

Classical Music
Concert programme

barbican

**Bavarian Radio
Symphony Orchestra/
Sir Simon Rattle
Bruckner 7**

**Wed 12 Nov 7.30pm
Hall**

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.30pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Bavarian Radio Symphony Orchestra/Sir Simon Rattle

Wed 12 Nov 7.30pm, Hall

Bavarian Radio Symphony Orchestra
Sir Simon Rattle conductor

Leos Janáček *Taras Bulba* (Rhapsody for Orchestra)

- 1 The Death of Andrei
- 2 The Death of Ostap
- 3 The Prophecy and Death of Taras Bulba

Interval 20 minutes

Anton Bruckner Symphony No 7 in E major

- 1 Allegro moderato
- 2 Adagio. Sehr feierlich und sehr langsam
- 3 Scherzo. Sehr schnell – Trio. Etwas langsamer
- 4 Finale. Bewegt, doch nicht schnell

Produced by the Barbican

Programme produced by Harriet Smith
All information correct at time of printing



The City of London Corporation is the founder and principal funder of the Barbican Centre



Sir Simon Rattle's appearances at the Barbican are always eagerly anticipated events and tonight he's in the company of the Bavarian Radio Symphony Orchestra of which he became Principal Conductor in the 2023/24 season. On the menu this evening is music by two composers who have long been close to Sir Simon's heart: Janáček and Bruckner.

Leoš Janáček first read Nikolai Gogol's *Taras Bulba*, the dramatic and grim tale of a Cossack warrior who kills his own son, watches the other die, and then is himself burnt alive, in 1905. He jotted down notes in his copy at the time, but it would be another decade before he began work on his 'Slavonic rhapsody', by which time the First World War was raging, and the novella's brutal deaths and battles had gained urgent new meaning.

Set on the Ukrainian steppe in 1628, brimming with Russian nationalism, and, most pertinently with a patriotic hero at its heart, *Taras Bulba* spoke to the pan-Slavist, Russophile Janáček, chiming too with his pride in the burgeoning independence of his home country. When Czechoslovakia became independent in 1918, with the collapse of the Austro-Hungarian empire, Janáček wrote, 'A new epoch is coming, a springtime for the nation'. And when he completed *Taras Bulba* that same year, he dedicated it to 'our army ... the armed protector of our nation'.

Janáček's orchestral work was premiered on 9 October 1921 in Brno, to great acclaim. No wonder: the piece is cinematic, gripping and spiky, filled with unexpected orchestral colours and harmonies and unpredictable

rhythms. It has remained one of his best-loved pieces for orchestra. 'The Death of Andrei', the first of three movements, opens with a cor anglais solo that instantly drops us into the mind of Taras's son Andrei, who is in love with the daughter of a Polish nobleman. In a battle between the Cossacks and the Polish, vividly evoked by Janáček, Andrei sides with the Poles, against his father, who ultimately kills him.

In the sharply drawn 'The Death of Ostap', Andrei's brother is captured and tortured by the Poles, musically illustrated by a jubilant mazurka with a frenzied edge. Ostap cries out for his father, who appears in the crowd, but he cannot help. The music ends with sharp blows: Ostap is killed.

Taras sets out to avenge his son's death in the third movement, but as its title, 'The Prophecy and Death of Taras Bulba' tells us, he is not successful. Held captive by his Polish enemies, Taras has one final vision of his people's spirit, evoked by soaring strings, resplendent bells and glorious brass, and echoed by Janáček who said, 'There is no fire nor suffering in the whole world which can break the strength of the Russian people'.

From the early 20th century back to the 19th and one of the greatest of all Romantic symphonies. Bruckner revealed that the ineffable first theme of the Seventh Symphony, in which the cellos, violas and horns arch upwards to the heavens, appeared to him in a dream. 'This will bring you success,' the conductor Ignaz Dorn told Bruckner in his vision – and these subconscious words proved true. The Seventh Symphony was one of Bruckner's great successes, and after its premiere by the Gewandhaus Orchestra in Leipzig in 1884, it was soon played around Europe and even in the United States. After its radiant opening, the Allegro moderato continues with a second, plaintive theme on oboes and clarinets and a third, unison idea on strings and woodwinds, which injects rustic, rhythmic energy. Bruckner plays with the three contrasting characters in a fragmentary development section, but perhaps the movement's most striking moment is the timpani's first arrival,

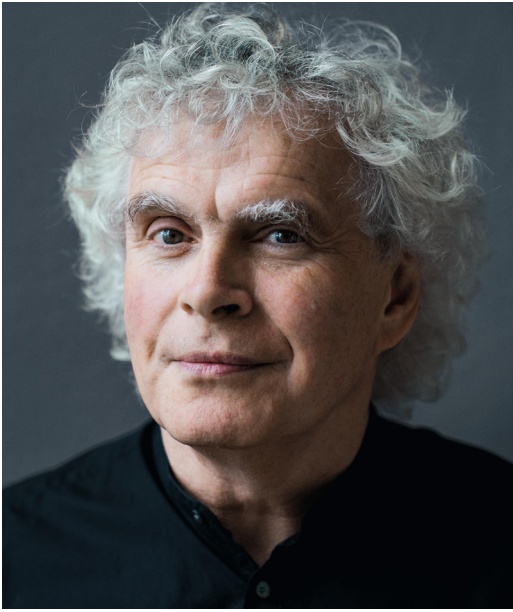
towards the end, and the coda's wonderful blossoming of orchestral sound.

The expansive Adagio, a lament for Wagner, is one of Bruckner's most beautiful and moving creations. In January 1883 Bruckner wrote to the conductor Felix Mottl that, 'One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and just then the C sharp minor theme of the Adagio came to me.' His premonition came true. A month later, Wagner died in Venice. The news of his passing must have upset Bruckner greatly for he idolised Wagner. Encountering his innovations in harmony and orchestration had lit a creative fire for Bruckner, setting him on the path from church organist to symphonist. The Adagio expresses the intensity of Bruckner's feeling, and his homage begins with a noble quartet of Wagner tubas, instruments created for the *Ring* cycle, and eventually reaches an *fff* climax, which Bruckner described as 'In memory of my unattainable ideal in that bitter time of mourning'.

It's followed by a grimly exhilarating Scherzo, steeped in Austrian folk dance. According to legend, the trumpet's octave-leap theme was inspired by the sound of a cockerel Bruckner heard in the morning at St Florian's Monastery, where he was a choirboy, later teacher and organist, and was eventually laid to rest (the Seventh's Adagio was played at his funeral in Vienna). The more relaxed Trio offers a rich, lyrical contrast.

The Finale opens with a shimmer of tremolo strings and an agile, dancing first violin theme; this movement is not a grand culmination of all that comes before, but something rather lighter, and shorter than both the first and second movements. Two more themes are added to the mix: a chorale (the sacred is never far away in Bruckner) and a version of the opening theme, but this time for full orchestra. When the motifs return in the recapitulation, they are heard in reverse order, before a coda leads us to final halo of E major, with every instrument rejoicing.

© Rebecca Franks



© Oliver Helbig

Sir Simon Rattle

With his captivating charisma, deep enthusiasm, great love of experimentation and meticulous artistic seriousness, it is no surprise that the Liverpool-born Sir Simon Rattle is one of the most fascinating conductors of our time. He first conducted the BR Chorus and the BRSO in 2010. This developed into an intensive collaboration, and his performances in Munich have always been true highlights.

In 2023 he took over as Chief Conductor of the orchestra he has admired since his youth. Sir Simon Rattle's repertoire ranges from Bach, Haydn and Mozart to 20th-century and contemporary music, and from Classical symphonies to *concertante* opera. Under the label BRSO barock, he has also established performances of early music on original instruments at the BRSO.

He is equally passionate about music education, and challenging projects with the BRSO Academy, of which he is patron, are

just as important to him as broader-impact projects that bring together professional and amateur musicians. These include the 'Symphonischer Hoagascht' (a collaborative community project of Bavarian brass bands with the BRSO) in 2024 and 'Singen mit Sir Simon' (Singing with Sir Simon) in July 2026.

Sir Simon Rattle's meteoric career began with the City of Birmingham Symphony Orchestra, which he made internationally famous between 1980 and 1998. From 2002 to 2018 he was Chief Conductor of the Berlin Philharmonic Orchestra and, from 2017 to 2023, Music Director of the London Symphony Orchestra. He remains associated with the last of these as Conductor Emeritus. He is also Principal Artist of the Orchestra of the Age of Enlightenment and Principal Guest Conductor of the Czech Philharmonic Orchestra. He has longstanding relationships with the Vienna Philharmonic and the Berlin Staatskapelle, the Royal Opera House, Covent Garden, Berlin State Opera, Metropolitan Opera, New York, and the Aix-en-Provence Festival, where he conducted the BRSO in Mozart's *Don Giovanni* last summer. Recently he has also begun working with the Mahler Chamber Orchestra.

Sir Simon Rattle has received numerous high honours, including the Ernst von Siemens Music Prize in May 2025. Several of his recordings with the BRSO have received awards, with Mahler's Sixth, Seventh and Ninth Symphonies receiving *Gramophone* Editor's Choice accolades and the Sixth also being included in the German Record Critics' Award list of the best recordings, while the Seventh was awarded a Diapason d'Or. His recording of Haydn's *The Creation* received a Pizzicato Supersonic Award and he was named Artist of the Year at the 2025 *Gramophone* Awards.

Bavarian Radio Symphony Orchestra

With the 2023/24 season, the Bavarian Radio Symphony Orchestra (Symphonieorchester des Bayerischen Rundfunks) welcomed its new Principal Conductor, Sir Simon Rattle. He is the sixth Chief Conductor in the orchestra's history, following in the footsteps of Eugen Jochum, Rafael Kubelík, Colin Davis, Lorin Maazel and Mariss Jansons, chosen for his great openness to new artistic paths.

The BRSO developed into an internationally renowned orchestra soon after its founding in 1949. In addition to a focus on the Classical and Romantic repertoire, a central concern from its earliest days has been the cultivation of contemporary music within the framework of *musica viva*, founded by Karl Amadeus Hartmann in 1945.

Many renowned guest conductors have left their mark on the orchestra, including Leonard Bernstein, Georg Solti, Carlo Maria Giulini and Wolfgang Sawallisch.

Today, Herbert Blomstedt, Franz Welser-Möst, Daniel Harding, Yannick Nézet-Séguin,

Jakub Hrůša and Iván Fischer are important partners. The orchestra tours regularly throughout Europe, Asia and North and South America.

The BRSO has received many accolades for its extensive recordings, including Grammy, Diapason d'Or and German Record Critics' awards. Sir Simon Rattle has added important milestones to the orchestra's discography, including works by Mahler and Wagner.

Another focus of the BRSO is the promotion of young musicians. The BRSO Academy, one of the most renowned training facilities of its kind, and the ARD International Music Competition, which was founded in 1952, are dedicated to this. The music education scheme 'BRSO und du' also plays an important role in the orchestra's programme, with various formats and offers for schools and families with children.

In 2023 the esteemed classical website Bachtrack named the BRSO third in a list of the world's greatest orchestras, chosen by internationally renowned critics.



© BR/Astrid Ackermann

Bavarian Radio Symphony Orchestra

violin I

Radoslaw Szulc *
Anton Barakhovsky *
Tobias Steymans *
Thomas Reif *

vacancy

Julita Smoleń
Peter Riehm
Corinna Clauser-Falk
Franz Scheuerer
Michael Friedrich
Andrea Karpinski
Daniel Nodel
Marije Grevink
Nicola Birkhan
Karin Löffler
Anne Schoenholtz
Daniela Jung
Andrea Eun-Jeong
Kim
Stefano Farulli
Fabian Jüngling

violin II

Korbinian
Altenberger *
vacancy *
vacancy *
Yi Li
Leopold Lercher
Key-Thomas Märkl
Bettina Bernklau
Valérie Gillard
Stephan Hoever
David van Dijk
Susanna Baumgartner
Celina Bäumer
Amelie Böckheler-
Kharadze
Lorenz Chen
Alexander Kisch
vacancy

viola

Emiko Yuasa *
vacancy *
vacancy *
Benedict Hames
Giovanni Menna
Anja Kreynacke
Mathias Schessl
Klaus-Peter Werani
Christiane Hörr
Véronique Bastian
Alice Marie Weber
Elisabeth Buchner
Christa Jardine
Philipp Sussmann

cello

vacancy *
vacancy *
Till Schuler *
Hanno Simons
Eva-Christiane
Lassmann
Jan Mischlich
Uta Zenke-Vogelmann
Jaka Stadler
Frederike Jehkul-Sadler
Samuel Lutzker
Katharina Jäckle
Sayaka Selina Studer

double bass

Philipp Stubenrauch *
Wies de Boevé *
José Sebastião Trigo
Teja Andresen
Lukas Richter
David Santos Luque
Naomi Shaham
Harry Atkinson
vacancy

flute

Henrik Wiese *
Lucas Spagnolo *
Petra Schiessel
Natalie Schwaabe
Ivanna Ternay

oboe

Stefan Schilli *
Ramón Ortega Quero *
Tobias Vogelmann
Emma Schied
Melanie Rothman

clarinet

Christopher Patrick
Corbett *
vacancy *
Bettina Faiss
Werner Mittelbach
Heinrich Treydte

basoon

Marco Postinghel *
Jesús Villa Ordóñez *
Susanne Sonntag
Francisco Esteban Rubio
vacancy

horn

Carsten Carey Duffin *
vacancy *
Ursula Kepser
Thomas Ruh
Norbert Dausacker
François Bastian
Marlene Pschorr

trumpet

Martin Angerer *
vacancy *
Wolfgang Läubin
Thomas Kiechle
Herbert Zimmermann

trombone

Felix Eckert *
João Pedro Pereira
de Abreu *
Uwe Schrodi
Lukas Gassner
Csaba Wagner

tuba

Stefan Tischler *

timpani

Raymond Curfs *
vacancy *

percussion

Guido Marggrander
Christian Pilz
Jürgen Leitner

harp

Magdalena
Hoffmann *

keyboard

instruments

Lukas Maria Kuen

** concertmasters,
principals, soloists*

With thanks

The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate.

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit barbican.org.uk/support-us or contact development@barbican.org.uk

With thanks

Founder and Principal Funder

The City of London Corporation

Major Supporters

Bagri Foundation
Bukhman Foundation
Kiran Nadar Museum of Art
SHM Foundation
Tia Collection

Leading Supporters

Trevor Fenwick and Jane Hindley
Marcus Margulies

Programme Supporters

Blanca and Sunil Hirani
Clare Wyndham
Erica Roberts
Estrellita and Daniel Brodsky
Flavia Nespatti
Harry G David
Goodman Gallery
Lonti Ebers
MENAEA Collection, Kuala Lumpur
Mandy Cawthorn Argenio
Natasha Sidharta
Romilly Walton Masters Award
The Rudge Shipley Charitable Trust

Legacies and In Memory

Gordon J Ireland
In Memory of John Murray
William Henry and Rosamund Spragg

Barbican Patrons

Director's Circle

James and Louise Arnell
Farmida Bi ^{CBE}
Philippe and Stephanie Camu
Cas Donald
Alex and Elena Gerko
Trevor Fenwick and Jane Hindley
Professor Dame Henrietta L Moore
Sir Howard Panter and
Dame Rosemary Squire
Sir William and Lady Hilary Russell
Daniel Siddall
Ben Warner
Sian and Matthew Westerman

Principal Patrons

Natrium Capital Limited
S Ghanbari
Ruth and Stuart Lipton
James Penney
James Drummond

Premier Patrons

Abdullah B S Al-Saud
Sam and Rosie Berwick
Lynn Biggs
F Charlwood
Dame Elizabeth and Mr Michael Corley
Dicle Guntas
Julian Hale and Helen Likierman
Soo Hitchin
Sir Nicholas and Lady Felicity Lyons
Isabelle Pasa
Jens Riegelsberger
Philip Romanos
Sir Paul and Lady Jill Ruddock
Richard Russell
Romilly Walton Masters Award
Rebel Wilson
T Volkheimer and J Hollister

Patrons

Matt Astill
Zumrut Arol
Dr Denise Bennett
Nicholas Berwin
Jo and Tom Bloxham ^{MBE}
Professor Geraldine Brodie
Adam Chamberlain
Tony Chambers ^{CBE}
Tim and Caroline Clark

Dr Gianetta Corley
Erica and Neil Cosburn
Matthew Courey
Tim and Catherine Cox
Fernanda Diamant
Davide Giordano
Robert Glick ^{OBE}
Felicity Guinness
Richard Hardie
Malcolm Herring
Charles Hoare Nairne
Sajid Hussein
Elizabeth Jack
David Kapur
Ann Kenrick
Phillip Keir
Colin Kirkpatrick
Neil and Tracy Lawson-May
Peter Lim
Susan Lim
Mrs Flora Lyon
Jack Mactaggart
Camilla Mash
Frederic Marguerre
Mayerson Family
Robert McHenry and Sally Lloyd-Bostock
Andrew McIver
Sir Paul Morgan and Sheila Harvey
Siobhan and Simon Morgan
Sharon Newton
Professor Dame Linda Partridge
and Mr Michael Morgan
Mark Page
Oliver Pauley
Ben and Christina Perry
Keith Salway
Nicola Sawford and Michael Hadi
Carlos and Devy Schonfeld
Richard and Elizabeth Setcham
Stephan Solomonidis
Mary Tapissier and family
Philip and Irene Toll Gage Foundation
Steven Tredget
Richard Williams
Robert Willicombe
Sarah Wood
Irem Yerdelen
Sonya Zuckerman

*and to all those who wish
to remain anonymous*

Corporate Partners

Apple Original Films
Audible
Bloomberg Philanthropies
Culture Mile BID
Google Arts & Culture
Mastercard
Sotheby's
Taittinger
TOAST

Corporate Members

American International Group, Inc.
Bank of America
Bloomberg
BMO
Bolt Burdon Kemp
Deutsche Bank
DLA Piper UK LLP
Linklaters LLP
Macfarlanes LLP
Norton Rose Fulbright
Osborne Clarke
Pinsent Masons
Slaughter and May
Standard Chartered
UBS

Trusts & Grantmakers

Adam Mickiewicz Institute
The Ampersand Foundation
Art Fund
Aspect Charitable Trust
CHK Foundation
Cockayne – Grants for the Arts
John S Cohen Foundation
The Daiwa Anglo-Japanese Foundation
Embassy of Ireland
Embassy of the Kingdom
of the Netherlands
Fundación Almine y
Bernard Ruiz-Picasso
The Garrick Charitable Trust
Goethe-Institut London
The Great Britain Sasakawa Foundation
Henry Moore Foundation
Institut français du Royaume-Uni
Korean Cultural Centre UK
Lucille Graham Trust
Mactaggart Third Fund
The Mercers' Charitable Foundation
Performing Arts Fund NL
Polish Cultural Institute London
Royal Norwegian Embassy in London
Stanley Thomas Johnson Foundation

*We also want to thank Barbican
Members and the many
thousands who made a donation
when purchasing tickets.*

Barbican Board

Sir William Russell *chair*
Tobi-Ruth Adebekun *deputy chair*
Tijs Broeke *deputy chair*
Munsur Ali
Michael Asante *MBE*
Stephen Bediako *OBE*
Aaron D'Souza
Zulum Elumogo
Robert Glick *OBE*
Jaspreet Hodgson
Nicholas Lyons
Mark Page
Anett Rideg
Jens Riegelsberger
Jane Roscoe
Irem Yerdelen

Barbican Centre Trust

Robert Glick *OBE chair*
Stephanie Camu
Cas Donald
David Farnsworth
Ann Kenrick
Sir William Russell
Sian Westerman *OBE*

Directors Group

David Farnsworth *interim CEO*
Ali Mirza *deputy interim CEO and
director of people, culture and
inclusion*
Natasha Harris *director of
development*
Sarah Wall *head of finance and
business administration*
Devyani Saltzman *director for arts and
participation*
Philippa Simpson *director for buildings
and renewal*
Jackie Boughton *director of commercial*
Beau Vigushin *director for audiences*
Hannah Hoban *executive assistant
to CEO*

Events coming up we think you might like



Alfred Brendel: A Musical Celebration

Mon 5 Jan, Hall



Mahler Chamber Orchestra/ Daniel Harding

Mon 22 Jun, Hall

Book now at **barbican.org.uk**

