

David Lang's prisoner of the state BBC Symphony Orchestra

Sat 11 Jan 8pm
Barbican Hall

European premiere; Barbican co-commission
Co-produced by the Barbican and BBC Symphony Orchestra

Part of Beethoven 250
Part of Barbican Presents 2019–20

barbican



Sat 11 Jan, Hall

1 prisoner of the state

Important information



When does the concert start and finish?

The concert begins at 8pm and finishes at about 9.30pm; there is no interval.



I'm running late!

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



Please...

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



Please don't...

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



Use a hearing aid?

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



Need a break?

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



Looking for refreshment?

Bars are located on Levels -1, G and 1. Drinks are not allowed in the hall.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1 and 1. There is a further accessible toilet on Level G.



Carrying bags and coats?

Drop them off at our free cloakroom on Level -1.

Welcome to tonight's performance

Sat 11 Jan, Hall

A warm welcome to the European premiere of David Lang's *prisoner of the state*.

This year the world marks the 250th anniversary of Beethoven's birth, celebrating the man as much as the music. One of the most innovative of these occasions is surely tonight's performance of David Lang's *prisoner of the state*, a vibrantly dramatic reimagining of Beethoven's opera *Fidelio*, co-commissioned by the Barbican.

Lang, one of the co-founders of the new music collective Bang on a Can, is one of America's most-performed composers, never afraid to wrestle with the big questions facing society today. He has long been fascinated by *Fidelio*, with its themes of oppression, freedom and identity, and an

opera in which it is the heroism of a woman that takes centre-stage.

Lang has fashioned the libretto himself, echoing Beethoven's original though departing from it at key moments, most strikingly at the end, which has none of the jubilant optimism of the original. His music too is pared down yet all the more powerful for that.

Conducting tonight is Ilan Volkov, who is joined by the BBC Symphony Orchestra and BBC Singers together with a potently cast quartet of soloists.

It promises to be an extraordinary event. I hope you enjoy it.

Huw Humphreys

Head of Music

Tonight's performance will be broadcast live on BBC Radio 3. It will be available to stream or download for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes

BBC
RADIO

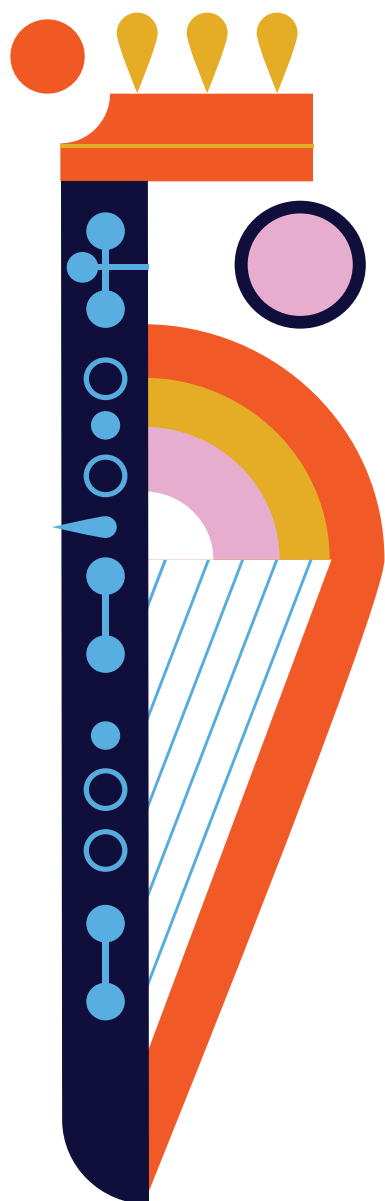


Programme produced by Harriet Smith
All information correct at time of printing
Advertising by Cabbell (tel 020 3603 7930)



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

prisoner of the state



David Lang's prisoner of the state

Sat 11 Jan 8pm
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BBC Symphony Orchestra
Ilan Volkov conductor
Elkhanah Pulitzer director

Julie Mathevet The Assistant
Jarrett Ott The Prisoner
Alan Oke The Governor
Davóne Tines The Jailor
Christopher Bowen, Tom Raskin, Edward Price, Jimmy Holliday Guards

BBC Singers
Guildhall School of Music & Drama
students

Matt Saunders set design
Thom Weaver lighting designer
Yuki Izumihara projections
Maline Casta costumes
Miguel A Castillo assistant director

Part of Beethoven 250
Part of Barbican Presents 2019–20

Commissioned by the New York Philharmonic,
Barbican Centre London, Concertgebouw
Brugge, de Doelen Concert Hall Rotterdam,
L'Auditori de Barcelona, Bochumer Symphoniker
and Malmö Opera

Produced and presented by a consortium of:
Barbican Centre, London
Concertgebouw de Doelen, Rotterdam
Bochumer Symphoniker
Concertgebouw Bruges
Barcelona Symphony Orchestra/Festival Grec
Barcelona
Malmö Opera

We regret that for family reasons Claron McFadden
has had to withdraw from this performance; we are
grateful to Julie Mathevet for taking her place

prisoner of the state (2018–19)

David Lang

Sat 11 Jan, Hall

David Lang explains the impetus behind his creation of a *Fidelio* for modern times

For the past 40 years I have wanted to make my own version of *Fidelio*. There is none of Beethoven's music in my piece, but *prisoner of the state* is built on the skeleton of *Fidelio*. I began with the various versions of Beethoven's librettos, filtering out the things I felt were dramatically confusing or off the topic, searching for moments that I thought were odd or interesting, or which gave me opportunities to go a little deeper into environment or character or narrative. I compiled Beethoven's 1805 and 1814 texts, and then I wrote my own libretto to comment on them. The characters of the original, the story, the performance history – all of these became meaningful for me to think about, to comment on, and to adapt.

My process was to simplify the parts of the libretto that I kept, and to comment on them, by adding language from other, external texts that might deepen our understanding of the original. For example, after The Governor orders The Jailer to help him kill The Prisoner I have added an aria that is a paraphrase of Machiavelli's famous dictum 'it is better to be feared than to be loved'. To describe the prison's structure I have added a paraphrase of English philosopher Jeremy Bentham's theory behind the invention of the 'modern' prison – modern in this case being 1791. To The Prisoner's aria I have added references to Rousseau; to The Guards' definition of punishment I have added references to Hannah Arendt. I was curious just who Beethoven thought prisoners were in 1805, when the first version of *Fidelio* was premiered (under its original title *Leonore*), and I searched for contemporaneous lists of crimes and criminals; I found a list from 1805 of those crimes for which English prisoners could be transported to Australia and I used part of it as a way for the prisoners to introduce themselves to us.

Last but not least, the title comes from Beethoven's original libretto:

Leonore (to Rocco, the Jailer):

I often see you coming out of the underground vaults of this castle, almost breathless and exhausted. Why don't you let me accompany you?

Rocco:

You know I have the strictest orders not to let anyone near the Prisoners of the State.

'Lang's score often proceeds largely in hammer-stroke ostinatos, supremely lucid but harsh, the transparent orchestral textures saving the music from bombast. The whole is remarkably economical, its brief length and stripped-down dramaturgy letting it deliver its polemical charge with stunning impact.'

Fred Cohn, *Opera News*

prisoner of the state (2018–19)

David Lang

How *Fidelio* inspired me

In the late 1970s I saw two performances of Beethoven's opera *Fidelio*. One was a fully staged production in an opera house, while the other was an oratorio-style performance in a concert hall, with the singers in concert clothes. I enjoyed both, but what I noticed was how the format and location influenced how I thought about the piece. In the opera house I paid more attention to the opera's narrative, while in the concert hall it was more about its ideas.

One of the observations about *Fidelio* is that the ideas are more defined than the narrative. It contains some of Beethoven's most noble, beautiful and powerful music but the shape of the drama can make staging it difficult. There is talking in between the scenes, and a mistaken identity/secondary romance plot that is maybe more at home in a comic-opera setting. We spend the entire opera in a dark prison but at the end there is a happy chorus of townspeople we have never seen before – where did they come from?

For me the most problematic observation about *Fidelio* is that, after the prisoner is freed, I want the townspeople to sing about freedom, or tyranny, or justice, and instead they sing about how great it is for a wife to save her husband! And of course, only one of the prisoners has been freed. What happens to the rest of them?

For those of us who started loving this music when young our views can become fixed before we realise there was anything else to learn. I have always felt that we should continue exploring, questioning and probing, just to make sure that there is nothing in our culture or in ourselves that we take for granted.

David Lang

James M Keller explores David Lang's bold engagement with the big questions of personal identity and freedom in his reimagining of *Fidelio*

David Lang does not like to repeat himself. He can seem a strikingly different composer from one work to the next, and the unifying feature of his oeuvre, which encompasses about 200 works, appears to be his constant, insatiable, circuitous curiosity. He has written for a broad spectrum of media – works for single instruments; chamber pieces for often unconventional combinations; compositions for dance, for film, for band, for chorus, for orchestra; and works of opera or more broadly defined musical theatre, of which *prisoner of the state* is his 13th.

He does not shy away from daunting aspirations. In 2015 he wrote *questionnaire* to honour the 120th anniversary of New York's Third Street Music Settlement and accordingly scored it for 120 guitars. Equally ambitious was *the public domain* for 1,000 performers divided into five sub-choirs, presented outdoors at Lincoln Center during the Mostly Mozart Festival in 2016. New Yorkers turned out in force in October 2018 to experience *the mile-long opera*, for which 1,000 performers from across the city were arrayed along the length of New York City's mile-long elevated park The Highline, singing individual texts derived from firsthand interviews about the transition from day to night around the hour of 7pm – all set to music by Lang.

One recurrent theme within Lang's output is his personal confrontation with towering masterpieces of the classical music canon and how those compositions spur him to create new works in the rays of illumination or shadows of perplexity they cast. This niche of his catalogue includes what has become his most famous composition, *the little match girl passion*, which earned him the 2008 Pulitzer Prize for Music. It retells a tale by Hans Christian Andersen using the general form, dramatic methods and emotional magnetism of Bach's *St Matthew Passion*. His *love fail*, a 2012 work for women's

vocal quartet, takes on the myth of Tristan and Isolde as filtered through ancient and modern narratives, incorporating a nod to Wagner's opera. In *death speaks*, also premiered in 2012, he confronts Schubert songs on the theme of mortality, drawing inspiration from that composer's musically dramatic architecture and even quoting from 32 such songs.

One of the most widely performed of American composers, Lang is a co-founder and co-artistic director of New York's influential music collective Bang on a Can. Since 2008 he has served as professor of composition at Yale School of Music. He was honoured as *Musical America's* 2013 Composer of the Year and was named as Carnegie Hall's Debs Composer's Chair for 2013–14. In 2016 he received the Audiences and Engagement Award from the Royal Philharmonic Society for his *memorial ground*, a piece for massed singers and soloists created for the East Neuk Festival and 14–18 NOW, commemorating the Battle of the Somme.

Aficionados of capital letters will not find fulfilment in Lang's titles, which eschew them. In an interview with Michael Cooper of *The New York Times*, Lang ruminated on how lower-case titles may maintain an aura of mystery that differs from the certainty projected by capital letters. Particularly in pieces overtly descended from classical masterworks, lower-case titles might project a demeanour of humility – or, as he put it, 'It feels as if I'm not trying to say, "Well, Beethoven did this, and now it's my turn to do that".'

Beethoven is, in fact, the figure with whom Lang grapples in *prisoner of the state*, and specifically with his opera *Fidelio*. After its unsuccessful premiere in 1805 (under the title *Leonore*), Beethoven revised it and reintroduced it in 1806 (again as *Leonore*, again a failure), and finally found success in 1814 when it took new form as *Fidelio*. In its earlier incarnations in particular, it was a curious mixture of deadly serious opera and lighthearted *opéra comique*. Aspects of that remained in the eventual *Fidelio*, mainly in the

romantic flirtations at the piece's outset, but what accounts for the opera's reputation in posterity (apart from Beethoven's music, of course) is its defiant posture against political oppression. That is the aspect of *Fidelio* which inspired Lang's *prisoner of the state*.

Programme note by James M Keller, Programme Annotator of the New York Philharmonic (Leni and Peter May Chair); reproduced with kind permission



Read Opera As Politics

Professor Sarah Hibberd explores the history of opera as a vehicle for reflecting, responding to and even effecting political change.

barbican.org.uk/operapolitics

David Lang

(born 1957)



David Serling

David Lang is one of the most highly esteemed and frequently performed among American composers writing today. His works have been heard in most of the great concert halls around the world.

Lang's *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many awards nominations in 2016, including for an Academy Award and a Golden Globe.

His opera *prisoner of the state* (for which he also wrote the libretto), tonight receiving its European premiere, was co-commissioned by the New York Philharmonic, the Barbican Centre, Rotterdam's de Doelen Concert Hall, Barcelona's l'Auditori, Bochum Symphony Orchestra and Bruges' Concertgebouw. Its world-premiere performances were given on 6–8 June 2019 by the New York Philharmonic conducted by Jaap van Zweden.

Other recent works include *the writings*, commissioned by Carnegie Hall and the Netherlands Kammerkoor, and premiered by Theatre of Voices; *the mile-long* opera co-created with architect Elizabeth Diller and premiered in New York City's The Highline; *symphony without a hero*,

commissioned and premiered by the Seattle Symphony; *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as composer, librettist and stage director; *the public domain* for 1,000 singers at Lincoln Center's Mostly Mozart Festival; his chamber opera *anatomy theater* for Los Angeles Opera and at the Prototype Festival in New York; the concerto *man made* for the ensemble So Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic; *mountain*, commissioned by the Cincinnati Symphony Orchestra; *death speaks*, a song-cycle based on Schubert, but performed by rock musicians, including Bryce Dessner from The National and Shara Worden from My Brightest Diamond; *the whisper* opera for the International Contemporary Ensemble and soprano Tony Arnold; and *love fail*, an evening-length work for the early-music vocal ensemble Anonymous 4, with libretto and staging by Lang.

Lang is a professor of composition at the Yale School of Music and is Artist-in-Residence at the Institute for Advanced Study in Princeton. He is co-founder and co-artistic director of New York's music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

'With his winning of the Pulitzer Prize for the little match girl passion, Lang, once a postminimalist enfant terrible, has solidified his standing as an American master.'

The New Yorker

About the performers



Astrid Ackermann

Ilan Volkov conductor

Ilan Volkov was born in Israel in 1976 and at the age of 19 became Principal Conductor of the London Philharmonic Youth Orchestra and Assistant Conductor of the Boston Symphony. In 2003 he was appointed Principal Conductor of the BBC Scottish Symphony Orchestra and subsequently became its Principal Guest Conductor in 2009. Between 2011 and 2014 he was appointed Music Director and Principal Conductor of the Iceland Symphony Orchestra.

He is a frequent guest with leading orchestras worldwide and works regularly with a wide range of repertoire and ensembles, as well as appearing at the world's foremost festivals, including Salzburg, Edinburgh, BBC Proms, Lucerne and Berlin. Current highlights include projects with the BBC Symphony Orchestra, Berlin Staatsoper, Budapest Festival Orchestra, Vienna Radio Symphony Orchestra, Berlin Philharmonic Orchestra and BBC Philharmonic.

He launched 'Tectonics' in Reykjavik, with Glasgow Tectonics following shortly afterwards. Its vibrant and diverse programming reflects his interests in experimental music, free improvisation, electronic, folk and world music and new hip-hop and it has been presented numerous times, with regular festivals in Adelaide, Oslo, New York, Tel Aviv, Krakow, Athens, Glasgow and Reykjavik.

He is equally interested in opera and has conducted *Eugene Onegin* for San Francisco Opera; *A Midsummer Night's Dream* and *Peter Grimes* at the Glyndebourne Festival, also conducting the latter for Washington National Opera; *Rise and Fall of the City of Mahagonny* at the Théâtre du Capitole de Toulouse; *Duke Bluebeard's Castle* for the Israeli Opera; and Gerald Barry's *The Importance of Being Earnest* at Lincoln Center with the New York Philharmonic. Recent highlights include Bach's *Actus tragicus* at Stuttgart Opera and Olga Neuwirth's *The Outcast* in Vienna and at Hamburg's Elbphilharmonie.

Ilan Volkov's diverse discography includes two albums of Stravinsky's ballets, Britten's complete works for piano and orchestra with Steven Osborne, which won a *Gramophone* Award, and a critically acclaimed survey of Liszt's three funeral odes with the BBC Scottish Symphony Orchestra (all on Hyperion). His NMC disc of works by Jonathan Harvey, *Body Mandala*, won a *Gramophone* Award in 2008, while his recording for the Aeon label of Harvey's *Speakings* won the Monaco Prize and the Prix Caecilia de l'Union de la Presse Musicale Belge.



Sarah Robinson

Elkhanah Pulitzer director

Elkhanah Pulitzer is an acclaimed director of opera and theatre, known for her bold,

nuanced and innovative stage direction. Recent projects include the premiere performances of David Lang's *prisoner of the state* with the New York Philharmonic, the live tour of Esperanza Spalding's new album *12 Little Spells* and *DIORAMA*, an art installation at the I O U in San Francisco.

She has directed projects with the Los Angeles Philharmonic, San Francisco Symphony, Los Angeles Opera, Boston Lyric Opera, Opera Theater of Saint Louis, West Edge Opera, the Canadian Opera Company and at the Mostly Mozart Festival at Lincoln Center, among others. Theatre-directing credits include work with Impact Theater, Cutting Ball, Riverside Theater, and Ensemble Theater Company.

She explores the intersection between music and theatre through innovation and hybridised forms. Past work includes collaboration on next-generation projects with Washington National Opera, Lyric Opera of Kansas City, Boston Lyric Opera New England, SF Opera Lab and Opera Omaha.

She has received Opera America's Success Award for her libretto *Dream of the Pacific*. She holds an MA from Columbia in directing. Additionally, she has served as Artistic Curator of SF Opera Lab, a two-year experimental chamber opera programme at SF Opera, where she developed its mission, brand and programming.

Elkhanah Pulitzer was born in Boston and raised in St Louis and Marin; she also serves as board vice president of the Pulitzer Arts Foundation, which advances experimentation in art curation, installation and live programming.

Céline Nieszawer



Julie Mathevet The Assistant

Julie Mathevet graduated from the Opéra National de Paris's Atelier Lyrique in 2008. She is particularly admired in French and Mozartian coloratura repertoire. She collaborates with leading figures among stage directors and is equally dedicated to unusual contemporary projects.

She made her debut in the role of Eglé (Benoît Mernier's *La Dispute*) at the Théâtre Royal de la Monnaie in Brussels, directed by Ursel and K E Hermann, who subsequently invited her to sing Servilia (*La clemenza di Tito*) at La Fenice in Venice. Other operatic roles include Zerlina (*Don Giovanni*) directed by Krzysztof Warlikowski, and Lydia (Fauré's *Pénélope*) both at La Monnaie. She has sung the Queen of the Night (*The Magic Flute*) at the Opéra de Massy in Paris, under the direction of Joël Suhubiette, and on tour with the Opera Éclaté. Her flair for acting led her to play Eurydice (Offenbach's *Orphée aux enfers*), and Fantasia in a production of Offenbach's *Le voyage dans la lune*, directed by Olivier Desbordes. She also played Sophie (*Werther*) with the Aquitaine Symphony Orchestra.

In addition, she has been invited to sing Yniold (*Pelléas et Mélisande*) on several stages: at the Opéra National de Paris under the direction of Philippe Jordan in a production by Robert Wilson; at the Verbier Festival with José van

Dam and under the baton of Charles Dutoit; at Malmö Opera; with the Cleveland Orchestra under Franz Welser-Möst in a production by Yuval Sharon; and with the Sydney Symphony Orchestra at Sydney Opera House under Charles Dutoit.

Julie Mathevet's recent engagements include her debut with the New York Philharmonic in the work she performs this evening, and *Naiad* (Strauss's *Ariadne auf Naxos*) with the Cleveland Orchestra.



Dario Acosta

Jarrett Ott The Prisoner

American baritone Jarrett Ott, who was named one of *Opera News's* 25 Rising Stars, is enjoying an international career at the age of 32.

Highlights of 2019–20 include his second season with the Staatstheater Stuttgart, where he makes his role debuts as the Count (*The Marriage of Figaro*) and Valentin (*Faust*), as well as reprising the roles of Figaro (*The Barber of Seville*), Marcello (*La bohème*) and Dandini (*La Cenerentola*). He also performs Jake Heggie's opera *For a Look or a Touch* in Seattle and San Francisco.

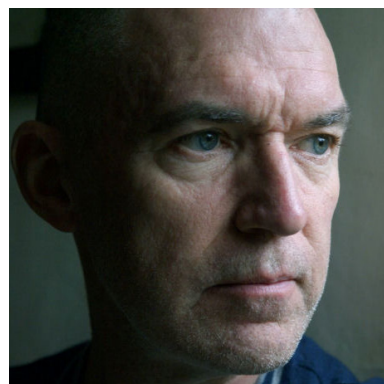
Last season he made many important European role debuts as he embarked on his first season in the Ensemble of the Staatstheater Stuttgart. New production debuts included *Oreste*

(*Iphigénie en Tauride*) and Chou En-lai (*Nixon in China*). Other European role debuts in Stuttgart included Figaro, Marcello and Dandini. In North America, he returned to Santa Fe Opera as Guglielmo (*Così fan tutte*). On the concert platform he sang in Sibelius's *The Tempest* under Susanna Mälkki.

Other recent highlights include repertoire ranging from Mozart via Bizet to Bernstein and Rodgers & Hammerstein with Opera Philadelphia, Santa Fe Opera, Lyric Opera Kansas City, Dayton Opera, New Orleans Opera, North Carolina Opera, Opera Memphis and at the Glimmerglass Festival. He made his European operatic debut at Deutsche Oper Berlin singing the role of the Angel in the world premiere of Andrea Lorenzo Scartazzini's *Edward II*.

On the concert stage he has sung in *Carmina burana*, Brahms's *Ein deutsches Requiem*, Stanford's *Songs of the Fleet*, Handel's *Israel in Egypt* and the world premiere of Joseph Vella's *Hyland Mass*.

Jarrett Ott received his master's degree from the Curtis Institute of Music.



Alan Oke The Governor

Following a successful career as a baritone Alan Oke made his debut as a tenor in 1992.

Since then his career has covered much of the tenor repertoire for companies including Glyndebourne Festival, Scottish Opera, Opera North, the Royal Opera, Covent Garden, English National Opera, Canadian Opera Company and the Metropolitan Opera, New York, as well as appearances at the Edinburgh, Aldeburgh, Brighton, Bregenz and Ravenna festivals and the BBC Proms.

More recently he has established an enviable reputation in 20th-century and contemporary repertoire, including Chairman Mao (John Adams's *Nixon in China*) for the BBC Proms and the Berlin Festival; Caliban (Thomas Adès's *The Tempest*) and Prince/Manservant/Marquis (*Lulu*) for the Metropolitan Opera; Hierex/Translator (Sir Harrison Birtwistle's *The Minotaur*) and Old Man Marshall (Mark-Anthony Turnage's *Anna Nicole*) for the Royal Opera, Covent Garden; and Schoolteacher (Janáček's *The Cunning Little Vixen*) for Welsh National Opera. He sang his first Peter Grimes to great acclaim for the Aldeburgh Festival as part of its Britten centenary season and Captain Vere (*Billy Budd*) in Genoa and for Opera North to add to his already celebrated Aschenbach (*Death in Venice*).

Engagements this season include John Styx (*Orpheus in the Underworld*) at English National Opera, the current European tour of *prisoner of the state* and returns to Dutch National Opera as Fatty (*Rise and Fall of the city of Mahagonny*) and the Glyndebourne Festival as Sellem (*The Rake's Progress*). Further future engagements include returns to Covent Garden and English National Opera.

Nikola Schukoff



Davone Tines *The Jailer*

Bass-baritone Davone Tines came to international attention during the 2015–16 season in the premiere run at Dutch National Opera of Kaija Saariaho's *Only the Sound Remains* and at the Ojai Music Festival where he performed works by Caroline Shaw and Kaija Saariaho with the Calder Quartet and the International Contemporary Ensemble.

Highlights of the current season include Schumann's *Das Paradies und die Peri* with the Cincinnati Symphony Orchestra under Louis Langrée, John Adams's *El Niño* with the Houston Symphony Orchestra under David Robertson and Beethoven's Ninth Symphony with the Saint Louis Symphony Orchestra under Stéphane Denève. He also collaborates with the Dover Quartet and is presented by Carnegie Hall, Celebrity Series of Boston, Da Camera Society of Houston, and Vocal Arts DC in his first American recital tour with pianist Adam Nielsen.

He was co-creator with Zack Winokur and composer Michael Schachter, as well as co-librettist, of *The Black Clown*, a music-theatre experience inspired by Langston Hughes's poem of the same name that animates a black man's resilience against America's legacy of oppression by fusing vaudeville, opera, jazz and spirituals. The world premiere was

given by the American Repertory Theater in 2018.

He is a founding core member of the American Modern Opera Company and has been featured in a wide array of productions, including *Were You There* by Matthew Aucoin and Michael Schachter, Henze's *El Cimarrón* and John Adams's *Nativity Reconsidered*.

Last summer he made his debut at the Opera Theatre of Saint Louis in the world premiere of *Fire Shut Up In My Bones* by the creative team of Terence Blanchard and Kasi Lemmons.

He has also appeared at San Francisco Opera, Opéra National de Paris, Teatro Real, Madrid, and Finnish National Opera and made his Brooklyn Academy of Music debut in Matthew Aucoin's *Crossing*. Additional highlights include a new production of *Oedipus rex* at Lisbon's Teatro Nacional de São Carlos and Handel's *Acis, Galatea e Polifemo* at National Sawdust in a new production by Christopher Alden.

Appearances on the great concert stages of the world include *El Niño* with the Rundfunk-Sinfonieorchester Berlin conducted by Vladimir Jurowski; Saariaho's *True Fire* with the Orchestre National de France; *Oedipus rex* with the Royal Swedish Orchestra under Esa-Pekka Salonen; Beethoven's Ninth Symphony with both the San Francisco and Seattle Symphony orchestras under Michael Tilson Thomas and Pablo Rus Broseta respectively; and a programme of music by Crumb, Eastman, Shostakovich and Caroline Shaw with members of the San Francisco Symphony under Christian Reif at SoundBox.

Davóné Tines is a winner of the 2020 Sphinx Medal of Excellence, recognising extraordinary classical musicians of colour. He is also the recipient of the 2018 Emerging Artists Award given by Lincoln Center for the Performing Arts and is a graduate of Harvard University and The Juilliard School.

BBC Singers

The BBC Singers is one of the UK's finest choirs, bringing an exceptional range of choral music aimed at the widest audiences, all performed at the very highest standard. Recent concerts have featured music by composers from Victoria and Handel to Cheryl Frances-Hoad, Sir James MacMillan, John Rutter, Julia Wolfe, Bob Chilcott and Laura Mvula, alongside creative collaborations with South Asian dance company Akademi and world music fusion band Kabantu, the latter at Cutty Sark in Greenwich.

The group makes appearances at the BBC Proms each year; concerts last year included the First and Last Nights, the CBeebies Proms, sacred music by Duke Ellington in a Late Night Prom and 20th-century English choral music in the 'Musicians' Church' (Holy Sepulchre London).

The 2019–20 season of concerts in Milton Court Concert Hall offers a typically engaging range of music for all: a concert curated and featuring a world premiere by Judith Weir, Master of the Queen's Music and former Associate Composer of the BBC Singers, conducted by Chief Conductor Sofi Jeannin; a festive concert of big band classics from the 1940s and 1950s with singer Clare Teal; a concert for families and an evening of 17th- and 18th-century music for royal occasions presented by historian and author Suzannah Lipscomb. The season also includes two concerts at Cutty Sark.

Based at the BBC's Maida Vale Studios, the choir gives free performances at St Paul's Knightsbridge and other venues too. The BBC Singers also makes regular appearances at major festivals across the UK and beyond, with the vast majority of its performances broadcast on BBC Radio 3.

The BBC Singers, alongside the BBC Concert Orchestra, BBC Symphony Orchestra and Chorus and BBC Proms as part of Get Involved, offers family concerts and enjoyable, adventurous and innovative education work which includes singing workshops, family-

friendly introductions to concerts, the BBC Family Orchestra & Chorus and more. There is something for everyone – schools, families, students and amateur musicians of all ages.

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, performing around a dozen concerts there each year, including the First and Last Nights. Recent highlights include Beethoven's Symphony No 9 with the BBC Symphony Chorus and Chief Conductor Sakari Oramo, plus Principal Guest Conductor Dalia Stasevksa's first appearance at the Proms.

The BBC SO performs an annual season of concerts here at the Barbican, where it is Associate Orchestra. Highlights of the 2019–20 season include William Alwyn's opera *Miss Julie* conducted by Sakari Oramo, two concerts with Dalia Stasevksa featuring music by Stravinsky, Sibelius and Helen Grime, and Beethoven's *Missa solemnis* with the BBC Symphony Chorus. In addition, there are concerts of words and music with Neil Gaiman and David Walliams plus an exciting collaboration with soul singer Lianne La Havas, conducted by the orchestra's newly appointed Creative Artist in Association Jules Buckley.

Total Immersion days are devoted to Detlev Glanert and Anders Hillborg and *Lift Off!* sees the first Total Immersion aimed at families. The BBC SO's commitment to contemporary music continues with works by Richard Baker, Victoria Borisova-Ollas, Judith Weir and others, plus operas by David Lang and Joby Talbot.

The BBC SO works regularly with Semyon Bychkov, holder of the Günter Wand Conducting Chair and Conductor Laureate Sir Andrew Davis.

Central to the orchestra's life are studio recordings for BBC Radio 3, which are free to attend, as well as performances around the world, and the vast majority of performances are broadcast on BBC Radio 3 and available for 30 days after broadcast on BBC Sounds.

The BBC Symphony Orchestra and Chorus, alongside the BBC Concert Orchestra, BBC Singers and BBC Proms as part of Get Involved, offer family concerts and enjoyable, adventurous and innovative education work which includes singing workshops, family-friendly introductions to concerts, the BBC Family Orchestra & Chorus and more. There is something for everyone – schools, families, students and amateur musicians of all ages.

BBC Symphony Orchestra

Violin 1

Stephen Bryant *leader*
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Anna Smith
Ni Do
Dmitry Khakhamov
William Hillman
Dániel Máté Mészöly
John Garner

Violin 2

Dawn Beazley
Nihat Agdach
Daniel Meyer
Hania Gmitruk
Patrick Wastnage
Ruth Hudson
Danny Fajardo
Rachel Samuel
Victoria Hodgson
Bethan Allmand

Viola

Norbert Blume
Caroline Harrison
Philip Hall
Natalie Taylor
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

Cello

Susan Monks
Tamsy Kaner
Clare Hinton
Sarah Hedley-Miller
Michael Atkinson
Morwenna Del Mar

Double Bass

Nicholas Bayley
Richard Alsop
Anita Langridge
Beverley Jones
Siret Lust

Flute

Michael Cox
Tomoka Mukai

Piccolo

Kathleen Stevenson

Oboe

Alison Teale
Imogen Smith

Clarinet

Michael Whight

Bass Clarinet

Thomas Lessels

Bassoon

Julie Price
Susan Frankel

Contrabassoon

Steve Magee

Horn

Nicholas Korth
Michael Murray
Nicholas Hougham
Mark Wood
James Pillai

Trumpet

Christopher Evans
Martin Hurrell
Joseph Atkins

Trombone

Byron Fulcher

Bass Trombone

Rob O'Neill

Timpani

Christopher Hind

Percussion

David Hockings
Alex Neal
Fiona Ritchie

BBC Singers

Tenor

Christopher Bowen*
Stephen Jeffes
Andrew Murgatroyd
Tom Raskin*
Daniel Auchincloss
James Beddoe
Alastair Putt
James Robinson
Julian Stocker
Gareth Treseder
Daniel Bartlette
Benjamin
Vonberg-Clark

Bass

Charles Gibbs
Jamie W Hall
Edward Price*
Andrew Rupp
Jimmy Holliday*
James Birchall
Edward Grint
Thomas Lowen
Philip Tebb
John Ward

*guards

Guildhall School of Music & Drama students

Liam McNally
Niall Kennedy
Patrick Keefe
Thomas Niesser
Peter Norris
Michael Ferguson

We hope to see you again soon

If you enjoyed tonight's performance, we can recommend the following concerts:



Jazz at Lincoln Center Orchestra & LSO: The Jungle

Sat 30 & Sun 31 May, Hall

Wynton Marsalis paints a musical portrait of New York City in his new symphony, performed by the LSO and conducted by Sir Simon Rattle.



Joby Talbot's Everest

Sat 20 Jun 7.30pm, Hall

See the UK premiere of Talbot's gripping operatic drama of life, death and the human spirit on the roof of the world, performed by the BBC Symphony Orchestra and starring Michael Mayes (*Dead Man Walking*, 2018).

Discover the Barbican

From the sunken depths of the theatre to the soaring heights of the Barbican towers, tours are a great introduction to the history of our iconic Brutalist architecture. You can also visit Level G, a vibrant space where you can see installations, commissions and events. It's always open and always free, whatever time you choose to visit.

