd  
Stuart McDonald  
Elizabeth Partridge  
William Hillman  
Charlotte Reid  
Henry Salmon  
Zanete Uskane

**Second Violins**  
Heather Hohmann  
Molly Cockburn  
Daniel Meyer  
Vanessa Hughes  
Danny Fajardo  
Lucy Curnow  
Tammy Se  
Caroline Cooper  
Victoria Hodgson  
Lucia Trita  
Nihat Agdach  
Dania Alzapiedi  
Nikki Gleed  
Cora Lordache

**Violas**  
Philip Nolte  
Philip Hall  
Joshua Hayward  
Nikos Zarb  
Audrey Henning  
Natalie Taylor  
Michael Leaver  
Carolyn Scott  
Mary Whittle  
Peter Mallinson

Matthias Wiesner  
Claire Maynard

**Cellos**  
Stefan Morris  
Tamsy Kaner  
Graham Bradshaw  
Mark Sheridan  
Clare Hinton  
Michael Atkinson  
Augusta Harris  
Jane Lindsay  
Deni Teo  
Anna Beryl

**Double Basses**  
Steve Williams  
Richard Alsop  
Anita Langridge  
Michael Clarke  
Beverley Jones  
Josie Ellis  
Elen Pan  
Cathy Elliott

**Flutes**  
Daniel Pailthorpe  
Tomoka Mukai  
Fergus Davidson  
Robert Manasse

**Oboes**  
James Hulme  
Alison Alty

**Cor Anglais**  
Jess Mogridge

**Clarinets**  
Richard Hosford  
Katie Lockhart  
Max Welford

**Contrabass Clarinet**  
Martin Robertson

**Bassoons**  
Dan Jemison  
Lorna West

**Contrabassoon**  
Steven Magee

**Horns**  
Martin Owen  
Michael Murray  
Andrew Antcliff  
Nicholas Hougham  
Mark Wood  
Jonathan Bareham  
James Pillai

**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  
Fiona Ritchie  
Joe Cooper

**Harp**  
Anne-Sophie Bertrand

**Celesta**  
Elizabeth Burley

*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

**Orchestra Personnel Manager**  
Murray Richmond

**Orchestra and Tours Assistant**  
Lucie Tibbits

**Concerts Manager**  
Marelle McCallum

**Tours Manager**  
Kathryn Aldersea

**Planning Manager**  
Tom Philpott

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

**Choruses Manager**  
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 Hirons

**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*



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