

**BBC**  
Symphony  
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& Chorus



# ELDER CONDUCTS MAHLER

Friday 23 May 2025

**barbican**  
Associate Orchestra

RADIO **3** SOUNDS

BBC  
Symphony  
Orchestra  
& Chorus

SAKARI ORAMO  
CHIEF CONDUCTOR

## Feel the Music

The BBC Symphony Orchestra and Chorus at the Barbican

SATURDAY 4 OCTOBER, 7.30pm

**Oramo conducts Mahler's  
Ninth Symphony**

GUSTAV MAHLER

Symphony No. 9

Sakari Oramo *conductor*

WEDNESDAY 8 OCTOBER, 7.30pm

**John Luther Adams's  
Become Ocean**

*Programme to include:*

JOHN LUTHER ADAMS

Become Ocean

Dalia Stasevska *conductor*

FRIDAY 17 OCTOBER, 7.30pm

**Nil Venditti conducts Clyne,  
Puccini, Respighi and Say**

FAZIL SAY Grand Bazaar

ANNA CLYNE Glasslands

GIACOMO PUCCINI

Preludio sinfonico

OTTORINO RESPIGHI

Feste Romane

Nil Venditti *conductor*

Jess Gillam *saxophone*

FRIDAY 24 OCTOBER, 7.30pm

**Lintu conducts Shostakovich's  
Eighth Symphony**

ALFRED SCHNITTKE

Viola Concerto

DMITRY SHOSTAKOVICH

Symphony No. 8 in C minor

Hannu Lintu *conductor*

Timothy Ridout *viola*

FRIDAY 31 OCTOBER, 7.30pm

**Mozart's Requiem**

CAMILLE PÉPIN Inlandsis

WOLFGANG AMADEUS MOZART

Piano Concerto No. 24 in C minor

WOLFGANG AMADEUS MOZART

Requiem in D minor (compl.  
Süssmayr/Dutron)

Sakari Oramo *conductor*

Martin Helmchen *piano*

Francesca Chiejina *soprano*

Claire Barnett-Jones

*mezzo-soprano*

Caspar Singh *tenor*

Frazer Scott *bass*

BBC Symphony Chorus

FRIDAY 7 NOVEMBER, 7.30pm

**Oramo conducts Adès,  
Coleridge-Taylor and Sibelius**

SAMUEL COLERIDGE-TAYLOR

Symphonic Variations on an  
African Air

THOMAS ADÈS Violin Concerto  
'Concentric Paths'

JEAN SIBELIUS

Lemminkäinen Suite, Op. 22

Sakari Oramo *conductor*

Christian Tetzlaff *violin*

FRIDAY 5 DECEMBER, 7.30pm

**Puccini's La rondine**

GIACOMO PUCCINI La rondine

Carlo Rizzi *conductor*

Ermonela Jaho *Magda de Civry*

Opera Rara

BBC Singers

FRIDAY 19 DECEMBER, 7.30pm

**MacMillan's Christmas  
Oratorio**

SIR JAMES MACMILLAN

Christmas Oratorio

Sir James MacMillan *conductor*

Rhian Lois *soprano*

Roderick Williams *baritone*

BBC Symphony Chorus

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**FRIDAY 23 MAY 2025**

7.30pm, BARBICAN HALL



**FRANZ SCHREKER** Kammersymphonie 25'

INTERVAL: 20 MINUTES

**GUSTAV MAHLER** Das Lied von der Erde 64'

**Sir Mark Elder** conductor  
**Alice Coote** mezzo-soprano  
**David Butt Philip** tenor

**RADIO 3 SOUNDS**

This concert is being recorded by BBC Radio 3 for broadcast in *Radio 3 in Concert* on Tuesday 27 May at 7.30pm. 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.

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For the final concert of its 2024/25 Barbican season, the BBC Symphony Orchestra is directed by much-loved British conductor Sir Mark Elder, who was until last year Music Director of the Hallé for nearly a quarter of a century.

Mahler wrote his orchestral songs *Das Lied von der Erde* ('The Song of the Earth') in 1908–9 to texts from the recently published collection of Chinese poetry, *Die chinesische Flöte* ('The Chinese Flute'), in German translations. As well as admitting the influence of exotic East that was becoming the vogue in Europe, Mahler created gems of often chamber-music-like restraint. Tonight the orchestra is joined by two starry British singers, Alice Coote and David Butt Philip.

Franz Schreker's rarely heard *Kammersymphonie* picks up where Mahler left off, sharing the post-Romantic Expressionistic bent of Mahler's first song but melding it with an Impressionistic fascination with blending instrumental colourings. As abstract as its title sounds, it's a shimmering work, and one that surely traces a narrative – undefined but unmistakably the work of a self-confessed 'full-blooded musician' and 'erotomaniac'.



## SOUNDS

You can hear recent performances by the BBC Symphony Orchestra on BBC Sounds.

## iPLAYER

Watch the BBC SO's performances at the First and Last Nights of the 2024 Proms on BBC iPlayer until a year after first broadcast.

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## FRANZ SCHREKER (1878–1934)

### Kammersymphonie (1916)

Of the countless composers whose lives, careers and reputations were destroyed by the Nazi regime, the name of Franz Schreker burns especially bright. His music, while affiliated to both Schoenberg's Expressionism and Korngold's generous post-Romanticism, has a unique sensitivity that seems almost to anticipate the enhanced role of timbre in Pierre Boulez's approach to modernism.

Schreker himself put it differently, responding to some adverse criticism several years after the *Kammersymphonie* ('Chamber Symphony') was completed. He wrote: 'I am an impressionist, expressionist, internationalist, futurist, musical realist; a Jew and rose up by the power of Judaism, Christian and was "made" by a Catholic clique under the patronage of a solidly Catholic Viennese princess. I am a sound-artist, sound-fantastist, sound-wizard, sound-aesthete ....'

The *Chamber Symphony* includes reworked ideas from an unfinished opera, *Die tönenden Sphären* ('The Ringing Spheres'). Its 25-minute, single-movement format sparked suggestions that it was a narrative tone-poem. Still, it has no 'programme'; its wealth of colour easily stands alone.

Schreker wrote it in 1916 for the centenary of the Vienna Music Academy, where he had been teaching since 1912. He

conducted the premiere on 12 March 1917 with an orchestra of his fellow professors. Arnold Schoenberg's single-movement *Chamber Symphony*, composed a decade earlier, is its closest model; but Schreker's scoring represents quite a departure.

A subtitle suggests that it is for 23 players, though one can count 24 instruments: seven wind and brass, harp, celesta, harmonium, piano, timpani, percussion and 11 strings. The result is a heady mix of Klimt-like, metallic, bejewelled textures set against opulent resonance, with sinuous violin solos weaving through the canvas like golden threads.

Its sections resemble a symphonic outline: introduction, allegro, adagio and scherzo, plus recapitulation and coda. At the dusky outset, a flute motif stands out against rippling piano; this is one of the work's recurring ideas. So is a distinctive chord simultaneously major and minor, heard just before the music heads into the restless allegro; and the latter includes a second subject that is more sedately amiable.

The opening recurs briefly before the adagio's luscious strings delve back into the ambiguous major–minor harmonies. The music becomes richly lyrical, building to an almost Straussian climax. A breath of air arrives with the scherzo: pizzicato strings, skittering woodwind, piano and celesta converse briskly and a central section features a genial, strolling, sighing theme on strings. Ideas from the allegro

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return and reach a climax over a drumroll before subsiding towards the mysterious world of the introduction, final musings and a gentle resolution. The *Chamber Symphony* closes as it began, as if seeking the ineffable essence of sound itself.

#### Programme note © Jessica Duchen

Jessica Duchen's music journalism appears in *The Sunday Times*, *The i Paper* and *BBC Music Magazine*. She is the author of seven novels, three plays, biographies of Fauré, Korngold and, most recently, Myra Hess and the librettos for Roxanna Panufnik's operas *Silver Birch* and *Dalia*, commissioned by Garsington Opera.

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## FRANZ SCHREKER

Franz Schreker was a leading figure in Austro-German musical life during the first three decades of the 20th century, regarded as an heir to the Mahlerian exploration of late-Romantic language, as a leading teacher and progressive to rival Schoenberg and as an operatic master on a par with Strauss. But, while for various reasons the standing of those other three composers survived the Second World War, the music of Schreker, almost the byword for the decadence the Nazis condemned as 'degenerate', suffered from being regarded as both too advanced for the Third Reich's sensitivities and not avant-garde enough for the post-war generation.

Schreker was born in 1878 of mixed Jewish and Catholic parents. He studied in Vienna, initially as a violinist, before composition took hold. His first success came with music for a dance-pantomime

based on Oscar Wilde's *The Birthday of the Infanta* (1908). The opera *Der ferne Klang* ('The Distant Sound', c1901–10) followed, and set the template for his theatrical works with its self-penned libretto, quasi-autobiographical Romantic idealism and sensual sensationalism. Its premiere in Frankfurt in 1912 made Schreker a giant of the German-speaking operatic stage overnight.

His next opera, *Das Spielwerk und die Prinzessin* ('The Music-Box and the Princess', 1908–12), was compromised by its overloaded symbolism, but its successors, *Die Gezeichneten* ('The Branded Ones', 1913–15) and *Der Schatzgräber* ('The Treasure-Seeker', 1915–18), became major repertoire works alongside the most successful of his instrumental works, his lush *Chamber Symphony* (1916). Schreker's operas in the 1920s were less fortunate on stage but reveal him continuing to develop and advance his style: by the early 1930s his late-Romanticism had become tempered by the drier ethos of Hindemith's *Neue Sachlichkeit* (New Objectivity).

But this progressiveness came at a price. Like Hindemith and Weill, Schreker witnessed performances of his music disrupted and cancelled by right-wing activism, and between 1932 and 1933 he was forced from his teaching posts in Berlin, where he had led an influential composition class since 1920. The stress brought on a stroke and he died two days before his 56th birthday, in 1934.

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Along with him his music also effectively died, until it began to be resurrected again in the past few decades. Now we can hear why Schreker's highly emotional, sensual and fluid music – with its ambivalent harmony, ecstatic melody and often pointillist attitude to instrumentation merging French Impressionism with Viennese Expressionism – made such an impact a century ago.

**Profile © Estate of Matthew Rye**

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

**GUSTAV MAHLER  
(1860–1911)**

**Das Lied von der Erde (1908–9)**

- 1 Das Trinklied vom Jammer der Erde**  
[Drinking Song of Earth's Misery]
- 2 Der Einsame im Herbst** [The Lonely One in Autumn]
- 3 Von der Jugend** [Youth]
- 4 Von der Schönheit** [Beauty]
- 5 Der Trunkene im Frühling** [The Drunkard in Spring]
- 6 Der Abschied** [Farewell]

**Alice Coote** mezzo-soprano

**David Butt Philip** tenor

Following the colossal Eighth Symphony (the 'Symphony of a Thousand'), completed in 1907, Mahler's next major work, *Das Lied von der Erde* ('The Song of the Earth'), inhabits a very different world. While the symphony had been deeply rooted in German culture, *Das Lied von der Erde* transports us far away to an ethereal world of lotus blossom, finely fashioned trinkets and subdued passion.

Famously, the summer of 1907 brought Mahler two blows of fate: his beloved daughter Maria ('Putzi') died in July; and in the same month his own, eventually fatal, heart condition was diagnosed. Mahler conducted his last performance at the Vienna Opera in October before heading off to New York in December to take up the conductor's post at the Metropolitan Opera. His first season there was rapturously received and plans for

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**INTERVAL: 20 MINUTES**

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his own hand-picked and privately funded orchestra were well advanced when he returned to Europe in the summer of 1908. He found himself a new composing hut in Toblach, high up in the Dolomites, where he set about writing *Das Lied von der Erde*, finishing it on his return in the summer of 1909.

The work is very much a product of its time. With the flowering of Art Nouveau and its German equivalent, Jugendstil, the beginning of the 20th century had seen increased interest in the Orient – Puccini's *Madam Butterfly* had been premiered in 1904 and Strauss's *Salome* in 1905 (Mahler had almost lost his job fighting to see it performed in Vienna). In *Das Lied* Mahler joined this trend but, in so doing, applied his characteristic brand of irony and tragedy to the innate orientalism of the deceptively simple verse.

The text is from an anthology by Hans Bethge, *Die chinesische Flöte* ('The Chinese Flute'), a hotchpotch of Chinese poetry, adapted from (often inaccurate) German translations. This mattered little to Mahler, who, after setting Goethe in the Eighth Symphony, was keen to return to his usual practice of avoiding 'great' poetry, merrily cutting and pasting the text to suit his requirements. There is much debate as to whether the work is a symphony or a song-cycle; its structure, however, is similar to that of some of the earlier symphonies – the first and final movements encasing slighter middle ones. 'Das Trinklied vom Jammer der

Erde' (Drinking Song of Earth's Misery) is as arresting a first movement as Mahler ever wrote. It is composed using a brittle style of instrumentation and a rawness of expression, as the protagonist tries to celebrate life, only to be reminded, whenever euphoria subsides, of the omnipresent shadow of death.

The central four songs are simpler both musically and poetically. 'Der Einsame im Herbst' (The Lonely One in Autumn), a lament, is sparsely accompanied, and it is only when dreaming of the lost lover that the music is allowed to take off, adding sensuality and poignancy to the remembrance. In the next song, 'Von der Jugend' (Youth), Viennese café culture is transported east in the most overtly pentatonic and oriental song, in which innocent happiness, for once, is left untainted. 'Von der Schönheit' (Beauty) takes us back to the world of Mahler's earlier songs from *Des Knaben Wunderhorn* ('The Youth's Magic Horn'), many of which dealt with the life of a soldier and his deserted beloved – here, however, the soldier rides by into the distance and idealised love remains unrequited. 'Der Trunkene im Frühling' (The Drunkard in Spring) is reminiscent of the first song in its exploration of man's relationship with nature, swinging between drunken merriment and reflection.

'Der Abschied' (Farewell), on the other hand, is pure reflection. While the first five songs adhere to strophic composition, 'Der Abschied' is through-composed in



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a far freer and more fantastic fashion. The less strict setting is also reflected in the fact that Mahler formed the text by mixing freely two different poems and adding his own, more ambiguous final stanza. The earlier songs serve to throw into relief the originality of the final song – the first full flowering of Mahler's late style – a style continued into the Ninth Symphony and the incomplete 10th, which Schoenberg once described as consisting 'so to speak, of objective, almost passionless statements of a beauty which becomes perceptible only to one who can dispense with animal warmth and feel at home in spiritual coolness'. It is with this almost unbearable but paradoxically impersonal beauty that *Das Lied von der Erde* disintegrates and dissolves, slowly and imperceptibly reaching its conclusion.

**Programme note © Hugo Shirley**

Hugo Shirley has written widely on music, including for the *Financial Times* and *The Spectator*, and has previously worked for *Gramophone* magazine and the classical music streaming service IDAGIO.

**Surtitles produced and operated by Damien Kennedy.**

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## **GUSTAV MAHLER**

The eldest surviving of 14 children, Mahler grew up in the vibrant Bohemian city of Iglau (then within the Austrian Empire and now known as Jihlava), where his father owned a distillery and tavern. Born to Jewish parents who spoke German at home, Mahler was celebrated locally as a piano prodigy, gaining admission to

the Vienna Conservatory at the age of 15 but ultimately studying composition. Thereafter he enrolled briefly at the University of Vienna to study philosophy and literature – enduring interests that profoundly affected his compositional development.

A young conductor lurching from one job to the next, Mahler was a force of nature in his capacity to learn operatic repertoire and impose high standards. Even with his enormous conducting skill, his strong personality remained a liability. Following appointments at the Royal Hungarian Opera in Budapest and the Hamburg Municipal Theatre, Mahler converted to Catholicism in 1897, qualifying him for the directorship at the Vienna Court Opera. In a city rife with anti-Semitism, his success at the Court Opera was eclipsed by personal difficulties with singers and the administration. He concurrently directed the Vienna Philharmonic (1898–1901) but orchestra members chafed at his onerous rehearsal demands and revisions to great classics.

Continuing challenges led Mahler to negotiate a contract in 1907 with the Metropolitan Opera, New York. Sharing the podium with Arturo Toscanini the next season (1908–9) displeased him and he resigned, accepting an invitation to direct the New York Philharmonic. Its expanded concert season (1909–10) and touring proved exhausting, compounded by European travel in the summer. The next winter Mahler's defective heart valves

became infected, and he returned to Vienna, where he died at the age of 51.

Mahler's music faced searing criticism because his preferred genre, the symphony, symbolised tradition and morality in Austro-German culture. Favouring a multiplicity of voices that evoked the diverse perspectives of urban and rural life, Mahler rejected the conventions of symphonic unity and of the dominance of melody over accompaniment. With textural expansion and brash colours, he tested the accepted limits of established taste. His first bold innovation was to meld together song (quiet intimacy) and symphony (public grandeur). He incorporated orchestral songs into the first four symphonies (premiered between 1889 and 1901); the Eighth Symphony (composed 1906–7) and *Das Lied von der Erde* ('The Song of the Earth', 1908–9) include vocal text throughout. With the genius and audacity to reinvent and revitalise Austro-German tradition, Mahler left behind a veritable symphonic world (nine numbered symphonies, an incomplete 10th and an early cantata) that drew on orchestral and harmonic colours, spanning the full expressive range from late Romanticism to modernism.

#### Profile © Karen Painter

Karen Painter is a professor at the University of Minnesota. Her research focuses on Germany and Austria during the world wars and the Third Reich, and her books include *Symphonic Aspirations: German Music and Politics, 1900–1945* (Harvard UP, 2007) and *Mahler and His World* (Princeton UP, 2002).

## Symphony Orchestra

SATURDAY 4 OCTOBER 7.30pm

### Oramo conducts Mahler

GUSTAV MAHLER Symphony No. 9

Sakari Oramo conductor

Music this moving needs space to breathe, and as Sakari Oramo continues his journey with the BBC Symphony Orchestra's Mahler cycle, it feels right to give it a concert of its own. 'Triumphantly tragic' was how *The Arts Desk* described Oramo's recent performance of Mahler's Sixth Symphony; now, as the journey continues, there's no more impactful way for the BBC Symphony Orchestra and its Chief Conductor to open their 2025/26 season at the Barbican.

The very first notes of Mahler's Ninth Symphony seem to falter. The composer, heartbroken after the death of his daughter, put the rhythm of his heart into the orchestra, beginning his final completed symphony with a sigh. But that's just the beginning, and over 85 minutes of music, Mahler explores every last drop of beauty, terror and love from a life of deep emotional commitment.

*Concerts in our 2025/26 Barbican season are now on sale, so visit our website to see what's coming up!*

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## **MARK ELDER**

### **CONDUCTOR**

Sir Mark Elder was Music Director of the Hallé from 2000 to 2024 and is now its Conductor Emeritus. He continues as Principal Guest Conductor of the Bergen Philharmonic Orchestra, a post he took up in 2022, and in September he becomes Music Director of the Palau de Les Arts Reina Sofía in Valencia. He was previously Music Director of English National Opera (1979–93).

He has worked with many of the world's leading symphony orchestras, including the Berlin Philharmonic, Orchestre de Paris, Boston, Chicago and London Symphony orchestras, Royal Concertgebouw and Budapest Festival Orchestra. He is a Principal Artist of the Orchestra of the Age of Enlightenment and works regularly with the London Philharmonic Orchestra. He has appeared annually at the Proms for many years, including (in 1987 and 2006) the Last Night of the Proms.

In opera he has appeared regularly with the most prominent international houses, including the Royal Opera, Covent Garden, Metropolitan Opera, New York, Opéra de Paris, Lyric Opera of Chicago and Glyndebourne Festival. From 2011 to 2019 he was Artistic Director of Opera Rara.

His award-winning discography includes Wagner's *Ring* cycle with the Hallé.

## **ALICE COOTE**

### **MEZZO-SOPRANO**

Alice Coote has appeared on the world's leading opera stages, including the Metropolitan Opera, New York, Royal Opera, Covent Garden, Glyndebourne Festival, Opéra de Paris, and Bavarian and Vienna State operas, as well as in Chicago, Los Angeles and Salzburg. Equally acclaimed on the concert stage, she has performed with orchestras including the Boston, Chicago and London Symphony orchestras, New York Philharmonic and Royal Concertgebouw Orchestra, Amsterdam.

Recent operatic engagements include Madame de Croissy (*Dialogues of the Carmelites*) for the Metropolitan Opera and the title-role in *Agrippina* in Hamburg. Among recent concert performances are Cassandra (*The Trojans*) with the Monteverdi Choir and Orchestra under Dinis Sousa, Ravel's *Shéhérazade* with the Sinfonia of London under John Wilson, Elgar's *The Dream of Gerontius* with the City of Birmingham Symphony Orchestra under Ryan Wigglesworth and Mahler's *Das Lied von der Erde* with the Orchestra dell'Accademia Nazionale di Santa Cecilia.

Alice Coote's extensive recordings include arias and songs by Handel, Schubert, Schumann and Mahler, discs of English and French song, *Messiah*, *The Dream of Gerontius* and *The Apostles*, Composer (*Ariadne auf Naxos*) and *Das Lied von der Erde*. In 2018 she was made OBE.

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## DAVID BUTT PHILIP

### TENOR

Born in Wells, David Butt Philip studied at the Royal Northern College of Music, Royal Academy of Music and National Opera Studio.

His opera performances include numerous roles for the Vienna State Opera, Emperor (*Die Frau ohne Schatten*) in San Francisco, Grigory (*Boris Godunov*) for the Metropolitan Opera, New York, Boris (*Katya Kabanova*) at the Glyndebourne and Salzburg festivals, the title-roles in *Der Zwerg* and *Lohengrin* as well as Don José (*Carmen*) in Berlin, Bacchus (*Ariadne auf Naxos*) and Florestan (*Fidelio*) in Munich. He made his role debut as Canio (*Pagliacci*) at Opera Holland Park. For the Teatro Real Madrid he has sung Prince (*Rusalka*), Froh (*Das Rheingold*) and Essex (*Gloriana*).

Recent concert performances include Janáček's *Glagolitic Mass* and Mahler's Symphony No. 8 with the Czech Philharmonic, the title-role in *Candide* for the Semperoper Dresden and *The Dream of Gerontius* with the Orchestra of Opera North and Huddersfield Choral Society under Martyn Brabbins. He has also appeared in Mahler's Symphony No. 8 with the Staatskapelle Dresden under Christian Thielemann and at the Bergen International Festival under Edward Gardner; and made his debut with the Berlin Philharmonic with Dvořák's *Stabat mater* under Jakub Hrůša.

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## BBC SYMPHONY ORCHESTRA

For over 90 years the BBC Symphony Orchestra has been a driving force in the British musical landscape, championing contemporary music and giving voice to rarely performed and neglected composers. It plays a key 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 presents a distinctive season of concerts. Sakari Oramo became Chief Conductor in 2013 and recently extended his contract until 2030, the orchestra's centenary year. His performances with the orchestra this season have included four Mahler symphonies, Beethoven's Piano Concerto No. 3 with Sir Stephen Hough, and works by Doreen Carwithen and Kaija Saariaho.

The BBC SO performs 12 concerts at this summer's BBC Proms, including the First and Last Nights. Oramo's First Night features Finnish and English music, as well as a world premiere by Master of the King's Music, Errollyn Wallen. He also conducts *The Beatitudes* by centenary composer (and former Master of the Queen's Music) Arthur Bliss, featuring the BBC Singers and BBC Symphony Chorus.

The BBC SO's 2025/26 season opens on 4 October with Mahler's Symphony No. 9. Further highlights include John Luther Adams's *Become Ocean* under Principal Guest Conductor Dalia Stasevska, Sir James MacMillan's Christmas Oratorio, Puccini's *La rondine* in collaboration with Opera Rara under Carlo Rizzi and the UK premiere of Julia Wolfe's climate-crisis oratorio, *unEarth*.

The BBC SO makes appearances across the UK and internationally, and gives free concerts at its Maida Vale studios. You can hear the vast majority of the BBC SO's performances on BBC Radio 3 and BBC Sounds, with all 2024 BBC Proms currently available on BBC Sounds and Proms including the First and Last Nights available to watch on BBC iPlayer.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities. Together they play a lead role in the BBC Ten Pieces and BBC Young Composer programmes, including work with schools, young people and families in East London ahead of the BBC SO's move to its new home in the Queen Elizabeth Olympic Park, Stratford.

### Keep up to date with the BBC Symphony Orchestra

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**Chief Conductor**

Sakari Oramo

**Principal Guest Conductor**

Dalia Stasevska

**Günter Wand  
Conducting Chair**

Semyon Bychkov

**Creative Artist  
in Association**

Jules Buckley

**First Violins**

Igor Yuzefovich *Leader*

Cellerina Park

Philip Brett

Jeremy Martin

Jenny King

Celia Waterhouse

Colin Huber

Shirley Turner

Ni Do

James Wicks

Rasa Zukauskaitė

Lulu Fuller

Sarah Thornett

Claire Sledd

Victoria Gill

Ruth Schulten

**Second Violins**

Heather Hohmann

Dawn Beazley

Rose Hinton

Vanessa Hughes

Danny Fajardo

Lucy Curnow

Tammy Se

Caroline Cooper

Victoria Hodgson

Lucica Trita

Nicola Goldschieder

Jamie Hutchinson

Agnieszka Gesler

Ruth Funnell

**Violas**

Scott Dickinson

Philip Hall

Nikos Zarb

Natalie Taylor

Michael Leaver

Carolyn Scott

Mary Whittle

Peter Mallinson

Matthias Wiener

Linda Kidwell

Bryony Mycroft

Adrian Smith

**Cellos**

Jonathan Aasgaard

Tamsy Kaner

Graham Bradshaw

Clare Hinton

Michael Atkinson

Morwenna Del Mar

Angus McCall

Louise McMonagle

Wallis Power

Alba Merchant

**Double Basses**

Nicholas Bayley

Anita Langridge

Michael Clarke

Beverley Jones

Lewis Reid

Cathy Colwell

Jose Guillermo Arévalos

Peter Smith

**Flutes**

Charlotte Ashton

Tomoka Mukai

Siobhan Greal

**Piccolo**

Kathleen Stevenson

**Oboes**

Alison Teale

Imogen Smith

**Cor Anglais**

Drake Gritton

**Clarinets**

Richard Hosford

Jonathan Parkin

Lucia Porcedda

**E flat Clarinet**

Emma Burgess

**Bass Clarinet**

Thomas Lessels

**Bassoons**

Julie Price

Graham Hobbs

**Contrabassoon**

Steven Magee

**Horns**

Nicholas Korth

Michael Murray

James Pillai

Nicholas Hougham

Mark Wood

**Trumpets**

Philip Cobb

**David Geoghegan**

Martin Hurrell

**Trombones**

Helen Vollam

Dan Jenkins

**Bass Trombone**

Paul Lambert

**Tuba**

Sam Elliott

**Timpani**

Antoine Bedewi

**Percussion**

David Hockings

Alex Neal

Fiona Ritchie

Joseph Cooper

**Harps**

Daniel de Fry

Elin Samuel

**Piano**

Philip Moore

**Celesta**

Zeynep Özsuca

**Harmonium**

Richard Pearce

**Mandolin**

Tom Ellis

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

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**Director**

Bill Chandler

**Head of Artistic Planning**

Emma Gait

**Orchestra Manager**

Susanna Simmons

**Orchestra Personnel Manager**

Murray Richmond

**Concerts Manager**

Marelle McCallum

**Tours Manager**

Kathryn Aldersea

**Music Libraries Manager**

Mark Millidge

**Orchestral Librarian**

Julia Simpson

**Planning Co-ordinator**

Nadim Jauffur

**Chorus Manager**

Brodie Smith

**Chief Producer**

Ann McKay

**Assistant Producer**

Ben Warren

**Senior Stage Manager**

Ross Hendrie

**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, Learning and Publications**

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Ellie Ajao

Jenny Barrett

**Senior Learning Producer**

Melanie Fryer

**Learning Producers**

Siân Bateman (acting)

Laura Mitchell

**Assistant Learning Producers**

Catriona Cayley

Catherine Humphrey

**Learning Trainees**

Jane Ihegbu

Marie Powell





Beethoven's

AAM

# *Fifth Symphony*

with Haydn's *Trumpet Concerto*

**Maria Theresia Ahlefeldt**  
Telemachus on Calypso's Isle

**Haydn**  
Trumpet Concerto

**Beethoven**  
Symphony No. 5

**David Blackadder**  
trumpet

**Academy of Ancient Music**

**Laurence Cummings**  
director

**Friday 27 June**

**7.30pm**

**Barbican Hall**

**Tickets from [aam.co.uk](http://aam.co.uk)**