



OPENING WORLDS

CONCERTS 2022/23



FRIDAY 10 FEBRUARY, 2023

7.30pm, BARBICAN HALL



GRAŻYNA BACEWICZ Symphony No. 4 30'

WOLFGANG AMADEUS MOZART Sinfonia concertante in E flat major, K364 32'

INTERVAL: 20 MINUTES

KAROL SZYMANOWSKI Symphony No. 3, 'The Song of the Night', Op. 27 25'

Johan Dalene violin

Timothy Ridout viola

Nicky Spence tenor

BBC Symphony Chorus

Sakari Oramo conductor

RADIO 3 SOUNDS

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Welcome to tonight's concert, in which the BBC Symphony Orchestra is joined by Chief Conductor Sakari Oramo for a programme with a strong Polish strand.

Both Grażyna Bacewicz and Karol Szymanowski were born into cultured families but their careers took quite different directions and the two symphonies we hear occupy very different worlds. Bacewicz's Fourth Symphony dates from 1953 and seems to exult in a defiantly acerbic energy. Szymanowski's Third Symphony occupied him during the First World War and calls for an expansive orchestra, chorus and tenor soloist. Subtitled 'The Song of the Night', it could not be more different from the Bacewicz, setting poetry by the 13th-century Persian mystic Rūmī to music that is enchanted and rapturous. Szymanowski wrote of how the soloist needed to have 'lyrically coloured voice', qualities that Nicky Spence possesses in abundance.

Between the two symphonies comes Mozart's *Sinfonia concertante* for violin and viola, a work whose emotional heart lies in its profoundly lamenting slow movement; this evening we're delighted to welcome two of the brightest stars among the younger generation (and both former BBC Radio 3 New Generation Artists) – Johan Dalene and Timothy Ridout.

GRAŻYNA BACEWICZ (1909–69)

Symphony No. 4 (1953)

1 *Appassionato – Allegro inquieto*

2 *Adagio*

3 *Scherzo: Vivace*

4 *Adagio mesto – Allegro furioso*

‘Music has changed so much in the past 20, let alone 40 years, that not only am I worried when my symphonies are played (fortunately, this seldom happens), but I would never agree to a new print edition.’ Thus wrote Grażyna Bacewicz to her brother and fellow-composer, Vytautas Bacevičius, in 1966. She had written her last true symphony, the Fourth, back in 1953, and it is often classed as one of her ‘socialist realist’ works, following the style imposed by Poland’s Soviet masters. The Fourth was well received and even awarded a State Prize. This, despite the fact that its raw power and violent dissonance from beginning to end meant that it couldn’t possibly have been performed in the Soviet Union in 1953 – the year of Stalin’s death, a time when more liberal artistic policies were still some way off.

The grand rhetorical gesture that opens the first movement is marked *Appassionato*, and then the music continues *Allegro inquieto* (an unusual tempo marking probably taken from Prokofiev’s Piano Sonata No. 7). The disquiet arises from the metre, shifting between two and three beats, from the

unstable mode of the Bartók-inspired folk-like melody and from the violent altercations between strings and woodwind. An eerie stillness descends for a contrasting theme that glistens with mysterious colours: glissandos in the basses, violin harmonics and harps form the background for woodwind solos. The melody is derived from a Polish folk song from the Kurpie region, ‘Lecioły zórazie’ (Cranes Were Flying); the song speaks of heartbreak, and had previously been set by Szymanowski in his *Kurpian Songs*. The mood shifts again with fast scherzo-like phrases in the high woodwinds, which begin light-heartedly but soon become the fuel for an infernal toccata. As the dense texture builds up, one feature in particular catches the ear, namely the rapid phrases of the violins and violas played *sul ponticello* (bowed near the bridge), which look ahead to unusual string techniques that become the norm in Bacewicz’s later ‘sonoristic’ works.

The slow movement takes its cue from the first movement’s bleakly pastoral second theme, but endows it with a tragic character. A simple chromatic motif, ascending and descending, is present somewhere in the texture at almost every moment, accumulating intensity through repetition and leading to violent climaxes. Only at the movement’s end does the energy dissipate and, as the clouds lift, we detect a glimmer of light.

The Scherzo is a *moto perpetuo* that indulges in a humorous play of orchestral

colours. There is a succession of simple folk-like melodies with dissonant counter-melodies, but these keep interrupting each other after a few notes, all in the service of a general merriment.

The finale begins mysteriously and mournfully: the strings initially play in unison, but each goes its own way to create harsh dissonance. An insistent motif in the horns leads us into another violent toccata, this time in the manner of the sinister ‘machine music’ of 1920s modernism. From time to time, the relentless pounding gives way to moments of eerie stillness and eventually the horns and trumpets hint at a heroic ending, but they are cut short, and the symphony comes to an abrupt end. By Soviet standards, this was an outright repudiation of ‘socialist realism’, which required a triumphal ending to be drawn from the preceding strife. Even if Bacewicz had not yet found the unique voice to be heard in her later music, the Fourth Symphony is a brilliantly ferocious and highly individual work.

GRAŻYNA BACEWICZ

Grażyna Bacewicz was a prolific and versatile Polish composer whose music explored various shades of modernism. Born into a musical family in Łódź (her older brother was the Lithuanian-American composer Vytautas Bacevičius), she began her musical career as a virtuoso violinist, but also studied composition

and took lessons with Nadia Boulanger in 1932–3. Her early compositions were performing vehicles for herself as a violinist (her elegant and powerful playing can still be seen in a film clip featuring one of her pieces inspired by the Polish oberek dance). She led a busy life of performing, teaching and composing, and during the German occupation of Warsaw continued to premiere her works in underground concerts. She developed an energetic and astringent neo-Classical style (as in her Concerto for String Orchestra, 1948) and, when Poland became a Soviet satellite, this placed her just within the bounds of the acceptable. Bacewicz’s melodic gifts now came to the fore in folk-style material, although this was often closer to Bartók’s folk modernism than to the tamer folk stylisations encouraged by the Soviet ‘socialist realist’ aesthetic. Characteristic works of this period include her String Quartet No. 4 (1951) and the Piano Quintet No. 1 (1952).

The liberalisation following Stalin’s death in 1953 led to greater freedoms for Polish composers than for any of their Eastern Bloc colleagues, and Bacewicz soon came to international prominence through the Warsaw Autumn festival, established in 1956. A serious road accident in 1954 caused her to set aside performance in favour of composition. She experimented with serial technique (the practice developed by Arnold Schoenberg), but used it judiciously, not wishing to ‘cross the line’ (as she put it) and lose her wider audience. Her *Music for Strings, Trumpets*

and Percussion (1958) is abrasive yet haunting. Krzysztof Penderecki's 'sonorism' influenced her Quartets Nos. 6 and 7 in the 1960s, with startling clusters and *glissando* effects, but these are subordinated to a vivid dramatic shape, and Bacewicz always retains her individual voice.

Bacewicz worked at a frantic pace, and in 1969, just short of her 60th birthday, she died of a heart attack. She left to posterity an impressive catalogue of four symphonies, seven quartets and many other pieces for piano, violin and various chamber groupings. In recent years, several of her works have found their way into Western concert halls and have been recorded for the first time.

Programme note and profile
© Marina Frolova-Walker

Marina Frolova-Walker is Professor of Music History at the University of Cambridge and Fellow of Clare College, Cambridge. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007, Yale UP) and *Stalin's Music Prize: Soviet Culture and Politics* (2016, Yale UP).

**WOLFGANG AMADEUS
MOZART (1756–91)**

**Sinfonia concertante
in E flat major, K364 (1779)**

1 Allegro maestoso

2 Andante

3 Presto

Johan Dalene violin

Timothy Ridout viola

Mozart's period of devotion to the violin concerto was disappointingly short. The considerable promise of the five 1775 works was not followed up, and the great concertos of his mature years were either for piano or for his new love, the clarinet. After the age of 20 his only significant return to the violin as a solo instrument was in the shape of the *Sinfonia concertante* for violin, viola and orchestra.

Chronologically, then, this work stands outside the cycle of violin concertos; but, in terms of quality and emotional depth too, it is a work apart. We do not know why or for whom it was written, and there is no record of any contemporaneous performance (though it is worth noting that, as Mozart got older, he became increasingly fond of playing the viola). Nor do we know for certain when it was composed, though it probably dates from some time in the summer or autumn of 1779. This was a period when Mozart seems to have been particularly interested in creating concertos for more than one soloist, no doubt as a result of his recent

visits to Paris and Mannheim, where such works were popular. And indeed, during his stay in Paris, he himself had composed his concerto for flute and harp and a (now lost) *sinfonia concertante* for flute, oboe, horn and bassoon, while in Mannheim he had begun, if not finished, a concerto for violin and piano.

But the effects of his travels ran deeper than that: he had intended the Paris sojourn as a new start, an opportunity to forge a career in a city with a teeming concert life, where musicians were respected as independent professionals rather than court servants. In the end, however, he failed to make an impact on the French capital and, to compound matters, personal tragedy struck when his mother, who had accompanied him there, died. These misfortunes, together with his humbling return home to the service of the Archbishop of Salzburg in 1779, all seem to have contributed to a new maturity and seriousness in his music, and nowhere is that better shown than in the *Sinfonia concertante*, arguably his finest composition before his move to Vienna.

The first movement is a masterly mixture of noble strength and tender lyricism, with the orchestra providing most of the former and the dialoguing soloists most of the latter; their emergence playing in octaves at the end of the opening orchestral section is a typically Mozartian marvel, as are the movement's frequent turns to the minor. The C minor *Andante* is again pure Mozart; elegiac and richly

beautiful, it is perhaps the single most profound movement he had yet composed and hints at the expressive power he would unleash in the great operas of the 1780s. The work ends, however, with a cheerful, suavely dancing and generously tuneful rondo.

Programme note © Lindsay Kemp

Lindsay Kemp was for 30 years a producer for BBC Radio 3. He is Artistic Director of Baroque at the Edge and a regular contributor to *Gramophone*.

WOLFGANG AMADEUS MOZART

Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from 1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an

ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him.

Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, the composer opted to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.

Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* shortly before he married Constanze Weber in summer 1782 was followed by a four-year period as the darling of the Viennese musical establishment; the 15 newly written piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague – and numerous chamber works for publication.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* at a popular Viennese theatre and *La clemenza di Tito* in Prague, as well as the composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he had secured a position alongside Joseph Haydn as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

Profile © Simon P. Keefe

Simon P. Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of 10 books on Mozart, including *Mozart in Vienna: The Final Decade* and *Mozart's Requiem: Reception, Work, Completion* (both CUP).

INTERVAL: 20 MINUTES

KAROL SZYMANOWSKI
(1882–1937)

Symphony No. 3, ‘The Song of the Night’, Op. 27 (1914–16)

Nicky Spence tenor
BBC Symphony Chorus

At the start of the First World War, Szymanowski retreated to the relative safety of his family’s estate at Tymoszkówka (now Tymoshivka) in Central Ukraine. It was here that he began to sketch his Third Symphony in 1914, completing it two years later. The proudly Polish Szymanowski, rather than turning to nationalist material (as he increasingly did after the war) looked instead for inspiration from the Persian love poetry of Jalāl al-Dīn Muḥammad Rūmī (1207–73), in a Polish translation by Szymanowski’s friend, the poet Tadeusz Miciński (1873–1918).

The Third Symphony comprises three sections played without a break. In the first, marked *Moderato assai*, the tenor soloist and chorus muse on the beauty of the night, the beloved likened to Jupiter circling around the starry dome of the heavens. The central *Vivace scherzando* is for orchestra alone, and the final, expansive *Largo* uses the full vocal and orchestral forces, the text describing the overwhelming wonder of the stars and planets, the solo tenor and chorus eventually reduced to awestruck silence. The orchestra is very large, including two harps, piano, celesta and organ, as well as a substantial array of woodwind,

brass and percussion, but the most notable feature of Szymanowski’s scoring is the extreme refinement and delicacy with which his forces are deployed: the orchestra often shimmers with the most ravishing array of instrumental colours, and there is a prominent solo violin part for the leader. While there is certainly an influence from Wagner’s *Tristan and Isolde* (and perhaps Scriabin’s *Poem of Ecstasy* and *Prometheus*), Szymanowski’s nocturnal masterpiece is both startlingly original and breathtakingly subtle. The Parsi composer and critic Kaikhosru Sorabji was among the first to recognise the work’s significance, and he praised it as ‘music of a radiant purity of spirit ... the whole score glows with gorgeous colour, rich but never garish’.

The premiere was planned for 19 November 1916 in St Petersburg, to be conducted by Alexander Siloti. The unstable political situation in Russia at the time led to this performance being abandoned late in the day but, before then, Szymanowski had written to Siloti with a description of his new work:

The Symphony lasts 20–22 minutes, and it could be called a symphonic poem (its subtitle is ‘Song of the Night’). However, as I am organically averse to ‘symphonic poems’ (as a title), it had better stay a symphony ... The tenor solo in the symphony is very significant and sings for a little less than half of the work’s duration. It is intended to be satisfying material for the singer, more melodic than

declamatory, and requires quite a big and graceful, lyrically coloured voice.

The first performance was eventually given in London conducted by the endlessly enterprising Albert Coates on 24 October 1921, but this omitted both the tenor soloist and the chorus. The New York premiere (16 December 1926) was conducted by Willem Mengelberg with the great Wagnerian tenor Lauritz Melchior as the soloist, but without the chorus. Finally, the work was given as Szymanowski intended at a concert conducted by Adam Sottys in Lviv on 3 February 1928.

Programme note © Nigel Simeone

Nigel Simeone is a musicologist and critic. He has published several books on 20th-century composers and conductors including Janáček, Bernstein, Messiaen and Charles Mackerras. His latest project is a study of the musical friendship between Vaughan Williams and Adrian Boult.

KAROL SZYMANOWSKI

Karol Szymanowski was born into a cultured Polish family who owned property in Ukraine, which had been under Russian jurisdiction since the late 18th century. All four of his siblings were artistic, and his younger sister Stanisława sang the role of Roxana in the first production of her brother's opera *King Roger*. Szymanowski suffered from poor health throughout his life and a series of knee operations as a boy kept him at home, where he was taught by private tutors. At the age of 10 he was sent to

his cousin Gustav Neuhaus's school in nearby Yelisavetgrad (now Kropyvnytskyi), south-east of Kyiv, where he studied piano and music theory. He started composing and had his first piano pieces published when he was in his late teens.

In 1901 he went to study composition privately in Warsaw and became friends with some of the great musicians of the near-future – the pianist Arthur Rubinstein, the violinist Paweł Kochoński and the composer/conductor Grzegorz Fitelberg. They were to prove effective promoters of Szymanowski's music. With Fitelberg and two of his fellow composition students, Szymanowski formed a group called Young Poland in Music, which put on concerts with the generous support of Prince Władysław Lubomirski.

Although Chopin and Scriabin influenced Szymanowski's early piano pieces (including the B flat minor *Étude*, which the great Paderewski played everywhere), his first orchestral scores, such as the *Concert Overture* (1904–5), were based on German models, particularly Richard Strauss, and for some time he kept a flat in Vienna.

Yet Szymanowski's heart was elsewhere and between 1910 and 1914 he made several trips to Italy, Sicily and North Africa. He discovered the music of Stravinsky, Debussy and Ravel. The years 1914 to 1917, when he was effectively confined to his family's home in Ukraine, were extraordinarily productive, and he

SAKARI ORAMO

CONDUCTOR

Sakari Oramo is Chief Conductor of the BBC Symphony Orchestra and Conductor Laureate of the Royal Stockholm Philharmonic, of which he was Chief Conductor for 13 years. He began his career as a violinist and, soon after turning to conducting, he became Music Director of the City of Birmingham Symphony Orchestra (1998–2008).

Engagements this season include returns to the Berlin Philharmonic, Finnish Radio Symphony Orchestra, Gürzenich Orchestra (Cologne), NDR Elbphilharmonie Orchestra (Hamburg) and Orchestra dell'Accademia Nazionale di Santa Cecilia, Rome.

This season marks his 10th with the BBC SO, with which he continues to champion new and rarely performed music – including works by Dora Pejačević, William Alwyn and Betsy Jolas – alongside classical stalwarts. He also conducts regularly at the BBC Proms, including Verdi's *Requiem* at last summer's First Night.

Recording successes include a *BBC Music Magazine* Award for Nielsen's Symphonies Nos. 1 and 3 with the Royal Stockholm Philharmonic Orchestra and a *Gramophone* Award for Rued Langgaard's Symphonies Nos. 2 and 6 with the Vienna Philharmonic. Recent releases with the BBC Symphony Orchestra include works by Sibelius, Rachmaninov and Florent Schmitt.

JOHAN DALENE

VIOLIN

The 22-year-old Swedish-Norwegian violinist Johan Dalene is already making an impact on the international scene, performing with leading orchestras and in celebrated recital halls around the world. He won the Norwegian Soloist Prize and First Prize at the 2019 Carl Nielsen Competition.

Recent and forthcoming highlights include debuts at the BBC Proms with the BBC Symphony Orchestra and with the Czech, London and Royal Liverpool Philharmonic orchestras, Danish Radio, Lucerne and San Francisco Symphony orchestras, Leipzig Gewandhaus Orchestra and Berlin Konzerthausorchester. Return appearances include the Gavle, Gothenburg and Swedish Radio Symphony orchestras, New Japan and Royal Stockholm Philharmonic orchestras and the Swedish Chamber Orchestra.

As a recitalist he has recently given a series of recitals in the USA, including at New York's Carnegie Hall and San Francisco's Davies Symphony Hall.

He was an ECHO Rising Star (2021–2), a BBC Radio 3 New Generation Artist (2019–22) and last year was named Young Artist of the Year at the *Gramophone* Awards.

He has released three critically acclaimed albums to date, most recently the Nielsen and Sibelius violin concertos. He plays a Stradivarius violin from 1736, on loan from the Anders Sveaas Charitable Foundation.

TIMOTHY RIDOUT

VIOLA

Timothy Ridout, a former BBC Radio 3 New Generation Artist (2019–21) and Borletti–Buitoni Trust fellow, is one of the most sought-after violists of his generation. This season he appears with the BBC, Frankfurt Radio, Odense, San José and Tokyo Metropolitan Symphony orchestras and Netherlands Chamber Orchestra, among others. In 2020 he won the Hamburg Symphony Orchestra's inaugural Sir Jeffrey Tate Prize and in 2021 joined the Bowers Program of the Chamber Music Society of the Lincoln Center.

Other highlights this season include concerts at the Wigmore Hall, Amsterdam Concertgebouw and Cologne Philharmonie, tours of South America and Australia and a return to Taipei.

He is in demand as a chamber musician, appearing at leading European festivals and collaborating with artists such as Janine Jansen, Steven Isserlis, Joshua Bell, Isabelle Faust, Kian Soltani, Benjamin Grosvenor, Nicolas Altstaedt and Christian Tetzlaff.

His latest album, *A Poet's Love*, was recorded with pianist Frank Dupree. Other recent recordings include Berlioz's *Harold en Italie*, Bloch's *Suite* and Elgar's *Cello Concerto*.

He plays on a viola by Peregrino di Zanetto c.1565–75, on loan from a patron of Beare's International Violin Society.

NICKY SPENCE

TENOR

Scottish-born Nicky Spence trained at the Guildhall School of Music & Drama and the National Opera Studio and is particularly acclaimed for his skills as a singing actor. Last year he was given *BBC Music Magazine's* Personality of the Year Award.

This season sees his debut as Albert Gregor in Janáček's *The Makropulos Affair* for the Berlin Staatsoper and Welsh National Opera, as well as singing the title-role in Shostakovich's *The Nose* at La Monnaie. On the concert platform, where his repertoire ranges from the Baroque to contemporary music, he sings Janáček's *The Eternal Gospel* under Jakub Hrůša in Paris and Rome, returns to Wigmore Hall and makes his debut at the Brno Festival.

Future seasons see him return to the Metropolitan Opera, New York, Paris Opéra and Glyndebourne Festival.

He is particularly noted as an interpreter of Janáček, and gave a series of performances of *The Diary of One who Disappeared* to mark its centenary, as well as making an award-winning recording with Julius Drake.

Other highlights of his wide-ranging discography include works by Brahms, Britten, Jonathan Dove, Haas, Handel, Hoddinott, Mozart, Buxton Orr, Schumann, Richard Strauss, Mark-Anthony Turnage, Vaughan Williams, Wagner and Wolf.

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 and featuring tenor Stuart Skelton. Ian McEwan joins the orchestra to read from his own works, with music curated around his readings.

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.

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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

Igor Yuzefovich

Leader

Cellerina Park
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Rasa Zukauskaite
Kate Cole
Daniel Harding
Kirsty MacLeod
Lulu Fuller
William Hillman

Second Violins

Heather Hohmann
Dawn Beazley
Daniel Meyer
Vanessa Hughes
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdac
Maya Bickel
Ruth Funnell

Violas

Philip Nolte
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Lowri Thomas

Cellos

Adrian Bradbury
Tamsy Kaner
Mark Sheridan
Clare Hinton
Michael Atkinson
Augusta Harris
Austen Scully
Jane Lindsay
Molly McWhirter
Clare Graham

Double Basses

Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Peter Smith
Alice Kent

Flutes

Michael Cox
Sarah Newbold
Daniel Pailthorpe

Piccolo

Trisha Moynihan

Oboes

Alison Teale
Imogen Smith
Nicky Holland

Cor Anglais

Ben Marshall

Clarinets

Raymond Brien
Jonathan Parkin
Marie Lloyd

Bass Clarinet

Thomas Lessels

E flat Clarinet

Jenny McLaren

Bassoons

Julie Price
Graham Hobbs
Claire Webster

Contrabassoon

Steven Magee

Horns

Nicholas Korth
Michael Murray
Andrew Antcliff
Nicholas Hougham
Mark Wood
Jonathan Bareham
Elise Campbell

Trumpets

Philip Cobb
Martin Hurrell
Joseph Atkins
Christian Barraclough

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Contrabass Trombone

Dan West

Tuba

Sam Elliott

Timpani

Matthew Rich

Percussion

David Hockings
Alex Neal
Fiona Ritchie
Joe Cooper

Harps

Sally Pryce
Vicky Lester

Piano

Elizabeth Burley

Celesta

Jo Elms

Organ

Richard Pearce

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

*Surtitles by Damien
Kennedy*

**Acting Co-Director/
Planning Manager**

Tom Philpott

**Planning Co-ordinator
(job share)**

Bethany McLeish
Naomi Faulkner

**Acting Co-Director/
Orchestra Manager**

Susanna Simmons

**Orchestra Personnel
Manager**

Murray Richmond

**Orchestra and
Tours Assistant**

Indira Sills-Toomey

Concerts Manager

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Rupert Casey

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**Senior Commercial,
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Sarah Hiron

Marketing Executives

Jenny Barrett

Alice White

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Lauren Creed

Melanie Fryer

**Learning Project
Managers**

Alison Dancer

Laura Mitchell

**Assistant Learning
Project Managers**

Siân Bateman

Catherine Humphrey

Elisa Mare

STEP Trainees

Sharni Edmonson

Joey Williams

*Programme produced
by BBC Proms
Publications*

BBC SYMPHONY CHORUS

Founded in 1928, the BBC Symphony Chorus is one of the UK's leading choirs and performs, records and broadcasts a diverse range of large-scale choral repertoire alongside the BBC Symphony Orchestra and internationally acclaimed conductors and soloists. It plays an important role in the BBC Proms, and most performances are broadcast on BBC Radio 3.

The BBC Symphony Chorus's early performances included Mahler's *Symphony No. 8*, Stravinsky's *Persephone* and Walton's *Belshazzar's Feast*, and this commitment to new music continues today.

Performances at last year's Proms season included Verdi's *Requiem* at the First Night, Ethel Smyth's *Mass in D* with the BBC Symphony Orchestra conducted by Sakari Oramo, Vaughan Williams's *A Sea Symphony* with the National Orchestra and Chorus of Wales, and the world premiere of Matthew Kaner's BBC-commissioned *Pearl* conducted by Ryan Wigglesworth with baritone soloist Roderick Williams.

The BBC Symphony Chorus joins the BBC Symphony Orchestra for its 2022–3 Barbican season with a distinctive range of music, including the UK premiere of George Walker's *Mass for soloists, chorus and orchestra* conducted by Alpesh Chauhan, Szymanowski's *Symphony No. 3*, 'The Song of the Night', conducted by Sakari Oramo, the world premiere of Iain

Bell's BBC commission *Beowulf* conducted by Martyn Brabbins, Michael Tippett's *A Child of Our Time* conducted by Sir Andrew Davis and Stravinsky's *Symphony of Psalms* conducted by Dima Slobodeniouk.

In addition to featuring in studio recordings for BBC Radio 3, the chorus has also made a number of commercial recordings, including a Grammy-nominated release of Holst's *First Choral Symphony* and a Gramophone Award-winning disc of Elgar's *The Dream of Gerontius* conducted by Sir Andrew Davis.

Forthcoming releases include premiere recordings of Vaughan Williams's *The Future* and *The Steersman* conducted by Martin Yates and *A Child of Our Time* conducted by Sir Andrew Davis.

President

Sir Andrew Davis

Director

Neil Ferris

Deputy Director

Grace Rossiter

Vocal Coach

Katie Thomas

Language Coach

Marek Ruszczyński

Accompanist

Paul Webster

Sopranos

Katharine Allenby

Helena Ballard

Karen Benny

Stella Bracegirdle

Georgia Cannon

Katherine Chadd

Louise Clegg

Erin Cowburn

Rebecca Daltry

Josceline Dunne

Francesca Stella Guardì

Jane Heath

Bev Howard

Lizzie Howard

Karan Humphries

Valerie Isitt

Emily Jacks

Margaret Jones

Helen Jorgensen

Mackenzie Kavanagh

Rei Kozaki

Christine Leslie

Sue Lowe

Katie Masters

Olivia Middleton

Ruth Potter

Nathalie Slim

Sheila Wood

Altos

Sarah Barr

Stella Baylis

Hannah Bishay

Kirsty Carpenter

Rachael Curtis

Joanna Dacombe

Danniella Downs

Susannah Edwards

Mary Hardy

Rosie Hopkins

Pat Howell

Teresa Howard

Kirsten Johnson

Ruth Marshall

Cecily Nicholls

Regina Ohak

Miranda Ommanney

Sally Prime

Mary Simmonds

Hilary Sillis

Jayne Swindin

Joanna Thompson

Helen Tierney

Deborah Tiffany

Tenors

Christopher Ashton

Daniel Bartlette

Andrew Castle

Phiroz Dalal

Robert Jenkins

Simon Lowe

James Murphy

Simon Naylor

Jim Nelhams

Ernie Piper

Bill Richards

Richard Salmon

Tobias Schneider

Jon Williams

Basses

Mike Abrams

Malcolm Aldridge

David Allenby

Alan Barker

Tim Bird

Sam Brown

Paul Bodiam

Alex Britton

Clive Buckingham

Vicente Chavarria

Tony de Rivaz

David England

Quentin Evans

Jonathan Forrest

Tom Fullwood

Mark Graver

Richard Green

Alan Hardwick

Alex Hardy

Kevin Hollands

Alan Jones

Peter Kellett

Andrew Lay

Michael Martin

John McLeod

Andrew Money

Nigel Montagu

Amos Paran

Mark Parrett

Simon Potter

John Russell

Joshua Taylor

Duncan Thompson

Robin Wicks

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



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2022/23

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CONCERTS IN JANUARY AND FEBRUARY

SUNDAY 15 JANUARY 3.00PM

Rachmaninov and Lyatoshyinsky

SERGEY RACHMANINOV

Piano Concerto No. 3 in D minor

BORIS LYATOSHYNSKY

Symphony No. 3 in B minor

Kirill Karabits *conductor*

Anna Fedorova *piano*

FRIDAY 20 JANUARY 7.30PM

RYAN WIGGLESWORTH

Till Dawning *UK premiere*

GUSTAV MAHLER

Symphony No. 5

Ryan Wigglesworth *conductor*

Elizabeth Watts *soprano*

SATURDAY 28 JANUARY 5.00PM

Our Precious Planet with the BBC Symphony Orchestra and Grégoire Pont

Dalia Stasevska *conductor*

Grégoire Pont *illustrator*

and animator

Marvel at the beauty and fragility of our world in a family concert of sound and storytelling, with Grégoire Pont's drawings projected live alongside thrilling music.

FRIDAY 3 FEBRUARY 7.30PM

Oramo conducts Dvořák and Bacewicz

GRAŻYNA BACEWICZ

Overture

WOLFGANG AMADEUS MOZART

Bassoon Concerto in B flat major, K191

EDWARD ELGAR

Romance for bassoon and orchestra

ANTONÍN DVOŘÁK

Symphony No. 8 in G major

Sakari Oramo *conductor*

Julie Price *bassoon*

FRIDAY 10 FEBRUARY 7.30PM

Johan Dalene and Timothy Ridout perform Mozart

GRAŻYNA BACEWICZ

Symphony No. 4

WOLFGANG AMADEUS MOZART

Sinfonia concertante in E flat major for violin, viola and orchestra

KAROL SZYMANOWSKI

Symphony No. 3, 'The Song of the Night'

Sakari Oramo *conductor*

Johan Dalene *violin*

Timothy Ridout *viola*

Nicky Spence *tenor*

BBC Symphony Chorus

FRIDAY 17 FEBRUARY 7.30PM

Rachmaninov's Rhapsody and Stravinsky's Petrushka

MAGNUS LINDBERG

Serenades *UK premiere*

SERGEY RACHMANINOV

Rhapsody on a Theme of Paganini

GALINA USTVOLSKAYA

Symphony No. 1

IGOR STRAVINSKY *Petrushka (1947 version)*

Hannu Lintu *conductor*

Denis Kozhukhin *piano*

FRIDAY 24 FEBRUARY 7.30PM

New conducts American dreams and sonic fireworks

JOHN ADAMS

The Chairman Dances

GEORGE GERSHWIN

Piano Concerto in F major

VALERIE COLEMAN *Umoja*

(Anthem of Unity) UK premiere

SAMUEL BARBER *Symphony No. 1*

Gemma New *conductor*

Lise de la Salle *piano*

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DIDONATO**
as *Carmen*

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SPYRES**
as *Don José*



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