



# **rites REMADE**

Sunday 22 October 2023

## The BBC Symphony Orchestra at the Barbican

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and no emotion is off limits.

### 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 recorders*  
*Ryan Wigglesworth 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 WENNÄKOSKI** 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: UK 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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## SUNDAY 22 OCTOBER, 2023

7.00pm, BARBICAN HALL

**ȘTEFAN NICULESCU** Ison II *UK premiere* 18'

**ANNA MEREDITH** Origami Songs 14'

**ARVO PÄRT** Perpetuum mobile 6'

INTERVAL: 20 MINUTES

**IGOR STRAVINSKY** The Rite of Spring 33'

**Erik Bosgraaf** recorders  
**Ryan Wigglesworth** conductor

*Ilan Volkov, the advertised conductor, has had to withdraw from tonight's performance.  
The BBC Symphony Orchestra is grateful to Ryan Wigglesworth for taking his place at short notice.*

Tonight's concert, which Ryan Wigglesworth has stepped in to conduct at short notice, surveys four pieces spanning 110 years beginning from the second decade of the 20th century.

The last of Stravinsky's three early Russian ballets for Sergey Diaghilev's Ballets Russes company, *The Rite of Spring* famously provoked a riot during its 1913 premiere at the Théâtre des Champs-Élysées in Paris. From the violent onset of the Russian spring – which, Stravinsky said, 'was like the whole earth cracking' – to the savage closing Sacrificial Dance, the music remains as visceral as ever, even if the composer dismissed the work's elaborate rhythmic complexities as 'actually no more than the simple alternation of twos and threes'.

*Ison II* by the Romanian Ștefan Niculescu (tonight receiving its UK premiere) opens with its own dawn chorus of chirruping flutes. Brass and then percussion join in the effusive, swirling, enveloping song, underpinned by drone effects inspired by Byzantine chant, with which Niculescu had long been fascinated.

By turns poetic, Minimalist and lyrical, Anna Meredith's *Origami Songs* are based on Japanese origami models. Tonight's performance displays the virtuosity of Dutch recorder player Erik Bosgraaf.

By contrast a spiral form lies behind Arvo Pärt's *Perpetuum mobile*, written 60 years ago. Don't expect the serene, suspended Minimalism of the Estonian's more recent works. Though the piece emerges from a single note, to which it eventually returns, the piling-up of instruments in between builds to a visceral mass of sound.

**B B C**

## **SOUNDS**

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## **ȘTEFAN NICULESCU (1927–2008)**

### ***Ison II* (1975)**

#### *UK premiere*

*Ison II* reflects Ștefan Niculescu's interest in Byzantine music. It is the last of three works on this theme, following *Ison Ia* for 14 soloists and the orchestral *Ison Ib* (both 1973). *Ison II* is for a small orchestra of wind and percussion: four flutes, four trumpets, four horns, four trombones and six percussionists.

The title comes from Byzantine chant: an ison is a drone or slowly unfolding lower vocal part (not unlike the Western cantus firmus). This practice emerged in the 16th century, before which Byzantine chant would have been entirely monophonic (a single, unaccompanied line). Although the ison does not provide harmony or counterpoint, its support of the melody adds a specific sense of stasis – a foundation to the chant that floats above it. Niculescu, with his interest in heterophony (where the same melody is performed simultaneously in varying forms), was drawn to this in-between, ambiguous texture: not monophonic, but not quite complex enough to be categorised as anything else, either. Isons have become more flexible with time and are usually governed by certain traditions: if the melody is transposed, the ison will follow suit; if the melody threatens to dip beneath the ison's waterline, it will usually move downwards at the same time, to avoid overlap.

Niculescu created *Ison II* on the basis of three types of musical structure, which, 'renewed with each appearance, follow one another or overlap', as he put it. He assigned a specific musical attribute to each family of instruments, so that the three structures comprise: the flute melodies, the brass harmonies and the percussion rhythms. He further explained: 'The idea of the ison (sound held as support for a melody) is also developed in the sense of continuity throughout the work of the same musical ideas.'

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The piece opens with flutes fluttering and intertwining in tremulous vibration: segments of their diatonic melody (albeit with bent and detuned pitches) undergo simultaneous permutations. The distance between these melodic fragments and held brass pitches is wide, the brass providing an exaggerated 'ison'. Gradually, more brass instruments are added, enveloping us in sound. A feeling of timelessness takes over. The flutes resurface, animation building until all three groups overlap, with sustained wind notes punctuated by dramatic percussion. A climax is reached on a single note for the winds, after which the percussion takes centre-stage. The flutes and brass return, their evolving pitches creating the wavering, elusive impression of harmony before receding onto a single line that fades into the distance.

## ȘTEFAN NICULESCU

Ștefan Niculescu was a Romanian composer whose imaginative and rigorous approach to composition, as well as his writings about his compatriot George Enescu, made him one of the most key figures in Romanian music.

He studied piano in Bucharest at the Royal Academy of Music in the early 1940s before specialising in composition, harmony and piano later in the decade – fitting in a course in Civil Engineering in between. Early works inclt

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### Programme note and profile © Joanna Wyld

Joanna Wyld regularly writes for the Aldeburgh, Salzburg, Oxford Lieder and Cambridge Music festivals, the Southbank Centre, Wigmore Hall and Saffron Hall, and many of the major UK orchestras. She has won awards for her creative writing, and wrote the libretto to Robert Hugill's opera *The Gardeners*, premiered in London in 2019.

## ANNA MEREDITH (born 1978) Origami Songs (2013)

- 1 Bird
- 2 (Two) Fish
- 3 Pinwheel
- 4 Kite
- 5 Blintz

### Erik Bosgraaf recorders

The recorder can be a misunderstood instrument, too often associated with classroom squeaking – a reputation that does no justice to its rich heritage as a precursor to the modern flute and its versatility as a contemporary instrument. Anna Meredith attacks this misconception head on in *Origami Songs* (composed for tonight's soloist, Erik Bosgraaf) by writing music for an array of recorders, showing off the multifaceted nature of the instrument: sopranino, treble, bass, and the Ganassi treble, developed in the Renaissance and early Baroque periods. The ensemble includes harpsichord, accentuating the work's links with those earlier eras, while in the second movement the soloist becomes the recorder equivalent of saxophonist Rahsaan Roland Kirk, playing two instruments at once – in this case two treble recorders.

The title *Origami Songs* alludes both to the voice-like qualities of the recorder and to the instrument's capacity for almost translucent sonorities, as fragile and fascinating as paper. There is also a connection between the Japanese origins

of origami and the recorder's similarity in sound-quality to the timbre of the shakuhachi, a Japanese bamboo flute.

Each movement evokes the shape of an origami model. In 'Bird', bouncing violin strings are used to emulate the bird's fluttering wings. The Stravinskian harmonies of '(Two) Fish' support the bubbling trills of the recorders, with lengthy string glissandos suggesting gentle motion through the water.

'Pinwheel' is a virtuoso, almost literally breathless tour de force for the soloist, played out over the ensemble's propulsive, evolving rhythms – reminiscent of Minimalist composers such as John Adams or Steve Reich. Yet, even when the texture is at its richest, Meredith retains a sense of airiness and light, continuously relating the music back to its subject matter.

'Kite' is a lyrical movement of sustained notes and Romantic harmonies, with the motion of harpsichord, pizzicato strings and percussion creating a dream-like, fairground atmosphere. The harpsichord continues to form a continuous rhythmic backdrop in 'Blintz' (which alludes to a pancake shape). The Ganassi treble swoops and glides, with harmonics and simultaneous humming from the soloist creating haunting harmonic effects, while the implications of the work's title take physical form as members of the ensemble scrumple, tear and rip pieces of paper.

## ANNA MEREDITH

Described as 'one of the most innovative minds in modern British music' (*Pitchfork*), Scottish composer Anna Meredith is a musical polymath whose output defies easy categorisation. Her work embraces both acoustic and electronic music in an eclectic range of styles and media: contemporary classical, experimental rock, art pop, techno, soundtracks and installations.

Meredith's broadcast history provides a neat summation of her ability to speak to different audiences: her music is regularly played on BBC Radios 1, 2, 3, 4 and 6 Music. Performance venues are just as wide-ranging, encompassing major concert halls, the Hollywood Bowl, fashion campaigns, clubs and a body percussion flashmob at the M6 services. Her body percussion piece *Connect It*, a collaborative work of catchy rhythms and dancing physicality, was also featured as part of the BBC's Ten Pieces education scheme.

Meredith was born in Tufnell Park in North London and moved with her family to Scotland at the age of 2. She studied at the University of York and the Royal College of Music, where she was appointed a Junior Fellow. Her piece *froms* was performed at the Last Night of the Proms in 2008. A decade later, her arresting, minimalistic *Five Telegrams*, with visuals by 59 Productions, was featured during both the First Night of the Proms and the opening night of the

Edinburgh Festival. By this time, Meredith had released her debut album, *Varmints* (2016). With its propulsive rhythms and hypnotic electronic sonorities, *Varmints* is widely celebrated, earning *Pitchfork's* sought-after accolade of Best New Music and winning the 2016 Scottish Album of the Year Award. 2016 also saw the composition of *Anno*, in which Meredith fused Vivaldi's *The Four Seasons* with her own music, the result described by *The Times* as 'magical ... Italian Baroque meets techno'. Meredith's second album, *Fibs*, characterised by energetic rhythms and her flawless vocals, was shortlisted for the 2020 Mercury Prize.

Anna Meredith has been a judge for the BBC Young Musician of the Year as well as Composer-in-Residence with the BBC Scottish Symphony Orchestra. She regularly tours with her band, enjoying rave reviews for their shows: 'exhilarating' is a word that often crops up in critiques of Meredith's work across the spectrum. In 2018 Meredith composed her first film soundtrack – full of evocative synth textures – for the film *Eighth Grade*, and in 2019 she was made MBE in the Queen's Birthday Honours List.

Programme note and profile © Joanna Wyld

## ARVO PÄRT (1935) Perpetuum mobile (1963)

One of a series of experimental works that Pärt composed in the 1960s, *Perpetuum mobile* is a brief, single-movement piece that packs a visceral punch. There's a palpable sense of a young composer clearly luxuriating in the sheer power and volume that a symphony orchestra can produce.

From a single opening pitch (B flat) there's a precisely worked-out intensification of dynamics and density that reaches an overpowering climax three-quarters of the way through its six-minute duration – the texture thickening to a huge mass of sound that threatens to implode on itself – followed by a more rapid thinning-out of the texture as the music winds back to silence, returning to the initial B flat.

The important form-articulating role played by Pärt's use of texture and dynamics suggests a link to the music of the Polish avant-garde. The expressive world and monolithic strength of Penderecki's *Threnody 'To the Victims of Hiroshima'* (1960) exhibit an especially strong stylistic kinship with *Perpetuum mobile*, creating a climactic point through a similar process of textural intensification in which streams of clusters gradually accrue until they reach a point of maximum expansion spread throughout the full complement of 52 strings, before dying away to *pppp*. Similarly, Lutosławski's *Jeux vénitiens* (1960–61)

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produces a musical tension resulting from what Lutosławski referred to as multilayeredness, an overlapping of musical layers that is also heard in *Perpetuum mobile*.

In its systematic working-out of a single, self-contained concept, *Perpetuum mobile* clearly anticipates the formal structures – if not the actual content – of the later ‘tintinnabuli’ ones, particularly instrumental works such as *Cantus in memoriam Benjamin Britten* whose construction allows the unfolding musical process to be aurally perceptible. *Perpetuum mobile* is dedicated to the Italian composer Luigi Nono, whom Pärt had met when Nono visited Tallinn in 1963.

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## ARVO PÄRT

The Estonian-born composer Arvo Pärt has one of the most distinctive voices in contemporary music, and his works are among the most performed and recorded. He studied composition at the Tallinn Conservatory under the influential teacher Heino Eller.

Although Pärt’s current standing rests almost exclusively on the works he has composed since the crystalline beauty of the piano miniature *Für Alina* first announced his ‘tintinnabuli’ style in 1976, he had already become something of an *enfant terrible* after becoming the first Estonian to employ serialism, in his 1960

*Nekrolog* for orchestra, and so incurring the wrath of the Soviet Composers’ Union.

Using other avant-garde techniques such as pointillism and aleatoricism (chance principles), Pärt wrote a series of experimental works, including *Perpetuum mobile* (1963), Symphony No. 1 (1963–4), *Diagrams* (1964) and *Musica sillabica* (1964). Having become dissatisfied with serial technique, his search for another means of furthering his musical development resulted in his incorporation of ‘borrowed’ tonal gestures and the adoption of Baroque and Classical forms in works such as *Quintettino* (1964), *Collage on B–A–C–H* (1964) and the cello concerto *Pro et contra* (1966). After the remarkable *Credo* (1968), which represented the culmination of his early style and the first work in which he set a religious text, Pärt fell silent for a number of years.

Following a chance encounter with plainchant, Pärt was creatively and spiritually reborn. He became engrossed in a study of medieval and Renaissance music and converted to the Russian Orthodox Church (he was originally Lutheran). Using plainchant and other early music as his source, he underwent a radical change of style, paring down and reconstructing both his musical ideas and technique.

It was not until 1976 that he intuitively discovered his new ‘tintinnabuli’ style, at the core of which was a two-part unit: a generally stepwise melodic line

accompanied by a triadic or ‘tintinnabuli’ harmony (the Latin word *tintinnabulum* literally means ‘little bell’).

An outpouring of works followed, including *Cantus in memoriam Benjamin Britten*, *Tabula rasa* and *Fratres*, three of the most enduring works of the new style, all dating from 1977 and each possessing its own self-contained concept and unique sound-world. The acme of the style came with the transcendent *St John Passion* (1982), with further new traits introduced in sacred works such as the *Te Deum* (1984–5, rev. 1992), *Stabat mater* (1985), *Miserere* (1989, rev. 1992), *Litany* (1994, rev. 1996) and the imposing *Kanon Pokajanen* (1997).

Both the extreme flexibility of the ‘tintinnabuli’ style and its capacity to absorb new textural and harmonic approaches are highlighted in later works such as *Adam’s Lament* (2010), *Greater Antiphons* (2015), *And I heard a voice ...* (2017) and *O Holy Father Nicholas* (2021).

From avant-garde density to luminous simplicity – not to mention a return to the symphony in 2008 (Symphony No. 4, ‘Los Angeles’) after a gap of 37 years – Pärt’s journey has been one of the most fascinating in contemporary music.

### Programme note and profile © Peter Quinn

Peter Quinn has written on classical music and jazz for *Tempo*, *Jazzwise*, *The Times Literary Supplement*, *BBC Music Magazine* and *theartsdesk.com*, among others. He wrote his PhD on the music of Arvo Pärt.

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**INTERVAL: 20 MINUTES**

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## IGOR STRAVINSKY (1882–1971)

### The Rite of Spring (1911–13)

#### Part 1: Adoration of the Earth

**Introduction – Auguries of Spring – Dances of the Young Girls – Game of Capture – Spring Round-dances – Games of the Rival Tribes – Procession of the Sage – Adoration of the Earth – The Sage – Dance of the Earth**

#### Part 2: The Sacrifice

**Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance of the Chosen One**

Riot at *The Rite*. The story of the first night of *The Rite of Spring* hardly needs retelling. There was undoubtedly a commotion on 29 May 1913 at the Théâtre des Champs-Élysées in Paris. But the truth of what happened that evening may never be fully known, as the event passed quickly into mythology. The tale has been elaborated on each retelling into a battle between elderly aristocrats and young aesthetes, with catcalling, a punch-up, the arrival of the police and the impossibility of anyone actually focusing on Nijinsky's choreography and Stravinsky's music. The public dress rehearsal the day before, at which both Debussy and Ravel were present, had in fact passed without incident, as did subsequent performances. The premiere, then, was a one-off, engineered largely by the master

impresario of the Ballets Russes, Sergey Diaghilev. Smiling, he is alleged to have uttered, 'Exactly what I wanted!'

None of this, however, should undermine the ongoing impact of *The Rite*, both as a ballet and as a concert piece. From the instant it was first heard, it cast its shadow over all who came into contact with it. While its sources lay deep in a Russian past, while it built on developments in both 19th-century Russian and more contemporary music and while even the new jazz was also experimenting with the 'primitive' and the rhythmic, it was *The Rite of Spring* that acquired the reputation as the modernist landmark. Still today, more than 100 years since its premiere, it packs a powerful punch. Choreographers line up to remake it, while the music is as fresh, exciting and disturbing as it must have seemed in 1913.

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A solo bassoon, high in its register, ushers in spring, 'the sublime upsurge of nature renewing itself', as one version of the scenario put it. It is a reworked folk melody imitating the sound of peasant pipes. One by one the other instruments join in to create a cacophony of nature. In the original production, designed by Nicholas Roerich, the curtain then rose to reveal a primitive hill. 'Auguries of Spring' is a hard-edged evocation of spring, in which one dissonant chord is repeated many times, in duple time, but with disruptive cross-accents. This is the context for the start of

the quest for a sacrificial victim, followed by the 'Spring Round-dances', a version of the ancient Slavic khorovod or round-dance, which builds to a savage climax. Horns and timpani dominate the energetic 'Games of the Rival Tribes', leading to the 'Procession of the Sage', with ominous repeating ideas layered one on top of another, like some sort of terrible machine. The first part closes with the wild 'Dance of the Earth', perhaps the most raw and insistent music of the entire work.

Part 2 begins shrouded in mystery, out of which emerges another circle dance, this time for the Young Girls. Ferocious drum strokes announce the glorification of the sacrificial victim, the Chosen One. The Ancestors prepare for the final sacrifice with a ritualistic music that is menacing in its steady tread, punctuated by blaring horns, as if to signal that the hunter is at last bearing down on his prey. The 'Sacrificial Dance' represents the dance to the death of the Chosen One. Its complex rhythmic repetitions, in which metre seems to be in an almost continuous state of flux, drive the music towards an orgiastic climax. The Rite was premiered on the eve of the First World War – its terrifying conclusion is, with hindsight, uncannily prescient of the barbarity of the collective violence that was soon to be unleashed.

Programme note © Jonathan Cross

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## IGOR STRAVINSKY

Son of a principal singer at the Imperial Opera in St Petersburg, Igor Stravinsky had always been surrounded by music. He embarked on a law degree, ensuring fast-track entry into a civil service career, but his heart lay elsewhere. The great Russian composer Nikolay Rimsky-Korsakov was intrigued enough by the young Stravinsky to take him on as a pupil, encouraging the writing of his First Symphony and giving him orchestration tasks based on his own operas. The breakthrough came with impresario Sergey Diaghilev's *Firebird* project, produced to satisfy the near-hysterical Parisian taste for all things Russian. Stravinsky was the last-minute choice to write the music after more senior composers had refused. The premiere at the Paris Opéra in 1910 was an unimaginable triumph and Stravinsky was thrust instantly into the international limelight.

Hungry to capitalise on this success, Diaghilev immediately commissioned further ballet scores from his newfound talent. *Petrushka* followed, representing a huge advance in the composer's musical language away from the shadow of his teacher. Then, in 1913, *The Rite of Spring* burst onto the stage. The work defines a high point in musical modernism: its reworking of ancient Russian melodies as a mechanical music spoke disturbingly of the turbulent age in which it was written. As ballet or concert piece, it can still



challenge and unsettle listeners more than a century after its premiere.

The war years were spent in exile in Switzerland. Stravinsky began to simplify his musical language, while at the same time, cut off from his homeland, he produced some of his most 'Russian' works – *Renard* and *Les noces* ('The Wedding') among them. Paris after the war was a changed place, simultaneously melancholic and hedonistic. It turned its back on German Romanticism and, guided by the likes of Jean Cocteau, looked towards a chic kind of Classicism. Stravinsky followed suit with *Pulcinella*, *Apollo*, *Oedipus rex* and *Persephone*, all of which recast earlier music and cultures in order to assert a new order and directness of expression.

The prospect of Europe at war for a second time led Stravinsky to seek tranquillity in the USA, settling in Los Angeles. Following his only full-length opera, *The Rake's Progress* (premiered in 1951), and exceptionally for a man in his seventies, he again sought to renew his musical language. The late great works, including *Agon* and his final masterpiece, *Requiem Canticles*, engaged with the serial method championed by his old rival Schoenberg. Yet these pieces really only marked a further intensification of the classicising tendency evident in his music over the preceding 40 years.

'Stravinsky demeure' (Stravinsky remains): so proclaimed Pierre Boulez in 1951. Over

seven decades on and more than half a century after the composer's death, it still holds true. If anything, his music is now heard more widely than ever before and he continues to speak powerfully even into the 21st century.

#### Profile © Jonathan Cross

Jonathan Cross is Professor of Musicology at Oxford University. He is the author of three books on Stravinsky and was Series Consultant to the Philharmonia Orchestra's *Stravinsky: Myths and Rituals* series, which won the South Bank Sky Arts Award for Classical Music in 2017.



FRIDAY 27 OCTOBER 7.30pm

## Dark visions, Milky Ways

**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*

Darkness meets light as Shostakovich's shattering 10th Symphony confronts music of ecstasy, beauty and soaring optimism by Olivier Messiaen and Outi Tarkiainen.

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## RYAN WIGGLESWORTH CONDUCTOR

Ryan Wigglesworth was born in Yorkshire and studied at New College, Oxford, and the Guildhall School of Music & Drama. He was Principal Guest Conductor of the Hallé (2015–18) and at the start of last season became Chief Conductor of the BBC Scottish Symphony Orchestra.

He has conducted ensembles including the Bavarian and Finnish Radio Symphony orchestras; Bamberg, Bournemouth, City of Birmingham and London Symphony orchestras; Bergen and London Philharmonic orchestras; and the Chamber Orchestra of Europe, Deutsches Symphonie-Orchester Berlin and Royal Concertgebouw Orchestra (Amsterdam).

Also active as a pianist, recent play/direct performances include concertos by Mozart and Beethoven, and he regularly appears in recital partnering tenor Mark Padmore, violist Lawrence Power and soprano Sophie Bevan.

As a composer Ryan Wigglesworth held the Daniel R. Lewis Composer Fellowship with the Cleveland Orchestra for two seasons from 2013/14. He was Composer-in-Residence at the 2018 Grafenegg Festival and his role as Composer-in-Residence with English National Opera culminated in his first opera, *The Winter's Tale* (2017). He returns to the Barbican on 15 December to conduct the London premiere of his *Magnificat*.

## ERIK BOSGRAAF RECORDERS

Erik Bosgraaf is recognised for his virtuosity and adventurous programming. He improvises, plays jazz, employs electronics and collaborates across art forms. He moves freely in music ranging from the medieval period to the present day.

He has worked with orchestras including the Dallas, Estonian National and Melbourne Symphony orchestras, Hong Kong Philharmonic Orchestra, Residentie Orchestra (The Hague), Concerto Köln and Helsinki Baroque Orchestra. With his Ensemble Cordevento he has appeared across Europe, the USA and Asia.

Around 100 pieces have been composed for him, including 20 concertos and he has made arrangements of Boulez's *Dialogue de l'ombre double* (originally for clarinet and tape) and of Arvo Pärt's *Fratres*.

His discography of more than 20 releases includes the complete recorder sonatas of Handel, Telemann and Van Wassenaer (with Francesco Corti, harpsichord), concertos by Telemann and Vivaldi, his own arrangements of Bach concertos and a series of 'comprovisations' with live electronics by Jorrit Tamminga.

Erik Bosgraaf is a visiting professor at the Kraków Music Academy and gives masterclasses around the world.



**Chief Conductor**  
Sakari Oramo

**Principal Guest Conductor**  
Dalia Stasevska

**Günter Wand Conducting Chair**  
Semyon Bychkov

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Igor Yuzefovich *leader*  
Philip Brett  
Jeremy Martin  
Jenny King  
Colin Huber  
Shirley Turner  
Molly Cockburn  
James Wiacks  
Stuart McDonald  
Zanete Uskane  
Lulu Fuller  
Emma Purslow  
Phillippa Mo  
Katharina Paul  
Victoria Gill  
Emma Lisney

**Second Violins**  
Heather Hohmann  
Rose Hinton  
Vanessa Hughes  
Danny Fajardo  
Lucy Curnow  
Rachel Samuel  
Tammy Se  
Victoria Hodgson  
Nihat Agdach  
Ruth Funnel  
Maya Bickel  
Agnieszka Gesler  
Jamie Hutchinson  
Sioni Fraser

**Violas**  
Richard Waters  
Philip Hall  
Nikos Zarb  
Natalie Taylor

Michael Leaver  
Carolyn Scott  
Mary Whittle  
Peter Mallinson  
Matthias Wiesner  
Alistair Scahill  
Rebecca Breen  
May Dolan

**Cellos**  
Steffan Morris  
Tamsy Kaner  
Mark Sheridan  
Clare Hinton  
Michael Atkinson  
Morwenna Del Mar  
George Hoult  
Rebecca Herman  
Jane Lindsay  
Auriol Evans

**Double Basses**  
Nicholas Bayley  
Richard Alsop  
Anita Langridge  
Beverley Jones  
Elen Pan  
Lucy Hare  
Adam Wynter  
Cathy Colwell

**Flutes**  
Daniel Pailthorpe  
Tomoka Mukai

**Piccolo**  
Rebecca Larsen  
Emilia Zagrenska

**Alto Flute**  
Michael Cox

**Oboes**  
Tom Blomfield  
Imogen Smith  
Alison Teale

**Cor Anglais**  
Emily Cockbill  
Rebecca Kozam

**Clarinets**  
Alejandro Lobato  
Katy Ayling

**Bass Clarinets**  
Thomas Lessels  
Max Welford

**E flat Clarinet**  
Jonathan Parkin

**Bassoons**  
Ursula Leveaux  
Graham Hobbs  
Lorna West

**Contrabassoon**  
Steven Magee  
Claire Webster

**Horns**  
Martin Owen  
Michael Murray  
Mark Wood  
Nicholas Hougham  
Andrew Antcliff  
Kira Doherty  
Nicholas Korth  
Andrew Sutton  
Chris Pointon

**Trumpets**  
Philip Cobb  
Joseph Atkins  
Martin Hurrell  
Stuart Essenhigh

**Piccolo Trumpet**  
Niall Keatley

**Bass Trumpet**  
Andrew Fawbert

**Trombones**  
Helen Vollam  
Dan Jenkins

**Bass Trombones**  
Andrew Fawbert  
Paul Lambert

**Tubas**  
Andrew Cresci  
Stephen Calow

**Timpani**  
Antoine Bedewi  
Erika Ohman

**Percussion**  
David Hockings  
Alex Neal  
Fiona Ritchie  
Erika Ohman  
Joe Cooper  
Owen Gunnell

**Harpsichord**  
Philip Moore

*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 (job share)**  
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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