

BBC
Symphony
Orchestra
& Chorus



ORAMO CONDUCTS VAUGHAN WILLIAMS

Friday 11 April 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

WEDNESDAY 12 MARCH, 7.30pm

Stasevska conducts Ravel

BÉLA BARTÓK Cantata profana

MAURICE RAVEL Piano Concerto for the Left Hand

LEOŠ JANÁČEK Sinfonietta

Dalia Stasevska *conductor*

Robin Tritschler *tenor*

Miklós Sebestyén *bass-baritone*

Jean-Efflam Bavouzet *piano*

BBC Symphony Chorus

SUNDAY 30 MARCH

Total Immersion: Pierre Boulez

A centenary tribute to one of the 20th century's most iconoclastic composers and thinkers, and former Chief Conductor of the BBC SO.

FRIDAY 4 APRIL, 7.30pm

Wigglesworth conducts Debussy and Berg

ALBAN BERG

Three Pieces from 'Lyric Suite'
Der Wein

CLAUDE DEBUSSY

Le livre de Baudelaire
Nocturnes

Ryan Wigglesworth *conductor*

Sophie Bevan *soprano*

BBC Symphony Chorus

FRIDAY 11 APRIL, 7.30pm

Oramo conducts Vaughan Williams

RALPH VAUGHAN WILLIAMS

Serenade to Music

DOREEN CARWITHEN

Concerto for Piano

MALCOLM ARNOLD

Symphony No. 5

Sakari Oramo *conductor*

Alexandra Dariescu *piano*

BBC Singers

WEDNESDAY 16 APRIL, 7.30pm

Oramo conducts Mahler's Fourth Symphony

DOROTHY HOWELL Lamia

KURT WEILL Der neue Orpheus

GUSTAV MAHLER Symphony

No. 4 in G major

Sakari Oramo *conductor/violin*

Anu Komsí *soprano*

FRIDAY 25 APRIL, 7.30pm

Hough plays Beethoven's Third Piano Concerto

LUDWIG VAN BEETHOVEN

Egmont - overture

Piano Concerto No. 3 in C minor

GUSTAV MAHLER Symphony

No. 1 in D major

Sakari Oramo *conductor*

Stephen Hough *piano*

FRIDAY 16 MAY, 7.30pm

Slobodeniouk conducts Prokofiev's 'Romeo and Juliet'

LILI BOULANGER Psalm 130,
'Du fond de l'abîme'

SIR JAMES MacMILLAN Three
Interludes from 'The Sacrifice'

SERGEY PROKOFIEV Romeo
and Juliet - excerpts

Dima Slobodeniouk *conductor*

Marta Fontanals-Simmons

mezzo-soprano

BBC Symphony Chorus

FRIDAY 23 MAY, 7.30pm

Elder conducts Mahler

FRANZ SCHREKER

Kammersymphonie

GUSTAV MAHLER Das Lied
von der Erde

Sir Mark Elder *conductor*

Alice Coote *mezzo-soprano*

David Butt Philip *tenor*

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Associate Orchestra

RADIO **B** SOUNDS

B B C
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Orchestra**
SAKARI ORAMO
CHIEF CONDUCTOR

FRIDAY 11 APRIL 2025

7.30pm, BARBICAN HALL



RALPH VAUGHAN WILLIAMS Serenade to Music 13'

DOREEN CARWITHEN Concerto for Piano and Strings 31'

INTERVAL: 20 MINUTES

MALCOLM ARNOLD Symphony No. 5 33'

Alexandra Dariescu piano

Sakari Oramo conductor

BBC Symphony Orchestra

BBC Singers Owain Park chorus-master

RADIO 3 SOUNDS

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

Welcome to tonight's concert, which is directed by our Chief Conductor Sakari Oramo in a programme of British music that ranges from the much-loved to rarer fare.

Vaughan Williams's *Serenade to Music*, for which we're joined by the BBC Singers (which is celebrating its 100th anniversary this season), was originally commissioned by Henry Wood. He wanted a piece to mark 50 years as a conductor and Vaughan Williams's setting, for 16 voices, of a text from Shakespeare's *The Merchant of Venice* is pitch-perfect in its mood of quiet exultation.

We're also delighted to welcome back Alexandra Dariescu for a performance of Doreen Carwithen's Concerto for Piano and Strings; it may be an early work, but it's full of conviction, drama and beauty.

Malcolm Arnold, born a year before Carwithen, left a remarkably wide-ranging legacy, and perhaps it is that sheer breadth – he was as at home writing film scores as composing concertos – that is one reason why he is still underrated in some circles. His Fifth Symphony is a case in point, a powerful utterance pitting the darkest of emotions against moments that seem almost flippant, all underpinned by a complete mastery of orchestral colour.

B B C

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RALPH VAUGHAN WILLIAMS (1872–1958)

Serenade to Music (1938)

BBC Singers

Few masterpieces are truly unique: the *Serenade to Music* is one of them. Vaughan Williams had for many years thought about setting Shakespeare's words from the opening scene of Act 5 of *The Merchant of Venice* – unsurprisingly, given the loveliness of the verse, and its theme of the loveliness of music itself. A creative stumbling block of some kind had prevented further progress. Then came one of those strokes of pure luck by which, in music as in other things, miracles can occur.

Henry Wood, founder-conductor of the Proms, planning his jubilee concert at the Royal Albert Hall to mark his 50th year as a conductor, had the idea of commissioning a cantata involving 16 solo singers, each of them long-standing professional colleagues: among them were Eva Turner, Isobel Baillie and Heddle Nash. Wood approached Vaughan Williams – who realised that a 16-strong line-up of soloists would offer a perfect balance of individual and collective musical statement, mirroring the same quality in Shakespeare's text. This is initially a dialogue between the young lovers Lorenzo and Jessica, who are joined by Portia and her 'waiting-gentlewoman' Nerissa. Since performances of the *Serenade* after the jubilee concert on

5 October 1938 were always going to be rare, additional versions were made for choir and orchestra (with and without four soloists), and for orchestra alone.

The music's dreamy sensuality also had a more personal impulse. Two months after Wood had commissioned the work in January 1938, Vaughan Williams had met the young poet Ursula Wood (not related to the conductor), who had sent him a text of hers, hoping that he might set it as a kind of Elizabethan masque for voices and dancing. Ursula was nearly 40 years younger than Vaughan Williams. Their rapport was instant; they quite soon became lovers; and they eventually married in 1951, after the deaths of Ursula's husband and of the composer's first wife, Adeline. Every moment in the *Serenade* seems to breathe the composer's wonderment at the arrival of this new and utterly unexpected happiness in his life.

Some judicious trimming of the Shakespeare original, plus a closing reprise of two of the opening lines, gave Vaughan Williams a beautifully proportioned text, finding room for darker thoughts besides the rapturous mood that dominates. And there is an additional soloist too: the extended violin solo at the opening is one of many such examples in the composer's output, and perhaps the most beautiful of all. As the composer's biographer Michael Kennedy wrote of the musical world that then unfolds: 'The work is all silver and moonlight.'

Programme note © Malcolm Hayes

Malcolm Hayes is a composer, writer, broadcaster and music journalist. He contributes regularly to *BBC Music Magazine* and edited *The Selected Letters of William Walton*. His BBC-commissioned Violin Concerto was performed at the Proms in 2016.

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the son of a clergyman and descended from the illustrious Darwin and Wedgwood families. He studied at the Royal College of Music under Hubert Parry and Charles Villiers Stanford, and later at Trinity College, Cambridge.

Vaughan Williams's music is deeply rooted in English folk traditions, which he avidly collected. This interest is evident in works such as the first *Norfolk Rhapsody* (1905–6) and the *English Folk Song Suite* (1923), in which he used folk melodies to create a distinctly English musical voice. Although over his long career he continually reinvented himself, his style is generally characterised by modal harmonies, lush orchestration and a strong sense of lyricism and pastoralism.

One of his early major works, the *Fantasia on a Theme by Thomas Tallis* (1910), showcases his ability to create rich, modal textures inspired by Renaissance music. This work remains a cornerstone of the string orchestra repertoire, bringing together ancient and modern,

and experimenting with contrasting string forces.

His nine symphonies form the backbone of his orchestral output, each reflecting different facets of his musical and philosophical outlook. *A London Symphony* (No. 2, 1912–13) captures the spirit and atmosphere of the city, while the *Pastoral Symphony* (No. 3, 1921) is a gently elegiac post-war lament, inspired in fact by the fields of France during the First World War, although often assumed to take its cue from English pastoral scenery. His later symphonies, such as the *Sinfonia antartica* (1949–52) and the Ninth Symphony (1956–8), incorporate greater dissonance and more complex textures as he absorbed the musical developments of his younger colleagues and blended them with his own distinctive voice.

Vaughan Williams was also a master of choral and vocal music. *A Sea Symphony* (1903–9), which sets texts by Walt Whitman, and *Dona nobis pacem* (1936), a powerful anti-war cantata, highlight his skill in blending music with literary texts to create profound emotional narratives. His hymn tunes, including *For All the Saints* and *Come Down, O Love Divine*, have become staples of Anglican worship.

Beyond composition, Vaughan Williams was a dedicated educator and advocate for British music. He taught at the Royal College of Music and influenced a generation of composers. His work in editing *The English Hymnal* (1906)

and *The Oxford Book of Carols* (1928) helped to revive and preserve English choral traditions.

Vaughan Williams's legacy is marked by his deep connection to English musical traditions, his innovative compositions across various genres and his influential role in British music education. His works continue to resonate for their emotional depth, lyrical beauty and unique blending of folk and classical elements, securing his place as a pivotal figure in the history of classical music.

Profile © Kate Kennedy

Kate Kennedy is Associate Director of the Oxford Centre for Life-Writing and Weinrebe Fellow in Life-Writing at Wolfson College. She has published widely on the music and literature of the First World War, is a regular broadcaster and speaker, and has written a biography of the composer Ivor Gurney (Princeton University Press, 2021).

DOREEN CARWITHEN (1922–2003)

Concerto for Piano and Strings (1946–8)

1 Allegro assai

2 Lento

3 Moderato e deciso ma con moto

Alexandra Dariescu piano

From the bold opening octaves of the Concerto for Piano and Strings, Doreen Carwithen announces herself as a compositional force with which to be

reckoned. She began writing it while still studying at the Royal Academy of Music, and it combines youthful exuberance with a remarkable maturity of style that marks much of her early work.

Carwithen herself was a formidable pianist. She had gone to the Royal Academy to study piano, but once there took up composition seriously. Many of her early works feature the instrument heavily, including a solo Sonatina, a Cello Sonatina and numerous songs for voice and piano. Her best friend Violet Graham was also studying piano at the Academy, and provided a useful sounding-board for her. She not only trialled Carwithen's sketches, but she premiered the Sonatina in 1945; it's possible that Graham would have been an informal advisor on the Piano Concerto too.

The piece that first brought Carwithen to public attention was her 1946 concert overture *ODTAA* ('One Damn Thing After Another'), after a novel by John Masefield. It was selected for performance by the London Philharmonic Orchestra's Music Advisory Committee and the orchestra played it at Covent Garden in 1947, conducted by Adrian Boult and broadcast on the BBC. The Piano Concerto would be her next major public work: it was premiered at the 1952 Proms with Iris Loveridge taking the solo part. This was, for Carwithen, a career-defining moment. She was the only woman to have a work performed all season, and it was well received by the press. *The Stage*

particularly admired her aptitude for 'a big tune in the late-Romantic vein'.

Carwithen was a born film composer. She was the only woman accepted onto a composition fellowship scheme run by Britain's largest production company and, over the course of her career, scored over 30 films, including *Boys in Brown*, starring Dirk Bogarde and Richard Attenborough, and the 1954 action romp *The Men of Sherwood Forest*. Her ability to conjure up mercurial, quick-changing moods and scenes is evident in this concerto too. There's something almost industrial about the opening movement – the orchestra hammers out chords that are melted down into a smooth, fluid theme that spreads from the strings to the piano. Contrasting vivid, angular material with luscious, passionate melodies is very much characteristic of her style, and is brought to the fore in this movement. Two brief, introspective solo interludes for the piano interject into the brisk *Allegro assai*, giving us a glimpse of the second movement to come. The first blossoms into a melody that could be a love theme from a film (with a hint of Rachmaninov to it). The second remains more muted, concluding with a duet between piano and solo cello – perhaps not incidentally, Carwithen's other principal instrument.

The jewel of the concerto is the Lento second movement. It is intensely intimate, mostly comprising a duet between the piano and solo violin. The scoring follows

in the footsteps of many a Romantic piano concerto, using a more intimate second movement to conjure a world apart from the outer ones. The finale, marked *Moderato e deciso ma con moto* ('Moderate and decisive but with momentum'), closes the work with a burst of powerful energy, not slowing for a second as Carwithen drives the concerto to an optimistic end.

Programme note © Leah Broad

Leah Broad is a Junior Research Fellow at Christ Church, University of Oxford, specialising in 20th-century music. *Quartet: How Four Women Changed the Musical World*, her group biography of Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen, was published in 2023 by Faber & Faber.

DOREEN CARWITHEN

When Doreen Carwithen burst on to London's musical scene in 1947 with her overture *ODTAA* ('One Damn Thing After Another'), she was declared 'something terrific'. At just 25 she had the gift of 'genuine melodic invention' with 'a feeling for bright and forceful rhythms and brilliantly effective orchestration'. But it wasn't only concert music in which Carwithen excelled. She also composed film music, writing scores for more than 30 films.

Born into a musical family, Carwithen had an exceptional training from a young age. Her mother had put aside her dreams of being a professional pianist when she

married but coached both her daughters to have the career she never achieved. Doreen went on to study at the Royal Academy of Music, starting as a pianist and cellist but leaving as a composer. She had begun writing songs as a teenager, and her harmony teacher William Alwyn encouraged her to develop her talent. After just two years Carwithen was producing substantial works for cello, followed by songs, chamber pieces and orchestral works. Her style is defined by strong, punchy rhythms, surprising harmonies and above all rich, sweeping melodies. Carwithen came of age listening to Vaughan Williams, Walton and Britten, and they remained major influences on her work.

Alwyn was not just Carwithen's teacher, however. He pursued a relationship with her, despite being married, and Carwithen slowly fell in love with her 'very nice – rather shy' tutor. But it took nearly 20 years of secrecy and deception before Alwyn left his wife to set up home with Carwithen in Suffolk in 1961, finally marrying her in 1975. This clandestine relationship had an enormous impact on all parties, privately and professionally. Carwithen ultimately gave up composition to become Alwyn's amanuensis, effectively retiring in her forties.

In her 20-year composing career, Carwithen produced an extraordinary body of works. Alongside her film scores, the most exceptional of which include *East*

Anglian Holiday and *The Men of Sherwood Forest* (both 1954), she penned concert pieces, including the beautiful Concerto for Piano and Strings (1946–8), which was heard at the Proms in 1952. With her fiery String Quartet No. 1 (1945) she became the first woman to win the prestigious Alfred J. Clements Chamber Music Prize, and her Violin Sonata (c1951) was hailed as 'a passionate outpouring, strong and purposeful'. Carwithen was a powerful voice in the post-war period, shaping perceptions of Britain through her film scores and bringing a heartfelt lyricism to the concert stage.

Profile © Leah Broad

INTERVAL: 20 MINUTES

MALCOLM ARNOLD
(1921–2006)
Symphony No. 5, Op. 74 (1960–61)

- 1 Tempestuoso**
- 2 Andante con moto – Adagio**
- 3 Con fuoco**
- 4 Risoluto – Lento**

By the time Malcolm Arnold conducted the first performance of his Fifth Symphony at the 1961 Cheltenham Festival, he was used to the kind of generally dismissive reception it received from the musical press. The lucrative success of his fluent output of film scores had already done much to fix the impression that this was, almost by definition, a composer not to be taken seriously in the concert hall. And Arnold's preceding Fourth Symphony, written in socially conscious response to the Notting Hill race riots of 1958, had seemed almost provocative in its use of Caribbean percussion instruments, plus the kind of light-music melodising which wasn't supposed to feature in a serious symphony.

That said, it's possible to understand why musical opinion at the time didn't know what to make of an idiom like this – one that seemed outwardly conservative, while at the same time bringing together a range of styles and moods in ways that appeared both radical and strange. Mahler's symphonies, widely performed in the UK today but not then, have long since shown how elements as disconnected as deep lyrical expression, popular-dance

simplicity (risking banality) and raucous military-band marches can all go into the mix of a symphonic statement.

Arnold stated that his Fifth Symphony was a memorial to musical colleagues who had recently died young, among them Gerard Hoffnung – creator of the spoof Hoffnung Festival concerts to which Arnold was an eager contributor – and the great horn-player Dennis Brain, who had died in a car accident in 1957. And there is something else. The work's flaring emotional extremes reflect the psychological instability that afflicted Arnold throughout his life – a situation masked by a laddish lifestyle of drinking and promiscuity, and leading eventually to complete breakdown in the 1970s and only fitful recovery afterwards.

...

The symphony's opening bars present an unaccompanied five-note phrase on the oboe, the quietly insistent source of much the work's thematic material; this is almost at once disrupted by baleful brass and woodwind cries, snarling trombone glissandos (slides) and agitated string passagework, all in an intercut sequence setting the restless tone of the movement as it unfolds. Much is made of a pair of alternating triad chords that underpin a contrasting idea for bells, harp, celesta and glockenspiel. Beguiling as these sounds are, they are not allowed to settle, and when a central development section tries to get going, the cellos' earnestly expressive

line is savaged by the brass section. The movement's ending disconcerts too, with the music seeming to stop in mid-flow as if wondering: where now?

The response is the second movement's opening tune for strings, described by Arnold as a case of the composer apparently being 'unable to distinguish between sentiment and sentimentality'. He was being both ironic and circumspect: no-one on terms with Mahler's or Tchaikovsky's lyrical emotionalism will feel uneasy with the music's warmth and openness, or with the extended woodwind line that grows so beautifully out of it. A solo oboe restates the main theme: then comes a transition towards a brass-dominated crisis, with more trombone glissandos and ferocious horn trills. But the woodwind melody does eventually manage to return, and there is a hushed restatement of the strings' theme at a slower *Adagio tempo*.

The scherzo-like *Con fuoco* at once reverts to the first movement's mood of angry instability, with the low strings' pizzicato (plucked) accompaniment derived from the symphony's opening five-note oboe figure; a trio section in roguish light-music style insists on keeping going despite more insults from the brass, before the scherzo's fiery reprise.

A solo trumpet introduces the finale's military-march main theme, complete with piccolos and drums, becoming ever more frenetic while unable to escape chasing its

own tail. Then some new material suddenly breaks out of this and presses towards the symphony's culminating moment – a full-orchestral recall of the second movement's main tune, and a shock ending which, once heard, is never forgotten.

Programme note © Malcolm Hayes

MALCOLM ARNOLD

During his long life – he died at the ripe old age of 84, having retired from composition some years previously – Malcolm Arnold enjoyed a reputation more diverse than that of many of his composer colleagues. Perhaps his main claim to fame is still the creation of around 120 film scores, ranging from documentary 'shorts' commissioned at the earliest stage of his career to full-length feature films directed by some of the giants of the cinema. *Hobson's Choice*, *The Inn of the Sixth Happiness*, *Whistle Down the Wind*, *The Bridge on the River Kwai* – these are just some of Arnold's enduring masterpieces. But alongside his screen life he ran a parallel career of equal importance to him, as a symphonic composer: nine numbered symphonies, a Symphony for Strings and a Symphony for Brass form the kernel of his achievement. Every one is different from its predecessor; each is at once highly inventive in form and texture and highly personal in content. Some are more autobiographical than others: at least three – Nos. 2, 5 and 7 – have claims to greatness. Then there

are upwards of 20 concertos, mostly written for close colleagues in the music profession and including some for less obvious instruments, such as the recorder and even the harmonica.

In addition, he produced a wealth of smaller scores: music for amateurs, schools, children, brass and military bands, chamber combinations of various sizes; in fact only grand opera is missing. Such diversity of output was the result of his regular reluctance to recognise distinctions of brow: if his Little Suites, the lovely Serenade for Small Orchestra or the three charming Sinfoniettas have touches of light music about them, the sole criterion that mattered to their composer was that their quality should be of the best.

Maybe, too, it was his early career as a prodigiously gifted trumpeter that fed into this versatility and sheer facility. A scholar at the age of 16 at the Royal College of Music, where he studied with the great Ernest Hall, he'd become a full-time professional before he was out of his teens, and even spent four months at the end of 1945 as second trumpet in tonight's orchestra, the BBC Symphony Orchestra. He only stopped playing when it was obvious that composition was not just a gift but might actually provide a livelihood. He had experienced great music from the inside and seemed instinctively to be able to create a memorable melody on demand and match it to whatever occasion had given rise to its creation: a film, or the launch of a lifeboat, one of

Gerard Hoffnung's crazy festivals – or even a symphony concert.

Profile © Piers Burton-Page

Piers Burton-Page is a former producer and presenter for BBC Radio 3 and wrote the first authorised biography of Malcolm Arnold, *Philharmonic Concerto*, published in 1994.

SAKARI ORAMO
CONDUCTOR

Sakari Oramo studied conducting with Jorma Panula at the Sibelius Academy (1989–92). He was Music Director of the City of Birmingham Symphony Orchestra (1998–2008), Chief Conductor of the Finnish Radio Symphony Orchestra (2003–12), Principal Conductor of West Coast Kookkola Opera (2004–18) and Chief Conductor of the Royal Stockholm Philharmonic Orchestra (RSPO, 2008–21). He has been Chief Conductor of the BBC Symphony Orchestra since 2013 and this September he also becomes Artistic Partner of the Gürzenich Orchestra Cologne.

In recent seasons he has conducted the Berlin, Czech and New York Philharmonic orchestras, the Leipzig Gewandhaus, Boston Symphony Orchestra and Staatskapelle Dresden. Last summer he conducted four BBC Proms concerts, including the Last Night, with repertoire ranging from Mozart, via Holst and Elgar, to Saariaho and two world premieres.

Sakari Oramo's recordings include Nielsen's First and Third symphonies with the RSPO, which won *BBC Music Magazine's* Orchestral Award, Langgaard's Second and Sixth symphonies with the Vienna Philharmonic, which won a *Gramophone* Award, and Busoni's Piano Concerto with Kirill Gerstein and the Boston Symphony Orchestra, which won an International Classical Music Award.

ALEXANDRA DARIESCU
PIANO

Alexandra Dariescu is a trailblazing pianist who has become known for diverse and thought-provoking programmes, ranging from concertos by Tchaikovsky, Grieg, Rachmaninov and Ravel to lesser-known ones by Clara Schumann, Nadia Boulanger, George Enescu and Florence Price.

In demand as a soloist worldwide, she has performed with eminent orchestras and leading conductors.

This season she makes debuts with the London, Seattle and West Australian Symphony orchestras and the Danish and Royal Stockholm Philharmonic orchestras and returns to the Melbourne Symphony Orchestra, Academy of St Martin in the Fields and Royal Northern Sinfonia.

In 2017 she unveiled her piano recital production *The Nutcracker and I*, a groundbreaking multimedia performance for piano solo with dance and digital animation; it has since drawn thousands of young audiences into concert halls across the world.

Alexandra Dariescu has released nine albums to critical acclaim, the latest one featuring concertos by Clara Schumann and Grieg.

At the beginning of this season she became a professor of piano at the Guildhall School of Music & Drama.

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. Chief Conductor Sakari Oramo has a long-standing and widely acclaimed relationship with the orchestra. His concerts this season include four Mahler symphonies, Beethoven's Piano Concerto No. 3 with Sir Stephen Hough, Doreen Carwithen's Concerto for Piano and Strings with Alexandra Dariescu, the UK premiere of Kaija Saariaho's trumpet concerto *HUSH* and Elgar's *The Dream of Gerontius* with the BBC Symphony Chorus, dedicated to the memory of the late Andrew Davis. The BBC Symphony Chorus also joins the BBC SO for Haydn's 'Nelson' Mass and Bartók's *Cantata profana*, conducted by Principal Guest Conductor Dalia Stasevska. Carolyn Kuan

conducts the UK premiere of Huang Ruo's opera *M. Butterfly* and Total Immersion days are dedicated to Pierre Boulez and to electronic music. *Wild Isles* features highlights on the big screen from the BBC nature documentary series.

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.

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Sakari Oramo

Principal Guest Conductor
Dalia Stasevska

Günter Wand Conducting Chair
Semyon Bychkov

Creative Artist in Association
Jules Buckley

First Violins
Stephen Bryant *leader*
Jeremy Martin

Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
James Wicks
Stuart McDonald
Charlotte Reid
Ilhem Ben Khalifa
Sarah Thornett
Thea Spiers
Katharina Paul
Liu-Yi Retallick
David Larkin
Alice Hall

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Dawn Beazley
Rose Hinton
Rachel Samuel
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Miranda Allen
Aisling Manning
Julia Stewart
Iona McDonald

Violas
Philip Hall
Joshua Hayward
Nikos Zarb
Natalie Taylor
Carolyn Scott
Peter Mallinson
Abigail Bowen
Hannah Roberts

Victoria Bernath
Anna Barsgejana
Delyth John
Rebecca Breen

Cellos
Tim Gill
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
Alba Merchant
Victoria Simonsen
Jane Lindsay
Olivia Da Costa
Molly McWhirter

Double Basses
Nicholas Bayley
Richard Alsop
Anita Langridge
Beverley Jones
Peter Smith
Lewis Reid
Lucia Polo Morena
Chris Kelly

Flutes
Daniel Pailthorpe
Tomoko Mukai

Piccolo
Kathleen Stevenson

Oboes
Tom Blomfield
Imogen Smith

Cor Anglais
Jessica Mogridge

Clarinets
Adam Lee
Andrew Harper

Bassoons
Julie Price
Matthew Kitteringham

Horns
Nicholas Korth
Michael Murray
Mark Wood
Martin Lawrence
Mark Bennett

Trumpets
Niall Keatley
Joseph Atkins
Martin Hurrell

Trombones
Helen Vollam
Becky Smith

Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Stefan Beckett

Percussion
Alex Neal
Fiona Ritchie

Harp
Elizabeth Bass

Celesta
Elizabeth Burley

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

Director
Bill Chandler

Head of Artistic Planning
Emma Gait

Orchestra Manager
Susanna Simmons

Orchestra Personnel Manager
Murray Richmond

Orchestra and Tours Assistant
Lydia Rogers

Concerts Manager
Marelle McCallum

Tours Manager
Kathryn Aldersea

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Jenny Barrett
Chloe Jaynes

Marketing Co-ordinator
Branwen Thistlewood

Senior Learning Producer
Melanie Fryer

Learning Producers
Siân Bateman (acting)
Laura Mitchell

Assistant Learning Producers
Catriona Cayley
Catherine Humphrey

Learning Trainees
Shah Hussain
Nairobi Nomura

BBC SINGERS

Celebrating its centenary this season, the BBC Singers is based at the BBC's Maida Vale Studios. It records music for broadcast on BBC Radio 3 alongside work for other network radio, television and commercial release. It presents an annual series of concerts at the Guildhall School of Music & Drama's Milton Court Concert Hall, gives free concerts in London, appears at major festivals in the UK and abroad, regularly performs with many of the world's leading composers, conductors and soloists, and appears annually at the BBC Proms, including at the First and Last Nights. Last summer it made eight appearances at the BBC Proms.

The choir promotes a 50:50 gender policy for composers whose music it performs, and champions composers from all backgrounds: recent concerts and recordings have included music by Soumik Datta, Joanna Marsh, Reena Esmail, Sun Keting and Roderick Williams, and recent collaborations have featured

Laura Mvula, Clare Teal and the South Asian dance company Akademi. The BBC Singers recently joined voices from the popular CBeebies programme *Hey Duggee* to release a Christmas single and appeared last year in the show's 'The Choir Badge' episode.

As part of the BBC's plan to open its new BBC Music Studios at East Bank in the Queen Elizabeth Olympic Park, Stratford, the choir has begun working closely with the local community through a programme of music education, outreach events and live performances. Last March the BBC Singers received the Royal Philharmonic Society's Ensemble Award.

Keep up to date with the BBC Singers

Listen to our BBC Radio 3 broadcasts via the BBC Sounds app. To find out more about us and our concerts, visit our website: bbc.co.uk/singers and follow us on X: @BBCSingers, Facebook: facebook.com/BBCSingers and Instagram: [bbc_singers](https://instagram.com/bbc_singers)

Chief Conductor

Sofi Jeannin

Principal Guest Conductors

Bob Chilcott
Owain Park

Associate Conductor, Learning

Nicholas Chalmers

Artist in Residence

Eric Whitacre

Associate Composer

Roderick Williams

Artists in Association

Anna Lapwood
Abel Selaocoe

Partner Choir

National Youth Choir

Sopranos

Alice Gribbin
Rebecca Lea
Helen Neeves
Emma Tring

Altos

Margaret Cameron
Nancy Cole
Ciara Hendrick
Katherine Nicholson

Tenors

Peter Davoren
Benjamin Durrant
Stephen Jeffes
Tom Raskin

Basses

Charles Gibbs
Jimmy Holliday
Edward Price
Andrew Rupp

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

Director

Jonathan Manners

Ensemble Manager

Ellie Sperling

Assistant Choral Manager

Eve Machin

Acting Assistant Producer

Lizzy Westcott

Acting Librarian

Jess Norton Raybould

WEDNESDAY 16 APRIL 7.30PM

Oramo conducts Mahler's Fourth Symphony

DOROTHY HOWELL Lamia

KURT WEILL Der neue Orpheus, Op. 15

GUSTAV MAHLER

Symphony No. 4 in G major

Anu Komsi soprano

Sakari Oramo conductor/violin

A jingle of sleighbells, a flurry of flutes... it doesn't take much to set Mahler's Fourth Symphony in motion. But with Mahler, even the gentlest sounds can create a universe. From playful opening to final, blissful vision of heaven, the Fourth is a musical fairy tale like no other – an enchanting finish to a concert that begins with Dorothy Howell's fantasy of a shape-shifting serpent and Kurt Weill's typically feisty retelling of the myth of Orpheus.

There's nothing quite like that, either - part song, part violin concerto, but all Weill. The BBC Symphony Orchestra is lucky enough to have its own magical shape-shifter. Principal conductor Sakari Oramo is also a superb violinist and tonight he stars alongside soprano Anu Komsi at the centre of a concert where wonder comes as standard and nothing (except the music) is quite what it seems.

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Beethoven
Symphony No. 5

David Blackadder
trumpet

Academy of Ancient Music

Laurence Cummings
director

Friday 27 June

7.30pm

Barbican Hall

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