

BBC
**Symphony
Orchestra
& Chorus**



**ORAMO CONDUCTS ADÈS,
COLERIDGE-TAYLOR
AND SIBELIUS**

Friday 7 November 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'**

ANNA THORVALDSDOTTIR
ARCHORA

GYÖRGY LIGETI Atmosphères

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
UK premiere

ANNA CLYNE Glasslands

GIACOMO PUCCINI
Preludio sinfonico

OTTORINO RESPIGHI
Roman Festivals

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
UK premiere

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

Sakari Oramo conductor
Christian Tetzlaff violin

FRIDAY 5 DECEMBER, 7.30pm

Puccini's 'La rondine'

GIACOMO PUCCINI La rondine

Carlo Rizzi conductor

Cast to include:

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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BBC
**Symphony
Orchestra**

SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 7 NOVEMBER 2025

7.30pm, BARBICAN HALL

SAMUEL COLERIDGE-TAYLOR Symphonic Variations on an African Air 20'
THOMAS ADÈS Violin Concerto, 'Concentric Paths' 20'

INTERVAL: 20 MINUTES

JEAN SIBELIUS Lemminkäinen Suite 48'

Christian Tetzlaff violin
Sakari Oramo conductor

RADIO 3 SOUNDS

This concert is being recorded by BBC Radio 3 for broadcast in *Radio 3 in Concert* on Thursday 22 January 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.



Sakari Oramo returns for his third concert with the BBC Symphony Orchestra this season at the Barbican, which culminates in a major work by the conductor's Finnish compatriot. A fervent nationalist, Jean Sibelius was drawn throughout his career – not least amid Russia's threat to his country's political and cultural autonomy – to the Finnish folk anthology, the *Kalevala*. At the end of the 19th century he composed the four colourful, atmospheric tone-poems that make up the *Lemminkäinen Suite*, based on episodes in the life of the work's eponymous demi-god. Here we follow Lemminkäinen as he seduces island maidens, descends into the supernatural Underworld, is ravaged by an enemy, returned to life by the incantations of his mother, and finally returns home.

Samuel Coleridge-Taylor encountered a remarkable, real-world journey. His father was descended from enslaved African Americans yet by his mid-twenties Samuel had studied at the Royal College of Music, captured the attention of Edward Elgar and written his highly popular trilogy of cantatas, *The Song of Hiawatha*, based on an epic poem by Henry Longfellow. His neatly crafted *Symphonic Variations* pays homage to his West African heritage.

In our own time, Thomas Adès was also recognised as a prodigy, first as a pianist then as a composer. International star Christian Tetzlaff traces the whirling and spinning trajectory of the composer's Violin Concerto, 'Concentric Paths', 20 years after it was written.

B B C

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 **iPLAYER**

Watch the BBC SO's performances at the First and Last Nights of the 2025 Proms on BBC iPlayer until a year after first broadcast.

SAMUEL COLERIDGE-TAYLOR (1875–1912)
Symphonic Variations on an African Air, Op. 63 (1906)

By the time Samuel Coleridge-Taylor's *Symphonic Variations on an African Air* was premiered at London's Queen's Hall in 1906, the 30-year-old was already an established fixture of Britain's concert scene. What is more, his music also resonated through the concert halls of New York, Washington DC, Boston, Chicago, and beyond, garnering followers as far afield as Australia and South Africa. But behind the composer's commercial success lay a deeper commitment to shining a light on hidden pasts. Evidencing this was his *Symphonic Variations on an African Air* – a reflection of his ongoing commitment to illuminating the beauty of what many Europeans at the time referred to as the 'dark continent'.

Coleridge-Taylor was a proud Englishman, but composition allowed him the opportunity to trace his African roots and connect with the broader politics of Black identity. As a result, we hear in these *Symphonic Variations* both the pastoral colours and Edwardian stoicism of early 20th-century English Romanticism and the heartfelt folk themes retained in the cultural practices of enslaved Africans in the New World.

The 'African air' at the heart of this orchestral work is the spiritual 'I'm troubled in mind'. The theme emerges

after a rumble of timpani. With solemn 4/4 pacing and *pianissimo* (very quiet) expression, the trombones lead, expressing the pathos imbued in the lyrics 'I'm troubled in mind / If Jesus don't help me / I surely will die.' The first variation leaps daintily to the dance rhythm of 3/4 with the sprightly articulations of the strings and winds taking over. However, Coleridge-Taylor is cautious not to delineate each variation so precisely. Instead, he plays with the melodic theme both in full and in fragments. He is interested in how different orchestral colours might bring out the variegated shades of Black life.

The music journeys from its troubled opening through textural and timbral twists and turns to a triumphant ending. In its final iteration, the theme is cloaked in the ceremonial splendour of bold brass, crashing cymbals, and major-key optimism. The sound-world is redolent of British pageantry and imbued with African pride.

Programme note © Samantha Ege

Musicologist and pianist Samantha Ege is the author of *How Race Women Transformed Chicago's Classical Music Scene* (Univ. of Illinois Press, 2024) and co-editor of *The Cambridge Companion to Florence B. Price*, due for publication next year. She has recorded several discs of music by lesser-known composers, including the piano concertos of Julia Perry, Dorween Carwithen and Avril Coleridge-Taylor.

SAMUEL COLERIDGE-TAYLOR

During his lifetime Samuel Coleridge-Taylor – composer, teacher and musician – represented a new era in British music. He was born in Holborn, London, in 1875 but was raised mainly in Croydon.

His father, Daniel Peter Hughes, was a Krio from Sierra Leone who attended medical school in London, and his mother, Alice Hare Martin, was an Englishwoman who named her first child after the celebrated poet Samuel Taylor Coleridge. There is no evidence that Hughes knew of his son's existence, since he returned to West Africa prior to the boy's birth.

In 1877 Samuel's mother married George Evans, who taught his stepson the fundamentals of music and also to play the violin. Coleridge-Taylor was then awarded a scholarship to the Royal College of Music. There his focus shifted to composition and he studied under Charles Villiers Stanford.

Despite garnering a reputation for his compositional prowess, Coleridge-Taylor endured acts of racism during his time at the RCM. He was called derogatory names, and once, classmates attempted to set his hair on fire. Nevertheless, in 1898, at the suggestion of Edward Elgar, he was commissioned to write for the Three Choirs Festival. The result was his *Ballade in A minor*, which helped establish his career in England and abroad. His other great early success was *Hiawatha's*

Wedding Feast, the first in a trilogy of cantatas (1898–1900) based on Henry Wadsworth Longfellow's 1855 epic poem.

Though its subject matter held no direct connection to Black culture, *Hiawatha's Wedding Feast* was adopted as an anthem of the movement to advance racial and social justice in America during the late 19th and early 20th centuries. In 1901 the Samuel Coleridge-Taylor Society was founded in Washington DC, and throughout the first two decades of the 20th century a number of schools and community centres were named after the Afro-British composer. Coleridge-Taylor toured the USA three times – in 1904, 1906 and 1910 – each time garnering new audiences. It was during one of these trips that he was invited to the White House by President Theodore Roosevelt. For the Black intelligentsia, Coleridge-Taylor embodied the type of Black excellence and intellectuality that underscored the earliest manifestations of Pan-Africanism. This spawned a cultural dialogue between the composer, Afro-American, Afro-Caribbean and African intellectuals that significantly influenced his compositional output. This is evident in such works as the *24 Negro Melodies* (Op. 59/1), *African Romances* (Op. 17), *Four African Dances* (Op. 58), *The Bamboula* (Op. 75) and the *African Suite* (Op. 35).

Despite the popularity of his works, Coleridge-Taylor endured cycles of poverty and financial uncertainty, breeding a lifestyle of overwork that

is believed to have contributed to his early death in 1912 at the age of 37.

Profile © Tammy L. Kernodle

Tammy L. Kernodle is Park Creative Arts Professor and University Distinguished Professor of Music at Miami University in Ohio. She is the author of *Soul on Soul: The Life and Music of Mary Lou Williams* (University of Illinois Press, 2020) and served as associate editor of the *Encyclopedia of African American Music*.

THOMAS ADÈS (born 1971)
Violin Concerto, 'Concentric Paths'
(2005)

- 1 Rings**
- 2 Paths**
- 3 Rounds**

Christian Tetzlaff violin

This concerto has three movements, like most, but it is really more of a triptych, as the middle one is the largest. It is the 'slow' movement, built from two large, and very many small, independent cycles, which overlap and clash, sometimes violently, in their motion towards resolution.

The outer movements, too, are circular in design: the first fast, with sheets of unstable harmony in different orbits; the third playful, at ease, with stable cycles moving in harmony at different rates.

Programme note by Thomas Adès © Faber Music

THOMAS ADÈS

Following study at the Guildhall School of Music & Drama and King's College, Cambridge, Thomas Adès came to national attention as a pianist and composer in his 1993 Park Lane Group recital. By the decade's end his music had been featured in international festivals, his first overseas commission, *America: A Prophecy* (1999), had been premiered by the New York Philharmonic and he had

received the 2000 Grawemeyer Award for his 1997 orchestral work *Asyla*. Notable recent honours include the Léonie Sonning Music Prize (2015), the Leoš Janáček Award and a CBE in the Queen's Birthday Honours (both 2018), and the 2023 BBVA Foundation Frontiers of Knowledge Award. In roles such as Artistic Director of the Aldeburgh Festival (1999–2008) and Artistic Partner with the Boston Symphony Orchestra (2016–21), Adès has cemented his reputation as a distinguished champion (as pianist and conductor) of a wide range of music.

For all its acclaim, Adès's music stubbornly eludes definition. His desire, with reference to poet Wallace Stevens, to create a 'sceptical music' – one that embraces the contradictions and tensions of a culture while resisting ideological orthodoxies and commitments – is perhaps as close a description of his art as we might get.

This sensibility informed his *Five Eliot Landscapes*, Op. 1 (1990) for soprano and piano, a work that demonstrates a keen ear for arresting sonority and an imaginative rethinking of traditional musical formulas and generic expectations. These qualities, married to an increasingly sophisticated compositional technique, sensitivity to dramatic context and playful use of quotation, characterise his opera *Powder Her Face* (1995), based on the life of Margaret, Duchess of Argyll.

Adès's second opera, *The Tempest* (2003), to a libretto by Meredith Oakes, was a

beguiling reworking of Shakespeare's play. While no less complex than his earlier works, the opera had a newfound emotional directness – as did the orchestral *Tevot* (2007) and the piano concerto *In Seven Days* (2008).

Adès's recent music refracts and intensifies his multifaceted compositional concerns. Works such as *Dawn* (premiered at the 2020 Proms) and his music for the film *Colette* (2018) offer refined, deceptive simplicity. Transformations of music from the past, by turns magical and playful, are heard in works such as the Piano Concerto (2018), the clarinet quintet *Alchymia* (2021) and *Wreath* for string quintet (2024). The expressive urgency and telling dramatic impact of Adès's third opera, *The Exterminating Angel* (2016), his Grammy Award-winning three-part ballet *Dante* (for orchestra, pre-recorded voices and female choir, 2019–20) and the orchestral *Aquifer* (2024) reveal his mastery on the grandest scale.

Profile © Edward Venn

Edward Venn is Professor of Music at the University of Leeds. He wrote a study of Thomas Adès's *Asyla* (Taylor & Francis, 2017) and co-edited *Thomas Adès Studies* (CUP, 2022) with Philip Stoecker. In addition to his work on Adès, he has written widely on opera and on 20th-century and contemporary British music.

INTERVAL: 20 MINUTES

JEAN SIBELIUS (1865–1957)
Lemminkäinen Suite, Op. 22
(1893/5, rev. 1897, 1900, 1939)

- 1 Lemminkäinen and the Maidens of the Island**
- 2 The Swan of Tuonela**
- 3 Lemminkäinen in Tuonela**
- 4 Lemminkäinen's Return**

The last decade of the 19th century saw an intensified interest in strengthening Finnish national unity by promoting vernacular culture: the Finnish language, its folk songs and mythology, which were under threat of 'Russification' during the years of oppression and censorship by the Russian Empire. Artists, playwrights and composers like Sibelius turned to the imagined pagan world of the national epic, the *Kalevala*, as a source of shared ancient history.

The *Lemminkäinen Suite* is a symphonic suite of four tone-poems inspired by the mythological adventures of the *Kalevala* demi-god Lemminkäinen. Sibelius wove his own composite narrative from the epic, itself stitched together from the many variants of folk songs, spells and tales collected in Eastern Finland. Printed programmes with Sibelius's extracts of *Kalevala* verse were handed out at the suite's premiere on 13 April 1896 and later on 1 November 1897, when significantly shortened versions of the movements were first performed.

...

'Lemminkäinen and the Maidens of the Island' opens with a familiar sonority: the dissonant chords that accompany the horn call at the opening of Sibelius's Fifth Symphony, composed decades later. These chords are prescient in more ways than one. They punctuate the introduction to the movement – a passage of slow-moving string textures and woodwind nature calls – and resound at moments of structural importance. In this movement, the libertine-like Lemminkäinen sails to an island and seduces its young women in a whirling folk dance with rustic lower-string drones. When his desire is sated, he leaves them, despite their weeping, and continues on his journey. The opening chords are resolved emphatically by the whole orchestra at the movement's conclusion.

Sibelius did not provide a *Kalevala* extract for the slow movement, 'The Swan of Tuonela', and though the reason for this is unknown, we can infer that Lemminkäinen has been set three 'impossible' tasks to win the hand in marriage of the 'maid of the North'. For the last task, he must travel to the desolate island of Tuonela – the afterlife in Finnish mythology – to shoot the supernatural swan that glides on the raging black river surrounding its shores. The movement opens with a sonority that resonates upwards across a total of 17 individual muted string parts in a huge four-octave crescendo from the double basses to the first violins. The effect is a wall of sound that swells from the distance into the foreground as we

enter the sonic world of Tuonela. The solo cor anglais melody is subtly transformed against gradually shifting string textures: suspended chords, shimmering tremolos (rapid repetitions), pizzicatos (plucked strings) and, towards the end of the work, ethereal harmonics with rustling *col legno* ('with the wood', a technique where the wooden stick of the bow is used to tap the strings). At the apex of the work, a jubilant passage of horn calls answers the soloist's summons with a motive reminiscent of the alpine shepherding calls in the finale of Beethoven's 'Pastoral' Symphony. The lower strings, drum rolls and magical sweeps of the harp all contribute to the other-worldly shift to a major key from the work's otherwise sparse, minor-key landscape. Following this intervention, the strings lead a funeral march to the movement's close. The cor anglais enters for a final procession as Lemminkäinen is cut into a thousand pieces by a vengeful herdsman and scattered into the waters of Tuonela.

In the third movement, 'Lemminkäinen in Tuonela', Lemminkäinen's mother senses that her son has gone astray and hurries to the black waters of Tuonela. The tone-poem opens with sombre waves of tremolo strings that gradually coalesce into a background to fragments of the previous movement's melodies and violently piercing brass chords. At the core of the work is a gentle lullaby for solo cello. According to Sibelius, 'the cradle song ... is maternal love': Lemminkäinen's mother rakes the pieces of her son from

the Underworld river and lulls him back to life with magical incantations.

The shortest of the *Kalevala* extracts, 'Lemminkäinen's Return' is the triumphant final movement of the suite. Following Lemminkäinen's resurrection, he conjures horses from his sorrows and rides south to the shores, islands and moorings of his home. The movement takes up a musical motif from its predecessor and develops it exhaustively in a heroic transformation from minor- to major-key fanfares, ending the suite with an exuberant flourish. In an interview in 1921, Sibelius connected this movement with his sense of national pride: 'I think we Finns ought not to be ashamed to show more pride in ourselves. Let us wear our caps at an angle! Why should we be ashamed of ourselves? That is the underlying sentiment throughout "Lemminkäinen's Return". Lemminkäinen is just as good as the noblest of earls.'

Programme note © Sarah Moynihan

Sarah Moynihan is a musicologist and music analyst. Her research explores the cultural history, reception and musical structures of Jean Sibelius's works. She is a Lecturer in Twentieth-Century Music at the University of Manchester.

JEAN SIBELIUS

National hero; nature poet; bardic seer; caring father; careless husband; symbolist visionary; rugged modernist; bilious *bon vivant*; silent enigma. Sibelius embodies all of these contradictory personas (and more). Few composers have provoked such a wide range of popular and critical responses. Part of the reason for Sibelius's wildly divergent reception was his sheer longevity. Born in Hämeenlinna, north of Helsinki, in 1865, when Finland was still part of the Russian Empire, he died in 1957, two years after Finland joined the United Nations. His life and work spanned some of the most turbulent and tumultuous events of the past 150 years.

Sibelius's music is bound up with Finland's struggle for independence and its search for a national identity. Although he was born into a Swedish-speaking family, his songs and choral works responded intensively to the inflections of the Finnish language. A primary inspiration for his work was the *Kalevala*, a collection of Finnish folk tales compiled by the antiquarian Elias Lönnrot and first published in 1835 at the start of a national awakening. Iconic figures and places from the *Kalevala* recur across much of Sibelius's music, from the tragic hero of his brooding choral symphony *Kullervo* (1891–2) to the windswept domain of the forest god Tapiola, the subject of his final symphonic poem (1926).

Seeing Sibelius's music solely through a national lens, however, would be a mistake.

He was an elegant and highly cultured man of the world, whose imagination ranged far beyond the boundaries of his country villa at Järvenpää. He studied in Berlin and Vienna, and regarded Germany as one of his spiritual homes throughout the 1900s, just as continental European music was moving from the richly allusive Symbolist milieu of the 1890s towards the more aggressively modernist sound-worlds of Schoenberg and Stravinsky. He was lauded in Britain and the USA but almost completely ignored in France (until his 'discovery' by a later wave of Spectralist composers).

Sibelius was, in this sense, a transitional figure. But his music had a remarkable capacity to harness the energy of the world whirling around him, and his symphonies are driven by an acutely attentive feeling for human emotion, whether in the surging passions of the First (1898–9), the sombre shades of the oblique Fourth (1910–11) or the elliptical grandeur of the single-movement Seventh (1924), which proved to be his last. This vital current can be traced as much in his smaller compositions – incidental music, songs, waltzes, virtuoso showpieces and chamber works – as in his symphonies and tone-poems. It is a potent and irresistible legacy.

Profile © Daniel M. Grimley

Daniel M. Grimley is Head of Humanities at the University of Oxford and Professor of Music at Merton College. His recent books include *Delius and the Sound of Place* (Cambridge, 2018) and *Sibelius: Life, Music, Silence* (Reaktion, 2021).

SAKARI ORAMO

CONDUCTOR

Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra, Conductor Laureate of the Royal Stockholm Philharmonic Orchestra (Chief Conductor, 2008–21), Honorary Conductor of the Finnish Radio Symphony Orchestra (Chief Conductor, 2002–12) and Artistic Partner with the Cologne Gürzenich Orchestra. An accomplished violinist, he was originally concertmaster of the Finnish RSO before holding positions as Music Director of the City of Birmingham Symphony Orchestra (1998–2008) and Principal Conductor of West Coast Kokkola Opera (2004–18).

He has extended his contract with the BBC SO to its centenary year in 2030 and this summer conducted the orchestra in three Proms, including the First Night. Elsewhere he has worked with leading international ensembles such as the Berlin and New York Philharmonic orchestras, Boston and NHK (Tokyo) Symphony orchestras, Leipzig Gewandhaus Orchestra and the Staatskapelle Dresden.

Sakari Oramo continues to champion new music with the BBC SO this season, including works by Thomas Adès, Detlev Glanert, Magnus Lindberg, Camille Pépin and Dame Judith Weir. Recent recordings include Dora Pejačević's Piano Concerto and Symphony with the BBC SO, music by Ravel with the Royal Stockholm Philharmonic Orchestra and Langgaard's Symphony No. 1 with the Berlin Philharmonic.

CHRISTIAN TETZLAFF

VIOLIN

Christian Tetzlaff performs an extensive repertoire ranging from Bach's solo Sonatas and Partitas via lesser-known concertos by Giovanni Battista Viotti and Joseph Joachim, to works by György Ligeti, Jörg Widmann and Thomas Adès. He has appeared with major orchestras such as the Boston, Chicago and London Symphony orchestras, Berlin, Vienna and New York Philharmonic orchestras and Royal Concertgebouw Orchestra, Amsterdam. In 2023 he became Artistic Director of the SPANNUNGEN chamber music festival in Heimbach, Germany.

In 1994 he founded the Tetzlaff Quartet with his sister, cellist Tanja Tetzlaff. The ensemble tours each year and was awarded a Diapason d'or de l'année in 2015. Christian and Tanja Tetzlaff also perform as a trio with pianist Kiveli Dörken.

This season Christian Tetzlaff is Artist-in-Residence with the Berlin Radio Symphony Orchestra and performs concertante works by Berg, Suk and Dvořák as well as chamber music with Vladimir Jurowski. In February he gives the world premiere of Ondřej Adámek's Violin Concerto No. 2 in Paris. Further highlights of the season include duo recitals with Leif-Ove Andsnes, solo violin recitals in Berlin, London and Oslo, and concerts with the Deutsche Kammerphilharmonie Bremen, NHK (Tokyo) and Vienna Symphony orchestras and Helsinki Philharmonic Orchestra.

BBC SYMPHONY ORCHESTRA

For over 90 years, the BBC Symphony Orchestra has been a driving force in the British musical landscape, championing contemporary works and highlighting neglected composers as well as performing well-loved works at the heart of classical music. A key presence at the BBC Proms, the orchestra performs regularly throughout each season, including the First and Last Nights.

The BBC SO is Associate Orchestra at the Barbican. Performances here this season under Chief Conductor Sakari Oramo include Mahler's Ninth Symphony, Mozart's *Requiem*, violin concertos by Thomas Adès and Magnus Lindberg with soloists Christian Tetzlaff and Lisa Batiashvili, and music by Brahms, Coleridge-Taylor and Stravinsky.

Other highlights include John Luther Adams's *Become Ocean* with Principal Guest Conductor Dalia Stasevska, Puccini's *La rondine* with Opera Rara conducted by Carlo Rizzi, the UK premiere of Julia Wolfe's *unEarth*, and piano concertos by Bartók and Rachmaninov with pianists Yeol Eum Son and Gabriela Montero.

Saxophonist Jess Gillam gives the London premiere of Anna Clyne's *Glasslands*, and

there are world premieres of BBC co-commissioned works by Ryan Latimer and Joseph Phibbs. A Total Immersion day focuses on new and recent music from Iceland, with a world premiere from Ólafur Arnalds.

Performances in April and May are dedicated to Making America, a series of concerts exploring the voices that make up the USA in the 250th anniversary of its formal creation, including the UK premiere of Billy Childs's saxophone concerto *Diaspora*, with saxophonist Steven Banks, Korngold's Violin Concerto with María Dueñas and the world premiere of Brent Michael Davids's *Requiem for America*.

The BBC SO performs across the UK and internationally, with most concerts broadcast on BBC Radio 3 and BBC Sounds, and gives regular free concerts at Maida Vale Studios.

The BBC SO offers innovative education and community work, including involvement in BBC Ten Pieces and BBC Young Composer, and works with schools, young people and families in East London ahead of the move to its new home in the Queen Elizabeth Olympic Park, Stratford.

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Sakari Oramo

Principal Guest Conductor

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Conducting Chair**

Semyon Bychkov

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Igor Yuzefovich *leader*

Cellerina Park

Philip Brett

Jeremy Martin

Jenny King

Celia Waterhouse

Colin Huber

Shirley Turner

Ni Do

James Wicks

Stuart McDonald

Lulu Fuller

Charlotte Reid

Emmanuel Webb

Victoria Gill

Sophie Belinfante

Second Violins

Heather Hohmann

Matthew Chambers

Rose Hinton

Vanessa Hughes

Danny Fajardo

Lucy Curnow

Tammy Se

Victoria Hodgson

Nihat Agdach

Iona Allen

Sophie Hinson

Miranda Allen

Isabella Azima

David Larkin

Violas

Dunia Ershova

Philip Hall

Joshua Hayward

Nikos Zarb

Natalie Taylor

Michael Leaver

Carolyn Scott

Mary Whittle

Peter Mallinson

Claire Maynard

Rebecca Breen

Abigail Bowen

Cellos

Leo Popplewell

Graham Bradshaw

Mark Sheridan

Clare Hinton

Michael Atkinson

Wallis Power

Angus McCall

Jane Lindsay

Anna Beryl

Helen Rathbone

Double Basses

Nicholas Bayley

Richard Alsop

Anita Langridge

Josie Ellis

Beverley Jones

Guillermo Areualos

Lucia Polo-Morena

Chris Kelly

Flutes

Daniel Pailthorpe

Tomoka Mukai

Piccolo

Helen Benson

Oboes

Tom Blomfield

Imogen Smith

Cor Anglais

Imogen Davies

Clarinets

Adam Lee

Jonathan Parkin

Bass Clarinet

Laurent Ben-Slimane

Bassoons

Paul Boyes

Graham Hobbs

Horns

Nicholas Korth

Michael Murray

James Pillai

Nicholas Hougham

Mark Wood

Trumpets

Niall Keatley

Gerry Ruddock

Martin Hurrell

Trombones

Helen Vollam

Ryan Hume

Bass Trombone

Robert O'Neill

Tuba

Sam Elliott

Timpani

Stefan Beckett

Percussion

David Hockings

Alex Neal

Fiona Ritchie

Joe Cooper

Harp

Elizabeth Bass

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

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Orchestra Personnel Manager

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Concerts Manager

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Kathryn Reed

Data Intern

Joshua Oyekunle

Senior Learning Producer

Yasmin Hemmings

Learning Producers

Siân Bateman

Catriona Cayley

Melanie Fryer

Laura Mitchell

Assistant Learning Producers

Catherine

Humphrey

(parental leave)

Dylan Barrett-

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Learning Trainees

Jane Ihegbu

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Sunday 22 February

Feel the chill... Experience a deep dive into the cutting edge of Iceland's mesmerising musical landscape, including the atmospheric soundworlds of **Ólafur Arnalds** and **Valgeir Sigurðsson** in a full day of events with the **BBC Symphony Orchestra**, **BBC Singers** and guests.

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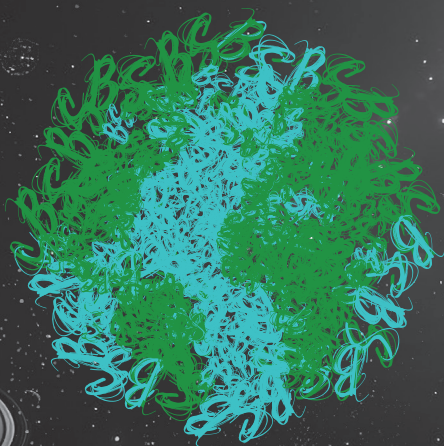
Britten
Sinfonia

EARTH AND OTHER PLANETS

Wednesday 28 January 7.30pm
Milton Court Concert Hall, Barbican

Stevens & Pound folk duo
Robert Macfarlane writer / narrator
Britten Sinfonia
Clark Rundell conductor

An exhilarating re-imagining of Holst's *The Planets* for folk duo and orchestra, accompanied by text written and narrated by acclaimed writer Robert Macfarlane (*Is a River Alive*, *The Lost Words*). The planet missing from Holst's suite is Earth, whose omission is charismatically rectified by Macfarlane and Stevens & Pound.



NATURE AND RAPTURE

Thursday 12 March 7.30pm
Barbican Hall

Vivi Vassileva percussion
Britten Sinfonia
Gregor Mayrhofer conductor

Rautavaara Cantus Arcticus
Beethoven Symphony No 6, "Pastoral"
Gregor Mayrhofer Recycling Concerto

Three powerful works focused
on nature and conservation



Beethoven's symphony features birdsong melodies that he transcribed, while the great 20th-century Finnish composer Rautavaara's work is a remarkable "Concerto for Birds and Orchestra". Mayrhofer's percussion concerto for Vivi Vassileva sees her performing an enormous battery of percussion they have repurposed and tuned from collected rubbish.

brittensinfonia.com





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CHINEKE! ORCHESTRA CELEBRATES A DECADE PART II

Sat 29 Nov | 7.30pm | Queen Elizabeth Hall

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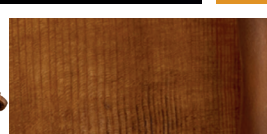
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