



**BBC**

**Symphony  
Orchestra  
& Chorus**

# **OPENING WORLDS**

**CONCERTS 2022/23**

**barbican**

Associate  
Orchestra

[bbc.co.uk/symphonyorchestra](https://bbc.co.uk/symphonyorchestra)

**RADIO 3**



# MASTERPIECE

8X8

COLLECTION

To honour and celebrate the natural beauty of the earth's most precious woods, Steinway & Sons has created the MASTERPIECE 8X8 collection, a limited edition of eight grand pianos and eight upright pianos in its hand-crafted veneer, designed to showcase the quality and unique personality of each wood and bring it to life.



MASTERPIECE 8X8 pianos are issued as model B 211cm grand and model K 132cm upright. The model B is equipped with **SPIRIO** | *r*, the most modern technology Steinway currently has to offer.

Availability is limited to:  
1 Oak Model B  
1 Figured Walnut Model B  
1 Macassar Ebony Model K

For more information or to arrange a private appointment at our London showrooms, please call: **0207 487 3391** or email [info@steinway.co.uk](mailto:info@steinway.co.uk)

Steinway Hall London W1U 2DB [www.steinway.co.uk](http://www.steinway.co.uk)



STEINWAY & SONS

**FRIDAY 31 MARCH, 2023** 7.30pm, BARBICAN HALL

---

## **Ian McEwan and the BBC Symphony Orchestra**

**GRAŻYNA BACEWICZ** Overture 6'

*Introduction and excerpt from 'Enduring Love' (1997)*

**ARVO PÄRT** Cantus in memoriam Benjamin Britten 5'

*Excerpt from 'Saturday' (2005)*

**EDVARD GRIEG** Holberg Suite – Prelude 3'

*Excerpt from 'Solar' (2010)*

**PYOTR ILYICH TCHAIKOVSKY** The Nutcracker – Dance of the Sugar-Plum Fairy 2'

*Excerpt from 'Lessons' (2022)*

**THELONIOUS MONK, ARR. SIMON NATHAN** 'Round Midnight 5'

INTERVAL: 20 MINUTES

**MIECZYŚLAW WEINBERG** Aria, Op. 9 3'

*Excerpt from 'Atonement' (2001)*

**PHILIP GLASS** The Voyage – Interlude to Act 1, Scene 2 6'

*Excerpt from 'Lessons'*

**ANGELA MORLEY** Watership Down – Final Struggle and Triumph 3'

*Excerpt from 'The Child in Time' (1987)*

**LUDWIG VAN BEETHOVEN** Symphony No. 1 in C major, Op. 21 – 4th mvmt 6'

**Ian McEwan** reader • **Emma Smith** singer • **Adam Hickox** conductor

*Creative Consultants: Paul Hughes (Music) and Steve Doherty (spoken word), for Giddy Goat Productions*

*Claire Martin, the advertised singer, has had to withdraw from tonight's performance.*

*The BBC Symphony Orchestra is grateful to Emma Smith for taking her place.*

**RADIO  SOUNDS**

This concert is being recorded for broadcast by BBC Radio 3 in *Drama on 3* on Sunday 14 May and by BBC Radio 4 (edited version) on Saturday 8 April at 3.00pm. You can also hear a dramatisation of Ian McEwan's novel *Enduring Love* on BBC Radio 4 on Sunday 9 April. These 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.*

---

## Words and Music

For readers of fiction who do not happen to be academic specialists, a writer's work can exist in a pleasantly timeless zone. Did *Hard Times* follow or precede *Great Expectations*? It need not matter. The books we have read and admired live in our thoughts outside chronology. Or they luxuriate in a form of continuous present, part of our familiar mental furniture.

For the writers themselves, it's different. It is simply not possible to write the new novel without letting go of the last, which must therefore be left standing, fixed in its time and circumstances. I can measure out my adult life by what I was writing at the time. The novels sit like milestones along a life's journey.

Going back through 52 years of writing to assemble tonight's programme was therefore slow and dreamy, like turning the pages of an old photo album. In places, I confronted intimately a far younger self. Some pages brought back delightful memories of falling in love. But I did not like everything that I found. Some pages brought back a chaotic and disruptive house-move; others reminded me how stuck and unhappy I was with a part of the novel until I found a way through. Still others made me wonder if I had improved as a writer or declined. In practical terms, there were passages that I would have liked to have included in the programme but that were too stitched

into the narrative and would have needed too much explanation to be of use.

Much attention has been paid to the fascinatingly ambiguous nature of language. My own literary studies as a teenager included William Empson's *Seven Types of Ambiguity* (1930). But multiplicity of meaning is far outweighed by the precision of language, by how comprehensible and communal it is. We are social creatures who vibrate the air or mark paper with symbols to transfer thoughts, complex ideas, from one mind to another. Forget telepathy. Our commonplace exchange of words is a wonder of biology and cultural invention.

Language names and describes the world and our mental states, whereas music is richly abstract – but not quite. Philip Larkin's celebrated poem about spring and renewal begins, 'The trees are coming into leaf / Like something almost being said.' I've often thought that Larkin's second line could equally describe the condition of music. It strains against the limits of its abstraction and, tantalisingly, seems almost to speak to us, both in the language of the emotions and through the aesthetic, warmly human pleasures of harmony, melody and rhythm.

Combining the two, words and music, not in song but in sequence, is a curious process. The music may echo or enhance the mood evoked by words or be mischievously disruptive of them. Both can work for reasons that are hard to define.

---

In music, my personal tastes range far and sometimes loud, but my homeland, my core, has always been in the classical, especially the chamber music tradition. In devising this evening's programme, I was glad to submit to a grand learning experience and be guided by the BBC Symphony Orchestra's then Director, Paul Hughes, whose knowledge of orchestral music runs deep and wide. I was freed to think only about the prose and, in close collaboration with producer Steve Doherty, I went back past the milestones, looking to make a mosaic of different scenes, moods and styles in the hope that, with these words bound to this music, we might reach an imaginative space where something new is not almost but actually being said.

Introduction © Ian McEwan

## Tonight's Music

**Grażyna Bacewicz** was a Polish composer and violinist who learnt the piano and violin with her father before entering the Warsaw Conservatory in 1928. After graduating in 1932, Bacewicz pursued further studies in Paris – including composition lessons with Nadia Boulanger – and in 1936 she was appointed principal violinist of the Polish Radio Orchestra, an ensemble that regularly performed her music. During the Second World War, Bacewicz lived in Warsaw, holding secret underground concerts there before escaping 100 miles south-east to Lublin with her husband

and children following the destruction wrought in the Warsaw Uprising of 1944.

After the Second World War, Bacewicz returned to her birthplace, Łódź, as Professor of Music at the conservatory; commissions started to flow in and she focused increasingly on composition, which became her main occupation after she suffered serious injuries in a car accident in 1954. Bacewicz's music falls into three main periods. Between 1932 and 1944 she exhibited a neo-Classical style, writing music of concision and wit, and embracing Polish folk music. From 1945 to 1959 her works were increasingly animated and sinewy, full of energy and drive, and with an innovative approach to form. The later works, from 1960 until her death in 1969, are more personal, but folk elements remain.

With its surging momentum and colourful orchestration, Bacewicz's Overture anticipates her 'middle period' style. A frenetic opening – featuring from the very start what seems to be a quotation of the famous first four notes of Beethoven's Fifth Symphony – gives way to a slower passage of serene romanticism, but the fizzing energy cannot be contained for long and soon bursts forth again, driving the piece towards its thrilling conclusion.

When the British composer Benjamin Britten died in 1976, Estonian composer **Arvo Pärt** responded with his elegiac *Cantus in memoriam Benjamin Britten* for string orchestra and bell – a tribute

---

to Britten's music, which Pärt greatly admired, in which the bell represents a poignant death knell. The work is an instance of the 'tintinnabuli' style (derived from the Latin for 'bell') developed by Pärt in the 1970s, of which he has said: 'Tintinnabulation is an area I sometimes wander into when I am searching for answers ... In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity ... one note ... or a moment of silence, comforts me.'

Pärt explained the sense of loss, and of missed opportunity, behind the work: 'Why did the date of Benjamin Britten's death – 4 December 1976 – touch such a chord in me? During this time I was obviously at the point where I could recognise the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music ... And besides, for a long time I had wanted to meet Britten personally – and now it would not come to that.'

**Edvard Grieg** spent the summer of 1884 fulfilling commissions for the bicentenary of the birth of the writer, philosopher and playwright Ludvig Holberg (1684–1754) – a man who drew together influences from Humanism, the Enlightenment and the Baroque to become the cornerstone of modern Danish and Norwegian literature.

Both Grieg and Holberg were born in Bergen in western Norway, and Grieg chose to commemorate the writer by evoking the dance suites of Holberg's era, resulting in *Fra Holbergs tid* ('From Holberg's Time'), a suite originally composed for piano before Grieg made his more famous arrangement for string orchestra the following year.

The suite is effectively a neo-Classical work in its emulation of Baroque dances – Praeludium, Sarabande, Gavotte, Air and Rigaudon – yet, even in the context of conjuring up the past, Grieg's voice sings through. The Prelude is characterised by a vigorous string texture, with contrast provided by a lyrical idea punctuated by a descending pizzicato (plucked) motif.

After writing his ballets *Swan Lake* and *The Sleeping Beauty*, **Pyotr Ilyich Tchaikovsky** was commissioned by the director of the Imperial Theatre, Ivan Vsevolozhsky, to compose a double bill consisting of a new ballet and an opera. The opera came to fruition in the form of *Iolanta*, and for the ballet Tchaikovsky collaborated with Marius Petipa, with whom he had worked on *The Sleeping Beauty* and who would go on to revive *Swan Lake*. Petipa suggested creating a ballet based on E. T. A. Hoffmann's tale *The Nutcracker and the Mouse King*, giving Tchaikovsky specific instructions as to how this should be reflected musically – including tempo and even the number of bars.

---

The story begins at a Christmas party during which a young girl, Clara, is given a wooden nutcracker carved in the shape of a toy soldier – to the envy of her brother, Fritz. Clara falls asleep guarding the present, and dreams that it turns into a handsome prince who takes her to the Land of Snow and the Land of Sweets. It is in the Land of Sweets that the Sugar-Plum Fairy appears, dancing with great delicacy, as conveyed by the fragile, bell-like sound of the celesta – a recently invented keyboard instrument that Tchaikovsky had imported from France specially for use in the ballet, keeping it a closely guarded secret lest any rival composers used it before him.

**Thelonious Monk** (1917–82) was an American jazz pianist and composer famed for his extraordinary improvisations and angular, dissonant style. Monk was classically trained at a young age; he learnt scores by Bach and Beethoven, but he was particularly drawn to the music of Chopin and Rachmaninov. It was not long before jazz took over, however, and Monk started to find work as a jazz pianist while still a teenager.

Some accounts suggest that Thelonious Monk first came up with an early version of ‘Round Midnight’ at the age of 19; whether or not this is true, the song was copyrighted – with lyrics by Thelma Murray – in 1943, and has since become a jazz standard. The number took on a life of its own soon after its creation: the first recording was made by jazz trumpeter

Cootie Williams in 1944, with Monk recording it for the first time in 1947. Williams and Dizzy Gillespie added their own embellishments to the song, to which new lyrics were added by Bernie Hanighen.

In Ian McEwan’s book *The Children Act*, High Court judge Fiona Maye recalls a time when she was given the sheet music to ‘Round Midnight’ by her husband Jack. She plays the piece fluently, but ‘her version, smooth and unaccented, sounded like an unremarkable piece by Debussy. That was fine, Jack told her. The great jazz masters adored and learned from him ...’

Polish-born Soviet composer **Mieczysław Weinberg** was born in Warsaw and studied piano at the Conservatory there, graduating in 1939. He was part of a Jewish family and, when the Second World War broke out, fled to the Soviet Union; his parents and sister remained behind and were murdered in the Trawniki concentration camp. Weinberg moved to Minsk before being evacuated to Tashkent when the war reached Soviet territory. In the midst of this turmoil, Weinberg started studying composition for the first time. He met Shostakovich, whose influence and friendship proved pivotal: ‘It was as if I had been born anew ... Although I took no lessons from him, Dmitry Shostakovich was the first person to whom I would show each of my new works.’ Weinberg moved to Moscow at Shostakovich’s suggestion in 1943; the two composers lived near one another and regularly exchanged ideas.

---

In 1948 Weinberg, like Shostakovich, was among the allegedly ‘formalist’ composers officially censured by the Soviet authorities; five years later, he was even jailed briefly during the anti-Semitic crackdown following the so-called Doctors’ Plot and was only saved from execution by Stalin’s death. Weinberg remained philosophical: ‘I cannot say about myself what others say about themselves – that they were persecuted. I would say that in those years the powers-that-be did nothing to popularise my compositions. What was performed, was performed due to a performer’s express desire to do so ... some pieces were not performed and some were banned’. Originally for string quartet in 1942, Weinberg’s *Aria*, Op. 9, is an exquisite song-without-words of long-breathed lines and fluid harmonic shifts.

**Philip Glass** is, alongside his fellow American composers Steve Reich and John Adams, one of the most influential composers associated with Minimalism and its related styles. Glass has said that he writes ‘music with repetitive structures’. Like Bacewicz, he studied with Nadia Boulanger, later recalling: ‘The composers I studied with Boulanger are the people I still think about most – Bach and Mozart.’ His wide-ranging output has included collaborations with David Bowie and film scores such as the soundtrack to *The Truman Show*, in which he made a cameo.

Glass’s 1992 opera *The Voyage* – from which we hear the pulsive Interlude to

Act 1, Scene 2 – is to a libretto by David Henry Hwang based on Glass’s own story. Composed to mark the 500th anniversary of Christopher Columbus’s Discovery of America, this allegorical work is about the spirit of exploration, examining what motivates people to travel and the tensions that can occur when different cultures clash. Figures from the past and the future offer their opinions, including Columbus, who represents all explorers. These themes connect the piece with Ian McEwan’s *Lessons*, in which the central character, Roland Baines, navigates the tide of history – but often struggles against it.

**Angela Morley** was an English composer who first found success on BBC Radio as Wally Stott. After transitioning in 1972, Morley initially shunned the limelight – but in 1974 became the first transgender person to be nominated for an Academy Award for her score to *The Little Prince*. Work on the soundtrack to the 1978 animated film *Watership Down* followed after the original choice of composer, Master of the Queen’s Music Malcolm Williamson, had to withdraw; Morley worked quickly, developing some of Williamson’s sketches but writing the bulk of the score independently. It was at around this time that Morley began regularly conducting the BBC Radio Orchestra and BBC Big Band.

Based on the 1972 novel by Richard Adams set in a community of rabbits, *Watership Down* is an animated film whose gentle cartoon style belies much darker themes



about the precarious balance between life and death found in the natural world. Morley's 'Final Struggle and Triumph' suggests real peril with its dark-hued scoring and unremitting rhythms, after which the 'Triumph' comes not as a bombastic victory but as a gradual clearing of the musical storm-clouds, ending in radiant relief.

**Ludwig van Beethoven's** First Symphony has been to some extent overshadowed by what he would go on to achieve, but as a statement of purpose it brims with confidence and skill. This was a musical declaration of intent. Initial sketches appeared in the late 1790s, but the symphony was not completed until some years later, and it was premiered in Vienna on 2 April 1800. Though not as ground-breaking as his later symphonies, the First shows that Beethoven was determined to build upon the achievements of his immediate precursors. Mozartian in form, the spirit of the symphony is closer to Haydn, especially in its witty character.

The finale was the first movement to be drafted, originally with a view to opening the symphony. This is a wonderful instance of Beethoven's musical sense of humour, with an ascending opening figure that coyly reveals more and more of itself before eventually emerging into the first theme. This 'scale' theme pervades the fabric of the movement, including the harmonically adventurous central section, and there are more surprises in store when the woodwinds seem to announce the

reprise of the opening section only to find that it is already under way, as well as the comedic mocking of the 'scale' idea during the glorious coda.

#### Programme note © Joanna Wyld

Joanna Wyld regularly writes for the Aldeburgh, Salzburg, Oxford Lieder and Cambridge Music festivals, the Southbank Centre, Wigmore Hall and Saffron Hall, and many of the major UK orchestras. She has won awards for her creative writing, and wrote the libretto to Robert Hugill's opera *The Gardeners*, which was premiered in London in 2019.



SATURDAY 15 APRIL 7.30PM

## Sakari Oramo and Inmo Yang

**GRAŻYNA BACEWICZ** Concerto for Large Symphony Orchestra

**ANTONÍN DVOŘÁK** Violin Concerto

**BÉLA BARTÓK** Concerto for Orchestra

**Inmo Yang** violin

**Sakari Oramo** conductor

When a composer writes a concerto, they stretch a performer to the very limit – and reveal something of themselves too. Béla Bartók and Grażyna Bacewicz put the whole orchestra on dazzling display, while Dvořák's Violin Concerto places one particular player up front and lets them sing and dance for joy.

**barbican**  
Associate Orchestra

Box Office  
020 7638 8891  
barbican.org.uk

---

## ADAM HICKOX

### CONDUCTOR

Born in 1996, Adam Hickox studied Music and Composition with Robin Holloway at Gonville and Caius College, Cambridge, and conducting with Sian Edwards at the Royal Academy of Music. He was one of two Conducting Fellows at the Tanglewood Festival in 2021 and earlier in his career he assisted conductors including Sir Simon Rattle, Sir John Eliot Gardiner and Lahav Shani.

He has appeared with the Royal Philharmonic, Orquesta Sinfónica de Castilla y León, BBC Scottish Symphony and Ulster orchestras, and with Opera North in three performances of *Tosca*. He enjoys a close relationship with the Rotterdam Philharmonic, of which he was Assistant Conductor for two years.

In the coming seasons he is scheduled to make many debuts with orchestras and opera houses across Europe, including Glyndebourne this autumn. Later this season he makes his debut with the Britten Sinfonia and the National Symphony Orchestra of Ireland, and he returns to the BBC National Orchestra of Wales.

## IAN McEWAN

### READER

Ian McEwan is the critically acclaimed author of 17 novels and two short story collections. His first published work, the short story collection *First Love, Last Rites*, won the Somerset Maugham Award.

His novels include *The Child in Time*, which won the 1987 Whitbread Novel of the Year Award; *The Cement Garden*; *Enduring Love*; *Amsterdam*, which won the 1998 Booker Prize; *Atonement*; *Saturday*; *On Chesil Beach*; *Solar*; *Sweet Tooth*; *The Children Act*; *Nutshell*; and *Machines Like Me*, which was a No. 1 bestseller.

In 2006 he won the James Tait Black Memorial Prize for *Saturday* and *On Chesil Beach* was named Galaxy Book of the Year at the 2008 British Book Awards, where McEwan was also named Reader's Digest Author of the Year.

*Solar* won the Bollinger Everyman Wodehouse Prize for Comic Fiction in 2010 and *Sweet Tooth* won the Paddy Power Political Fiction Book of the Year Award in 2012.

In 2014 Ian McEwan was awarded the Bodleian Medal. He was appointed CBE in 2000.

---

## EMMA SMITH

### SINGER

Emma Smith studied at the Purcell School and the Royal Academy of Music, the first ever jazz singer to be accepted on both of these courses. While still a student she released her self-penned, critically acclaimed jazz album *The Huntress*, which reached No. 1 in the iTunes Jazz charts.

She has a diverse and extensive performing experience, appearing at venues from the the O2 Arena to the leading jazz clubs of New York City, and collaborating and recording with artists such as Michael Bublé, Georgie Fame, Goldie, Seal and Robbie Williams. In London she has appeared at Ronnie Scott's – where she is a member of the house band, The Ronnie Scott's All-Stars.

She has established a formidable reputation in the UK scene and last summer released her first solo album in 10 years, *Meshuga Baby*, which went up for Grammy consideration, spanning songs from Gershwin to Bob Dylan.

Her many achievements include the widespread success of her long-established vocal harmony group The Puppini Sisters. She has also presented for BBC Radio 3's *Jazz Now* and *BBC Introducing*. Other accolades include receiving the Musicians' Company's Young Jazz Musician Award as well as being nominated for a Parliamentary Jazz Award in 2022.

---

## BBC SYMPHONY ORCHESTRA

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms, including appearances at the First and Last Nights, and is an Associate Orchestra at the Barbican in London. Its commitment to contemporary music is demonstrated by a range of premieres each season, as well as Total Immersion days devoted to specific composers or themes.

Highlights of this season at the Barbican include Total Immersion days exploring the music of George Walker, Kaija Saariaho and Jean Sibelius, the last two led by Chief Conductor Sakari Oramo, who also conducts concerts showcasing the music of Grażyna Bacewicz.

A literary theme runs through the season, which includes a new version of Arthur Conan Doyle's *The Hound of the Baskervilles* and the world premiere of Iain Bell's *Beowulf*, with the BBC Symphony Chorus.

The BBC Symphony Chorus joins the BBC SO for Michael Tippett's *A Child of Our Time*, under Conductor Laureate Sir Andrew Davis, with soloists including Pumeza Matshikiza and Dame Sarah Connolly.

Among this season's world and UK premieres are Victoria Borisova-Ollas's *A Portrait of a Lady by Swan Lake*, Kaija Saariaho's *Saarikoski Songs* and Valerie Coleman's *Umoja (Anthem of Unity)*, and the season comes to a close with the UK premiere of Joby Talbot's opera *Everest*.

The vast majority of the BBC SO's performances are broadcast on BBC Radio 3 and a number of studio recordings each season are free to attend. These often feature up-and-coming talent, including members of BBC Radio 3's New Generation Artists scheme. All broadcasts are available for 30 days on BBC Sounds, and the BBC SO can also be seen on BBC TV and BBC iPlayer, and heard on the BBC's online archive, Experience Classical.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – also offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes.

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

To find out more about upcoming events and broadcasts, and for the latest BBC SO news, visit [bbc.co.uk/symphonyorchestra](http://bbc.co.uk/symphonyorchestra).

[facebook.com/BBCSO](https://facebook.com/BBCSO) Twitter: @BBCSO Instagram: @bbcsymphonyorchestra

**Chief Conductor**

Sakari Oramo

**Principal Guest Conductor**

Dalia Stasevska

**Günter Wand  
Conducting Chair**

Semyon Bychkov

**Conductor Laureate**

Sir Andrew Davis

**Creative Artist  
in Association**

Jules Buckley

**First Violins**

Stephen Bryant *Leader*

Jeremy Martin

Jenny King

Celia Waterhouse

Colin Huber

Shirley Turner

Ni Do

Molly Cockburn

James Wicks

Kate Cole

Cindy Foster

Rasa Zukauskaite

Ilhem Ben Khalfa

Iain Gibbs

**Second Violins**

Dawn Beazley

Victoria Hodgson

Daniel Meyer

Vanessa Hughes

Danny Fajardo

Rachel Samuel

Tammy Se

Caroline Cooper

Lucica Trita

Ruth Funnell

Julian Trafford

Caroline Bishop

**Violas**

Rachel Roberts

Philip Hall

Nikos Zarb

Michael Leaver

Carolyn Scott

Mary Whittle

Peter Mallinson

Matthias Wiesner

Yan Beattie

Lowri Thomas

**Cellos**

Alice Neary

Graham Bradshaw

Mark Sheridan

Clare Hinton

Michael Atkinson

Augusta Harris

Anna Beryl

Rebecca Herman

**Double Basses**

Lynda Houghton

Richard Alsop

Anita Langridge

Michael Clarke

Beverley Jones

Josie Ellis

**Flutes**

Daniel Pailthorpe

Tomoka Mukai

**Piccolo**

Kathleen Stevenson

**Oboes**

Timothy Rundle

Rachel Ingleton

**Cor Anglais**

Ben Marshall

**Clarinets**

Richard Hosford

Jonathan Parkin

**Bass Clarinet**

Thomas Lessels

**Bassoons**

Julie Price

Graham Hobbs

**Contrabassoon**

Steve Magee

**Horns**

Martin Owen

Michael Murray

Andrew Antcliff

Nicholas Hougham

Alexei Watkins

**Trumpets**

Niall Keatley

Martin Hurrell

Joseph Atkins

**Trombones**

Helen Vollam

Dan Jenkins

**Bass Trombone**

Robert O'Neill

**Tuba**

Sam Elliott

**Timpani**

Alisdair Kelly

**Percussion**

Alex Neal

Fiona Ritchie

Steffan Becket

Owen Gunnell

**Drum Kit**

Matt French

**Harp**

Anneke Hodnett

**Piano/Celesta**

Joanna Smith

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

**Acting Co-Director/  
Planning Manager**

Tom Philpott

**Planning**

Co-ordinators

Naomi Faulkner

Bethany McLeish

**Acting Co-Director/  
Orchestra Manager**

Susanna Simmons

**Orchestra Personnel  
Manager**

Murray Richmond

**Orchestras and  
Tours Assistant**

Indira Sills-Toomey

**Concerts Manager**

Marelle McCallum

**Tours Manager**

Kathryn Aldersea

**Music Libraries  
Manager**

Mark Millidge

**Orchestral Librarian**

Julia Simpson

**Chorus Manager**

Wesley John

**Chief Producer**

Ann McKay

**Assistant Producer**

Ben Warren

**Senior Stage Manager**

Rupert Casey

**Stage Manager**

Michael Officer

**Senior Commercial,  
Rights and Business  
Affairs Executive**

Ashley Smith

**Business Accountant**

Nimisha Ladwa

**BBC London  
Orchestras Marketing  
and Learning****Head of Marketing,  
Publications and  
Learning**

Kate Finch

**Communications  
Manager**

Jo Hawkins

**Publicist**

Freya Edgeworth

**Marketing Manager**

Sarah Hirons

**Marketing Executives**

Jenny Barrett

Alice White

**Senior Learning  
Project Managers  
(job share)**

Lauren Creed

Melanie Fryer

**Learning Project  
Managers**

Siân Bateman

Laura Mitchell

Chloe Shrimpton

**Assistant Learning  
Project Managers**

Catherine Humphrey

Elisa Mare

**STEP Trainees**

Sharni Edmonson

Joey Williams

*Programme produced  
by BBC Proms  
Publications*

**70 PIECE ALL-STAR ORCHESTRA!**

A KENNEDY STREET PRESENTATION







Royal Albert Hall

# CARMEN IN CONCERT

Fri 14 April, 7pm

Experience the power and  
passion of Bizet's *Carmen* in a  
powerful stripped back concert

**JOYCE  
DIDONATO**  
as *Carmen*

**MICHAEL  
SPYRES**  
as *Don José*



Part of Love Classical

in association with  
 **CUNARD**

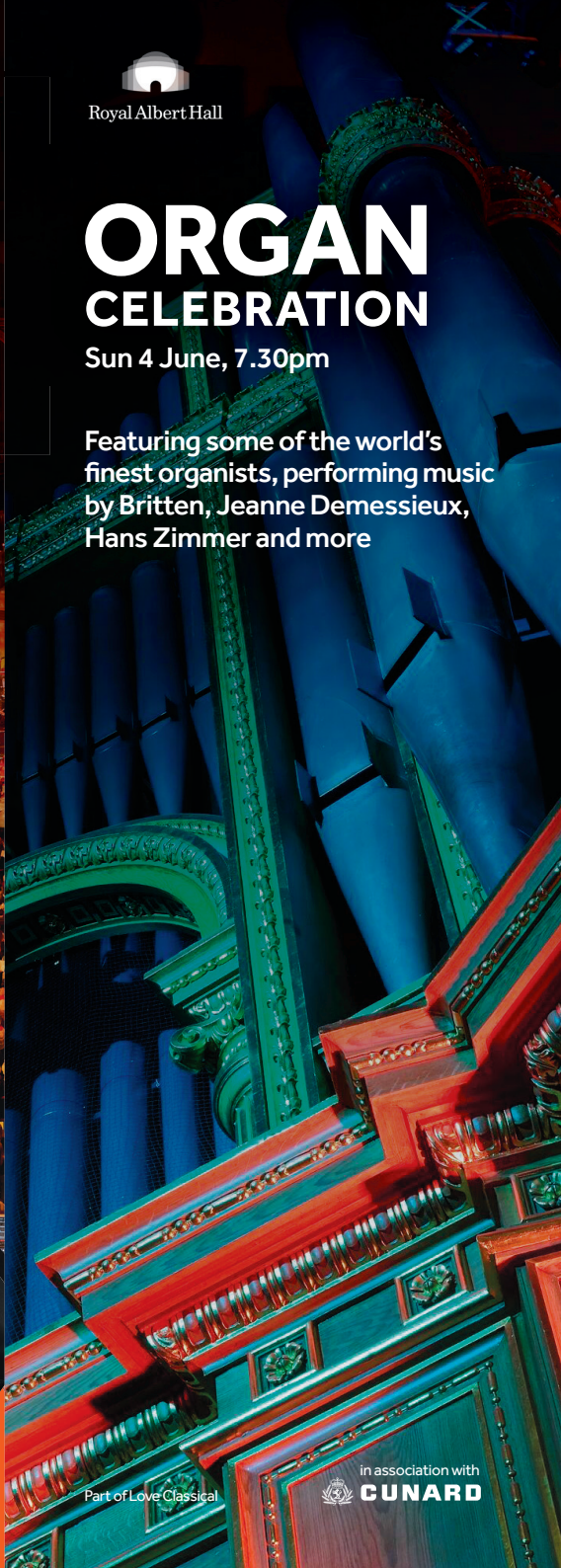


Royal Albert Hall

# ORGAN CELEBRATION

Sun 4 June, 7.30pm

Featuring some of the world's  
finest organists, performing music  
by Britten, Jeanne Demessieux,  
Hans Zimmer and more



Part of Love Classical

in association with  
 **CUNARD**

## The BBC Symphony Orchestra at the Barbican

Join the BBC Symphony Orchestra and Chorus at the Barbican for music of courage, passion and adventure

### CONCERTS THIS SPRING AND SUMMER

FRIDAY 10 MARCH 7.30PM

**Lionel Bringuier**  
conducts **Debussy,**  
**Dutilleux and Ravel**

**CLAUDE DEBUSSY**  
Prélude à l'après-midi d'un faune

**HENRI DUTILLEUX**  
L'arbre des songes

**ALBERT ROUSSEL**  
Le festin de l'araignée

**MAURICE RAVEL**  
La valse

*Lionel Bringuier conductor*  
*Akiko Suwanai violin*

FRIDAY 17 MARCH 7.30PM

**Brabbins conducts**  
**Beowulf and Job**

**IAIN BELL**  
Beowulf  
*BBC commission: world premiere*

**RALPH VAUGHAN WILLIAMS**  
Job: A Masque for Dancing

*Martyn Brabbins conductor*  
*Stuart Skelton tenor*  
*Ruth Wilson narrator*

FRIDAY 31 MARCH 7.30PM

**Ian McEwan with the**  
**BBC Symphony Orchestra**

*Adam Hickox conductor*  
*Ian McEwan spoken word*

In the latest of the BBC SO's collaborations with great writers, Ian McEwan joins the orchestra for an evening of words and music.

SATURDAY 15 APRIL 7.30PM

**Sakari Oramo and**  
**Inmo Yang**

**GRAŻYNA BACEWICZ**  
Concerto pour Grande Orchestre  
Symphonique

**ANTONÍN DVOŘÁK**  
Violin Concerto

**BÉLA BARTÓK**  
Concerto for Orchestra  
*Sakari Oramo conductor*  
*Inmo Yang violin*

SUNDAY 7 MAY – ALL DAY

**Total Immersion:**  
**Kaija Saariaho**

Join the BBC Symphony Orchestra for a day of Total Immersion in the music of Finnish composer Kaija Saariaho.

FRIDAY 12 MAY 7.30PM

**Sir Andrew Davis conducts**  
**A Child of Our Time**

**MICHAEL TIPPETT**  
Concerto for Double String Orchestra  
A Child of Our Time

*Sir Andrew Davis conductor*  
*Pumeza Matshikiza soprano*  
*Dame Sarah Connolly mezzo-soprano*  
*Joshua Stewart tenor*  
*Matthew Brook bass*  
*BBC Symphony Chorus*

FRIDAY 26 MAY 7.30PM

**Symphonies of the**  
**human spirit**

**WOLFGANG AMADEUS MOZART**  
Symphony No. 35, 'Haffner'

**IGOR STRAVINSKY**  
Symphony of Psalms

**SERGEY PROKOFIEV**  
Symphony No. 7

*Dima Slobodeniouk conductor*  
*BBC Symphony Chorus*

FRIDAY 23 JUNE 7.30PM

**Joby Talbot's Everest**

**JOBY TALBOT**  
Everest

*Nicole Paiement conductor*  
*Leonard Foglia director*  
*Elaine McCarthy designer*  
*Daniel Okulitch Beck*  
*Craig Verm Doug*  
*Veronika Haller Jan*  
*Andrew Bidlack Rob*  
*BBC Singers*

**BOOK NOW**  
[bbc.co.uk/symphonyorchestra](http://bbc.co.uk/symphonyorchestra)

**FOLLOW US ON**  
Facebook, Instagram and Twitter