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& Chorus



WONG CONDUCTS SHOSTAKOVICH

WITH VIOLINIST SAYAKA SHOJI

Friday 9 February 2024

barbican

Associate Orchestra

RADIO **3**

SOUNDS

The BBC Symphony Orchestra at the Barbican

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CONCERTS FEBRUARY – MARCH

THURSDAY 1 FEBRUARY 7.30pm

HELEN GRIME Near Midnight

RICHARD STRAUSS Oboe
Concerto in D major

PYOTR TCHAIKOVSKY Symphony
No. 6 in B minor, 'Pathétique'

Nicholas Carter *conductor*
Tom Blomfield *oboe*

FRIDAY 9 FEBRUARY 7.30pm

TÖRU TAKEMITSU Requiem for
string orchestra

TOSHIO HOSOKAWA Prayer
UK premiere

DMITRY SHOSTAKOVICH
Symphony No. 5 in D minor

Kahchun Wong *conductor*
Sayaka Shoji *violin*

FRIDAY 16 FEBRUARY 7.30pm

BERNARD RANDS Symphonic
Fantasy *BBC co-commission:*
UK premiere

SERGEY PROKOFIEV Piano
Concerto No. 3 in C major

IGOR STRAVINSKY Song of the
Nightingale

JOHN ADAMS Slonimsky's Earbox
Hannu Lintu *conductor*
Alexander Malofeev *piano*

SUNDAY 25 FEBRUARY

TOTAL IMMERSION:
MISSY MAZZOLI

A day of events celebrating the
work of pianist, visionary, musical
dramatist and Grammy-nominated
composer Missy Mazzoli.

FRIDAY 8 MARCH 7.30pm

EINOJUHANI RAUTAVAARA
A Requiem in Our Time

AULIS SALLINEN Mauermusik

JOHANNES BRAHMS A German
Requiem

Sakari Oramo *conductor*
Anu Komi *soprano*
Christian Senn *baritone*
BBC Symphony Chorus

FRIDAY 15 MARCH 7.30pm

ARVO PÄRT Cantus in memoriam
Benjamin Britten

BENJAMIN BRITTEN Sinfonia da
Requiem

EINOJUHANI RAUTAVAARA Into
the Heart of Light (Canto V)

SIR JAMES MACMILLAN Fiat lux
UK premiere

Sir James MacMillan *conductor*
Mary Bevan *soprano*
Roderick Williams *baritone*
BBC Symphony Chorus

WEDNESDAY 20 MARCH 7.30pm

MICHAEL TIPPETT

The Midsummer Marriage –
Ritual Dances

RAYMOND YIU Violin Concerto
BBC commission: world premiere

LUDWIG VAN BEETHOVEN
Symphony No. 7 in A major

Sir Andrew Davis *conductor*
Esther Yoo *violin*

WEDNESDAY 27 MARCH 7.30pm

THE DEATH OF STALIN –
IN CONCERT

Screening of Armando Iannucci's
2017 film satire with live
accompaniment of Christopher
Willis's orchestral score, followed
by a Q&A with the film's director,
producer and cast members,
including Jason Isaacs and
Michael Palin.

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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 9 FEBRUARY, 2024

7.30pm, BARBICAN HALL



TÖRU TAKEMITSU Requiem for string orchestra 10'

TOSHIO HOSOKAWA Prayer *UK premiere* 25'

INTERVAL: 20 MINUTES

DMITRY SHOSTAKOVICH Symphony No. 5 in D minor 49'

Sayaka Shoji violin

Kahchun Wong conductor

RADIO 3 SOUNDS

This concert is being broadcast live by BBC Radio 3 in *Radio 3 in Concert*. It will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

Please ensure all mobile phones and watch-alarms are switched off.

Tonight, Singapore-born conductor Kahchun Wong makes his debut with the BBC Symphony Orchestra, ahead of succeeding Sir Mark Elder next season at the Hallé in Manchester.

Shostakovich's mighty Fifth Symphony – the most popular of his 15 – contains shades of the violence of the Fourth, which was effectively banned by the Soviet authorities. Only here the composer reportedly claimed the work to be a corrective to the criticism he had received both publicly and professionally.

The concert's first half features two works by Japanese composers a generation apart, exploring the ideas of memorial and peace. Tōru Takemitsu's *Requiem* for string orchestra revels in scintillating string-writing and was written following the death of his colleague and mentor Fumio Hayasaka, while Toshio Hosokawa's violin concerto *Prayer* – featuring Sayaka Shoji – imagines the prayers of statues of Buddha, casting the soloist as a shaman figure surrounded by an orchestra representing nature.

B B C

SOUNDS

Tonight's concert will be available on BBC Sounds until 10 March.

iPLAYER

Watch the BBC SO's performances at the First and Last Nights of the 2023 Proms on BBC iPlayer until a year after first broadcast.

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TŌRU TAKEMITSU (1930–96) Requiem for string orchestra (1957)

When he wrote his *Requiem* in 1957, aged 27, Tōru Takemitsu was an almost unknown composer, working on the fringes of Japanese electronic music and experimental music theatre. Yet his name was suddenly thrust into the international spotlight when Igor Stravinsky declared *Requiem* a masterpiece during a 1959 visit to Japan.

Requiem was Takemitsu's first large-scale composition but it has since become one of his most popular pieces, both in concert and on disc. In the context of the vigorous avant-garde works he was writing at around the same time, the lush, even neo-Romantic *Requiem* doesn't sound like a representative work. And, even after he won fame in the West, it was as an avant-gardist that Takemitsu was initially known: he was associated with John Cage in particular, but his music's apparent ability to bridge traditional Eastern philosophy and technocratic Modernism proved attractive to many.

Yet, although it may at first seem like an exception, *Requiem* contains many of the seeds that would flourish in Takemitsu's long career to come. The title itself – Latin, Catholic – is a nod towards the West-in-the-East duality of Takemitsu's music: his few published works before this were generally given Japanese titles, although the tape piece *Yuridis* ('Eurydice')

suggests another moment of attraction to the pillars of Western culture. And *Requiem's* lonely melodies, strung delicately between mountainous harmonic blocks, are pre-echoes of Takemitsu's masterful score to Akira Kurosawa's *Ran*, probably the best-known of all his music. The fact that this was composed nearly 30 years later is a testament to the assured style and vision that the earlier composition represents.

Stravinsky claimed that it was *Requiem's* intensity that struck him in 1959; that intensity is undimmed by the changes of more than 60 years. The jagged intrusions in the middle of the work, like the slices of a blade, the ribbons of melody that swoop in great, sombre masses at the start, the kaleidoscopic harmonic colours – all are handled with a maturity that marks the arrival of one of the 20th century's masters.

Programme note © Tim Rutherford-Johnson

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

TŌRU TAKEMITSU

For more than three decades Tōru Takemitsu was admired and respected in Japan as the leader of new music, while he was also the first Asian composer whose works were regularly performed in Europe and America. The two perspectives

on him, from home and from abroad, were somewhat divergent. Where to the Japanese he represented modernity and a faultless command of Western resources, and was best known for the scores he wrote for more than 100 films (including Akira Kurosawa's *Ran*), Westerners valued the Japanese sensibility revealed in his concert works – in their feeling for natural sound, form, space and balance. His own tradition of choice was French, and in many of his later works he paid explicit homage to Debussy and Messiaen.

He had little childhood musical education. A month after he was born, in Tokyo in 1930, his family moved to China, and by the time they returned to Japan, when he was 7, Western culture was severely out of favour. That made it, to a boy, all the more glamorous. In 1948 he began lessons with Yasuji Kiyose, one of the outstanding Japanese composers of the previous generation. A few years later he discovered Messiaen's music, but he was also learning from Schoenberg, Berg and Webern, and exploring new media. His *Vocalism A-I* (1956), based on recordings of two actors pronouncing those two vowels, was one of the first electronic pieces to be made in Japan. Then came his first larger score, *Requiem* for string orchestra (1957) – the work that first brought his name to the attention of the West.

During the early 1960s his resources widened in response to Western contemporaries, especially Cage and Boulez, giving rise to such works as the

solo piano piece *Piano Distance* (1961) and *Arc* for piano and orchestra (1963–6). At the same time, his international career began to blossom initially thanks largely to the advocacy of the conductor Seiji Ozawa. It was for films that he started using Japanese instruments, for which he then composed a few concert works, notably *November Steps* (1967) and, for gagaku ensemble, *In an Autumn Garden* (1973–9). Then these discoveries from far and near moved into the background, and he returned to his old loves, Debussy and Messiaen, in an abundant output of orchestral, chamber and solo instrumental pieces, often referring to natural phenomena (rain, trees, the sea) or gardens. Several works from this later period were written for British organisations, and he became a familiar figure here: slight, gentle, beneficent.

Profile © Paul Griffiths

A critic for over 30 years, including for *The Times* and *The New Yorker*, Paul Griffiths is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Cage and Stravinsky, as well as *Modern Music and After* (OUP, 2011, 3rd edition) and *A Concise History of Western Music* (CUP, 2006). His novels *let me tell you* and *let me go on* were published last July.

TOSHIO HOSOKAWA (born 1955)

Prayer (2021–2)

UK premiere

- 1 Introduction**
- 2 Interlude –**
- 3 Song of Prayer –**
- 4a Struggle A –**
- 4b Struggle B –**
- 4 Purification**

Sayaka Shoji violin

The pandemic that began in 2020 continued as I wrote this violin concerto, *Prayer*. The war in Ukraine began in February 2022 and the world continued to grow increasingly chaotic. On a personal note, it was during this time that my mother passed away and I myself fell ill and was repeatedly hospitalised and operated on. The violin concerto *Prayer* was born during these times.

I have always enjoyed admiring Buddhist statues. In Japan, stone and wooden monuments to Buddha can be found not only in temples but also on ordinary roadsides. Many of them were carved by unknown sculptors and have been carefully watched over and preserved by people for many years. The ‘prayers’ of these Buddhist statues are probably supporting us in unseen places. I wonder if my musical works could have the same ‘prayer’ as these Buddha statues.

I believe that music has its origins in shamanistic festivals and that the prayer

songs of shamans are fundamental. In this violin concerto, too, I see the soloist as the shaman and the orchestra in the background as the cosmos, nature – which extends within and beyond the shaman. The shaman sings to the cosmos, to which the cosmos responds or rebels. During the exchange of songs, the prayer gradually deepens and the shaman finally becomes one with the cosmos and nature.

The whole is divided into five parts.

1 Introduction Spirits descend slowly from the heavens.

2 Interlude A person (violin solo) responds to the voice of the spirit, which silently descends in a glissando from the heavens to the earth.

3 Song of Prayer Song of man living on the Earth. From a low note, gradually rising.

4a Struggle A The song of man (violin) rises violently upwards, to which the orchestra responds violently.

4b Struggle B The violins move even more violently, to which the orchestra reacts aggressively, as if to overwhelm them.

5 Purification The orchestra quietly sustains a harmonic octave, into which the solo violin slowly dissolves.

This piece is dedicated to Daishin Kashimoto, the soloist at the work's premiere, who appears to me as a shaman-like 'praying man' in his devotion to the violin. The work was co-commissioned by the Berlin Philharmonic, Yomiuri Symphony Orchestra and the Lucerne Symphony Orchestra and was premiered in Berlin on 2, 3 and 4 March last year by the Berlin Philharmonic under Paavo Järvi.

Programme note © Toshio Hosokawa

TOSHIO HOSOKAWA

In the 2019–20 season, each concert of the Hiroshima Symphony Orchestra's Discovery Series featured one of Toshio Hosokawa's works for soloist and orchestra. Although written for a variety of solo instruments, including sho (a Japanese mouth organ), his concerto pieces always make us reconsider our relationship with nature.

In these pieces, the soloist embodies human life itself, while the orchestra or ensemble symbolises the nature that surrounds us as the origin of life. Their music allows us to experience the steps of a person, which resonate with the gradually stretching landscape. This walk is a voyage. Since the late 1990s, Hosokawa has been writing a series of concerto pieces titled *Voyage*, which echoes the journey of the human soul, as well as the composer's journey.

Toshio Hosokawa was born in Hiroshima. He loves the serene nature of his hometown, with the expanse of the archipelago. But, at the same time, he has confronted the fact that it was the first site to be atom-bombed during the Second World War. This led him to mourn the victims and question the human history that is continuously destroying nature. Such a reflection is condensed in large-scale works such as *Voicelless Voices in Hiroshima* for soloists, narrators, chorus, tape and orchestra (1989/2000–2001).

Hosokawa's first composition teacher was Isang Yun (1917–95). One of the insights Hosokawa learnt from this Korean composer was the idea of grasping music as calligraphy. Hosokawa calls his music a calligraphy of space and time. It develops from one central tone that begins to sound like a brush stroke. The movement of drawing a line produces shadows, and it gradually opens up a landscape. Rich songs float in it, but vertical intensity constantly characterises their progress.

The starting point for this kind of music is *Sen I* ('Line I', 1984/86) for solo flute. From this point on, Hosokawa has tried to create music with a background in Eastern cultural traditions and thought, different from that of Yun or from that of Hosokawa's Japanese predecessor Tōru Takemitsu (1930–96). This attempt has also resulted in music-theatre pieces. Among them, *Matsukaze* ('Wind in the Pines', 2010), based on Zeami's Noh play,

is particularly noteworthy as the creation of a new form of choreographic opera. *Blossoming* (2006–7/2009) has become a repertoire piece for string quartets.

The catastrophe of the Great East Japan Earthquake that occurred on 11 March 2011 made a profound impact on Hosokawa. This led him to conceive of his music as a bridge that opens up a passageway between this world and the land of the dead, modelled after the bridgeway (*hashigakari*) of the Noh stage. In tonight's violin concerto also, a prayer walks across this bridge, built by the line of song.

Hosokawa teaches composition at the Tokyo College of Music and the Elisabeth University of Music in Hiroshima as a guest professor. He is the Music Director of the Takefu International Music Festival, Fukui.

Profile © Nobuyuki Kakigi

Nobuyuki Kakigi is a Japanese philosopher and art critic. He is a Professor of Aesthetics at the Seinan Gakuin University, Fukuoka.

DMITRY SHOSTAKOVICH (1906–75)
Symphony No. 5 in D minor,
Op. 47 (1937)

1 Moderato – Allegro non troppo –

Largamente – Moderato

2 Allegretto

3 Largo

4 Allegro non troppo

Of all Shostakovich's 15 symphonies, the Fifth has proved the most popular, both in Russia and abroad. At the time of its premiere in Leningrad in November 1937, Shostakovich's status as the foremost Soviet composer was by no means well established; under pressure from officials anxious for his personal safety, he had withdrawn his Fourth Symphony just before its premiere in December 1936.

That act of self-censorship marked the end of a year of extreme stress for Shostakovich. His music, especially his wildly successful opera *The Lady Macbeth of the Mtsensk District*, had been at the focal point of discussions in Leningrad and Moscow after being harshly criticised in *Pravda* earlier in the year. In fear of imminent arrest in the furore that erupted around him, Shostakovich even sought – unsuccessfully – a personal audience with Stalin. In the end he had to be satisfied by a meeting with the head of the Committee for Arts Affairs, who advised him to study folk music and abandon his modernist pretensions. Yet Shostakovich's Fourth Symphony bore no indication that he had taken this advice to heart. The most

INTERVAL: 20 MINUTES

central criticism of his opera – that it was cacophonous and unintelligible to audiences – could have been levelled with even greater justification at the symphony Shostakovich produced at the end of his *annus horribilis*. The Fourth contained a vicious string fugue, deliberately deafening crescendos and long stretches of the kind of static, ‘running on the spot’ music that was one of Shostakovich’s trademarks. If anything, it was more challenging than *The Lady Macbeth* for the average listener, not less. Added to this, it ended in a mood of indescribable gloom – not exactly typical for Soviet art created in the months and years after Stalin’s proclamation ‘Life has become more joyful’.

So the fact that the Fifth became the work that rehabilitated Shostakovich as a leading Soviet composer strongly suggests that, unlike the ill-fated Fourth, it ticked various propaganda boxes, by being either folksy, festive or grandiose in the Stalinist mode of the time. True, the Fifth Symphony was formally neater than the Fourth, more traditional in its style of development and less inclined to shock and overwhelm the listener. It also had a triumphant major-key ending to prove that, whatever darker hues pervaded the first three movements, by the finale all problems had been resolved – a potent and common metaphor in Stalinist artworks, intended to mirror the passage from revolutionary struggle to the glory of socialism. Yet how different was the Fifth from the Fourth in terms of its own musical language – its real flesh

and blood, as opposed to the skeleton structure supporting it?

When we listen to the Fifth today, we are more likely to be struck not by how triumphant its conclusion sounds but rather by how dark a work it is, right up until the final coda and its sudden turn to D major from the minor. The twisted waltzes and aggressive military marches of the Fourth are still there in the Fifth; the Fourth’s sense of foreboding and menace is also very much present. What the Fourth doesn’t have is a real slow movement of the kind that lies at the very heart of the Fifth and makes it into an altogether different kind of symphony. Eyewitness reports of the Leningrad premiere tell us that the audience wept during this movement, a unique and never-repeated response, and one we might struggle to understand today. But the time and place of that premiere are all-important. Leningrad families were reeling from a brutal wave of political repressions: night-time arrests had begun in the previous year, starting with Party members and officials but inexorably moving through every tier of Soviet society, down to ordinary men and women, innocent of the charges levelled at them. Parents were taken from their children, husbands from their wives, teachers from their students. It is estimated that not one single family was left untouched. Shostakovich saw his brother-in-law taken and his sister exiled to a far-flung part of the Soviet empire, while his wife’s mother was arrested and sent to a labour camp. There were no

grounds for assuming Shostakovich or his wife would be safe, especially when two prominent Party members with whom he had friendly relationships were arrested. One was Marshal Mikhail Tukhachevsky, arrested and executed in the summer of 1937 for allegedly planning to assassinate Stalin. Tukhachevsky was a music-lover and had supported Shostakovich after he had been attacked in *Pravda* in early 1936. Once he had been taken, some of the musicians he had befriended began to disappear, including the kindly composer Nikolay Zhilyayev, who had declared Shostakovich a genius after hearing him play the first two movements of the Fifth Symphony in his Moscow apartment. By the time the Fifth received its premiere at the end of 1937, both Tukhachevsky and Zhilyayev had been shot.

What seems remarkable now, especially since we know so much more about these terrible events than we used to, is how honest a work the Fifth Symphony is. Living under the shadow of the Stalinist purges, Shostakovich did not swiftly manufacture a 'safe' Soviet symphony, complete with folk tunes and a joyous finale. He wrote a symphony that reflected all the menace, fear and hysteria of his own times – and yet he survived. Historians mulling over why Shostakovich came through the purges can do little more than speculate: was it that Stalin liked some of his film scores, or that his attempted arrest (a story still not verified) simply went wrong when his principal interrogator was himself purged? We can do little more than consider why it

was that this symphony immediately made its composer the foremost symphonist of the Soviet Union. It was a masterpiece that demanded to be heard on its own terms; and audiences around the world responded to it, irrespective of their political views.

In *Testimony*, the so-called Shostakovich memoir popular in the 1980s and 1990s but now discredited, the composer allegedly claimed that the triumphant ending of the Fifth Symphony was 'forced, created under threat'. This is a statement that demands at least pause for thought, regardless of *Testimony's* fakery. After all, it is true that the symphony was written under mortal threat. But are the final pages somehow insincere? At the Leningrad premiere, audience members began to rise to their feet during the coda and, as it ended, erupted into a standing ovation that went on for minutes on end. The conductor Yevgeny Mravinsky held the score aloft while Shostakovich – apparently white-faced and close to tears – took bow after bow. It was certainly a triumph – but of what? Of Shostakovich's own survival, or of real art, real emotions in the face of political terror and mass propaganda? There is surely no need to make a distinction between the two. This was an event of intense public catharsis and, to that audience, the release of emotion at the end was authentic. The programme note for the Leningrad premiere spoke simply of the 'affirmation of life' at the end. For Shostakovich, it was certainly that.

DMITRY SHOSTAKOVICH

Perhaps no other composer in history has been so beset by political debate as Dmitry Shostakovich. Within his homeland, his stature was quickly established and, at least after the monumental successes of his Fifth and Seventh symphonies (1937 and 1941), his pre-eminence as the foremost Soviet composer was never seriously questioned. Yet, along with several distinguished contemporaries, he endured periods of official disgrace and public humiliation in 1936 and 1948, as the pendulum of Stalinist cultural values swung in new, unpredictable directions. Certainly, after the harsh official criticism of his second opera, *The Lady Macbeth of the Mtsensk District*, in 1936, he never completed another, becoming instead one of the 20th century's leading symphonists.

He paid a high price for his greatness: his visibility and stature within Soviet culture placed him in a position that could bring destruction just as easily as reward. From around 1936 – the year when the Stalinist purges began and he was first publicly attacked – to Stalin's death in 1953, he lived his career on a knife-edge that was unquestionably the source of the dark, often anguished tone of his music. But, miraculously, the sense of humour that had been a hallmark of his earlier style never wholly left him, and even right at the end of his life he could still write funny music. Alongside his 15 symphonies and 15 string quartets – all 'serious' works – there is a body of lighter music: ballets,

incidental music, an operetta (*Moscow, Cheryomushki*), film scores, a jazz suite and popular songs. He was a brilliant satirist, able to turn his gift for musical sarcasm as easily to hilarious effect as to tragedy. Sometimes he combined both extremes within a single work: the Sixth Symphony (1939), with its lamenting first movement and capering circus finale, is perhaps the clearest example of this in his orchestral music, while *The Lady Macbeth of the Mtsensk District* has few, if any, operatic rivals for its handling of tragi-comedy.

Although it is as chronicler of one of the cruellest dictatorships of the 20th century that Shostakovich is still most clearly remembered, it does him a disservice to focus exclusively on that part of his career. He lived for another 22 years beyond Stalin's death, during which time some of his best music was written: the majority of his string quartets, his last five symphonies and his masterly late song-cycles. Shostakovich wrote his last work, the Viola Sonata, as he lay dying in hospital; it was the only one of his mature compositions that he never heard performed.

Programme note and profile © Pauline Fairclough

Pauline Fairclough is a Professor of Music at the University of Bristol and a specialist in Russian and Soviet music. She has written and edited books on Shostakovich and Soviet musical culture.

KAHCHUN WONG
CONDUCTOR

Singapore-born Kahchun Wong is Chief Conductor of the Japan Philharmonic Orchestra and Principal Guest Conductor of the Dresden Philharmonic. Next season he succeeds Sir Mark Elder as Principal Conductor and Artistic Advisor of the Hallé.

Since winning the Mahler Competition in 2016, he has conducted orchestras including the Detroit, Seattle, Shanghai, Tokyo Metropolitan and Yomiuri Nippon Symphony orchestras; the Czech, New York, Osaka and Royal Liverpool Philharmonic orchestras; the Cleveland and Hallé orchestras; and the Orchestre National du Capitole de Toulouse. Highlights of this season include debuts with the Hong Kong and London Philharmonic orchestras and China National Center for the Performing Arts Orchestra.

He has forged strong relationships with many living composers. He led the world premiere of Reena Esmail's *Concerto for Hindustani Violin*, as well as the US premiere of Tan Dun's *Fire Ritual*. With the Japan Philharmonic Orchestra he regularly programmes works by composers including Yasushi Akutagawa, Akira Ifukube, Kiyoshige Koyama and Yuzo Toyama.

In 2019 Kahchun Wong became the first Singaporean artist to be awarded the Order of Merit by the Federal President of Germany.

SAYAKA SHOJI
VIOLIN

Born in Tokyo, Sayaka Shoji moved to Siena, Italy, aged 3. She studied at the Accademia Musicale Chigiana and the Hochschule für Musik in Cologne, and made her European debuts at the Lucerne Festival and the Musikverein, Vienna, at the age of 14.

Since winning First Prize at the Paganini International Competition in 1999, Sayaka Shoji has been supported by conductors such as Semyon Bychkov, Mariss Jansons, Zubin Mehta and Yuri Temirkanov. She has also worked with ensembles including the London and Vienna Symphony orchestras; the Berlin, Czech, Israel, Los Angeles and New York Philharmonic orchestras; and the Cleveland, Mariinsky and Philharmonia orchestras.

This season she has toured Japan with the Modigliani Quartet and pianist Benjamin Grosvenor, and she makes her debuts with the Geneva Chamber Orchestra, hr-Sinfonieorchester (Frankfurt) and Hamburg Symphony.

Her discography features violin concertos by Beethoven, Mendelssohn, Paganini, Prokofiev, Shostakovich and Sibelius, as well as recital discs. She recently released the complete Beethoven Violin Sonatas alongside her longtime recital partner Gianluca Cascioli.

In 2016 she won the Mainichi Art Award, one of Japan's most prestigious honours.

BBC SYMPHONY ORCHESTRA

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

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

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

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Philip Hall
Natalie Taylor
Michael Leaver
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Mary Whittle
Matthias Wiesner

Mark Gibbs
Michelle Bruil
Rebecca Breen
Claire Maynard
James Flannery

Cellos
Jonathan Aasgaard
Tamsy Kaner
Graham Bradshaw
Mark Sheridan
Clare Hinton
Morwenna Del Mar
Auriol Evans
Sophie Gledhill
Jane Lindsay
Gilly McMullin

Double Basses
Nicholas Bayley
Elen Pan
Richard Alsop
Anita Langridge
Michael Clarke
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Tomoka Mukai

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Will Oinn

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Peter Sparks
Harry Cameron-Penny

Bass Clarinet
Thomas Lessles

Bassoons
Guylaine Eckersley
Graham Hobbs

Contrabassoon
Steven Magee

Horns
Nicholas Korth
Michael Murray
Amadea Dazeley-Gaist
Nicholas Hougham
Phillippa Koushk-Jalali

Trumpets
Niall Keatley
Bill Cooper
Martin Hurrell
Paul Mayes

Trombones
Helen Vollam
Dan Jenkins
Becky Smith
Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Paul Stoneman

Percussion
David Hockings
Alex Neal
Joe Cooper
Joe Richards

Harp
Elizabeth Bass

Pianoforte/Celesta
Elizabeth Burley

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

Director
Bill Chandler

Planning Manager
Tom Philpott

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-ordinator
Naomi Faulkner

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
Geraint Heap

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 Hirons

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 Managers
Siân Bateman
Deborah Fether

Learning Trainee
Dylan Barrett-Chambers

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RADIO 3

BACH'S *St Matthew Passion*

Anna Dennis *soprano*
Tim Mead *alto*
Nicholas Mulroy *tenor*
George Humphreys *bass*

Mhairi Lawson *soprano*
Magid El-Bushra *alto*
Paul Hopwood *tenor*
Rodney Earl Clarke *bass*

Academy of Ancient Music
Laurence Cummings *director & harpsichord*

The *St Matthew Passion* has become a Good Friday tradition, but this year AAM gets back to the music's roots, using a chamber-scaled orchestra that Bach himself might have recognised and solo singers who step out of the ensemble to share their testimony. Performed like this, the emotion feels even more intense, and as ever, no religious belief is required: just a readiness to experience one of western music's most beautiful – and transforming – masterpieces.

Friday 29 March 2024 | 3.00pm

Barbican Hall, London

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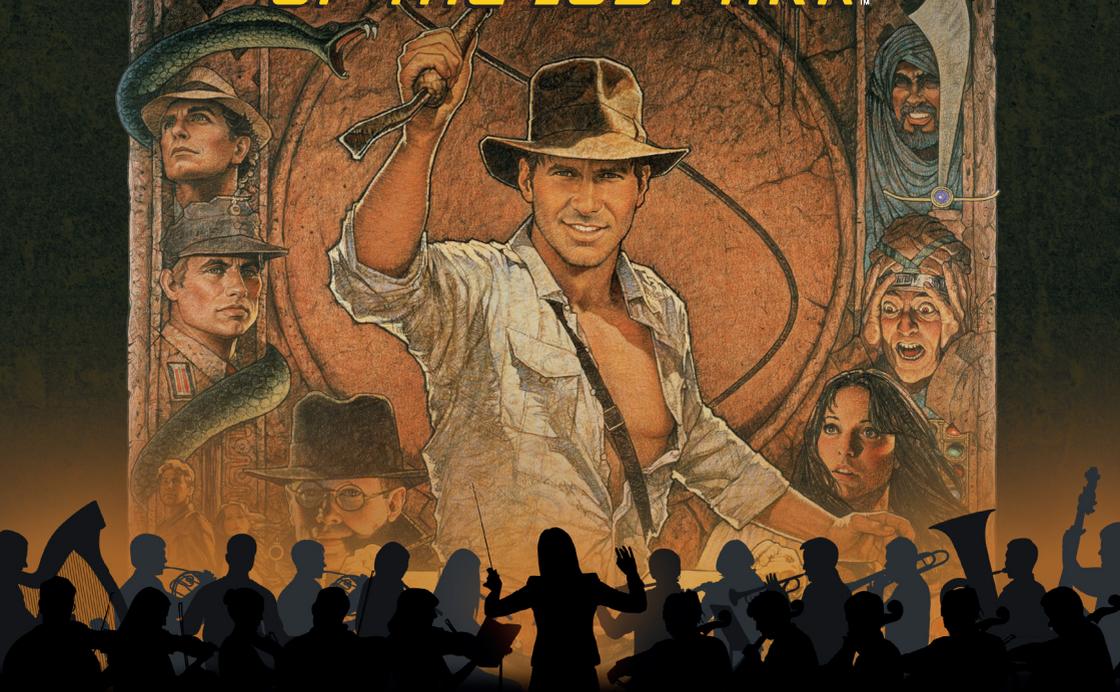


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