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# OPENING WORLDS

CONCERTS 2022/23

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RADIO 

## 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 IN JANUARY AND FEBRUARY

SUNDAY 15 JANUARY 3.00PM

#### Rachmaninov and Lyatoshynsky

**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 for Symphony Orchestra

**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*

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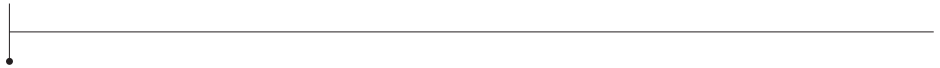
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**SUNDAY 15 JANUARY, 2023**

3.00pm, BARBICAN HALL



**SERGEY RACHMANINOV** Piano Concerto No. 3 45'

INTERVAL: 20 MINUTES

**BORYS MYKOLAYOVYCH LYATOSHYNSKY** Symphony No. 3,  
'Peace Shall Defeat War' 45'

**Anna Fedorova** piano  
**Kirill Karabits** conductor

**RADIO 3 SOUNDS**

This concert is being recorded by BBC Radio 3 for broadcast in *Radio 3 in Concert* on Tuesday at 7.30pm. It will be available for 30 days after broadcast via BBC Sounds, where you can also find podcasts and music mixes.

Please ensure all mobile phones and watch-alarms are switched off.

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In the 80 years since the composer's death, Rachmaninov's star has risen again: critics and other commentators are now less perturbed by the Russian's gift for sweeping melodies and his persistent refusal to embrace the trends of musical modernism. Audiences, of course, never needed convincing. Tonight, the surging Romanticism, expressive lyricism and dazzling energy of Rachmaninov's Third Piano Concerto are given full rein by the BBC Symphony Orchestra under Ukrainian conductor Kirill Karabits and his compatriot, pianist Anna Fedorova, who made her memorable BBC Proms debut last summer with the Ukrainian Freedom Orchestra.

Tonight's second half features a powerful rarity, the epic Third Symphony from one of the leading composers to have come from Ukraine, Borys Mykolayovych Lyatoshynsky. A comment on the atrocities of the Second World War, as Ukraine suffered under Nazi occupation, the work's message of peace emerging triumphant over war was at odds with Soviet-authority taste-makers. Its official premiere was given only in 1955 (over four years after the symphony's completion) after the finale had been reworked. Tonight we hear the symphony in its uncensored version, as the composer originally intended.

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**SERGEY RACHMANINOV**  
(1873–1943)

**Piano Concerto No. 3 in D minor,**  
**Op. 30 (1909)**

**1 Allegro ma non tanto**

**2 Intermezzo: Adagio – Un poco più mosso –**

**3 Finale: Alla breve**

**Anna Fedorova** piano

Between his Second and Third Piano Concertos, Rachmaninov's career as composer, pianist and conductor advanced on all fronts, creating problems by its very success. In 1906–7 he wintered in Dresden, largely to avoid the temptation to conduct and thereby to help him forge ahead with composing his Second Symphony and First Piano Sonata. Still much exercised by financial worries, he had the lucrative prospect of an American tour as pianist, for which he had in mind a third piano concerto, whose ideas began to germinate at this time.

In fact the concerto was not composed until more than two years later, largely at Rachmaninov's favourite summer retreat of Ivanovka, being finished in Moscow in September 1909. It was dedicated to the Polish-American pianist Josef Hofmann, who, however, never played it. Rachmaninov practised the fiendishly demanding solo part on a dummy keyboard during his Atlantic crossing, before giving the premiere himself on 28 November 1909 with the New York

Symphony Orchestra under Walter Damrosch in New York's New Theater. Nineteen days later he played the new concerto with the New York Philharmonic under Gustav Mahler at Carnegie Hall, professing admiration for the Austrian maestro's attention to detail and ability to make the musicians stay on, unprotesting, long after the scheduled end of a rehearsal. On 4 April 1910 Rachmaninov introduced the concerto to Russia, with the Moscow Philharmonic Orchestra conducted by Yevgeny Plotnikov. Russian critical responses were warmer than those of their American counterparts but in general European critics considered the work more a splendid vehicle for Rachmaninov's pianism than a noteworthy composition in its own right. Yet only a few years later the Third Concerto's success had become so huge that even as self-confident a spirit as Prokofiev was awestruck by the piece and determined to outdo it with his even more gargantuan Second Concerto.

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The Third Piano Concerto opens with a sense of palpable anticipation, its modest pulsation being destined to unleash waves of astonishing power and energy. The strings are kept muted while the tempo accelerates, and ideas spin off that will blossom further on – such as the trumpet counterpoint that will soon support the second subject, first heard on strings alone, before the piano is sent into dreamy raptures by it. The remainder of the

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exposition is built on a further series of accelerandos.

All this is but a preparation for the still more colossal accumulations of the development section. An initial dip down gathers energy for the long ascent, during which the music traverses a bewildering succession of keys, and in place of a reprise is a cadenza of comparably heroic proportions. After its titanic climax this cadenza ushers in a phase of relaxation, the piano supporting snippets of the opening theme on flute, oboe, clarinet and horn in turn, and the movement concludes with a brief review of all its material.

As in the first movement, the main ideas of the second are in a more intense state of harmonic flux than their counterparts in Rachmaninov's previous concertos. A hyper-passionate climax seems to purge the movement of its expressive longings and a mercurial episode fleetingly recalls the main first-movement theme, woven around the piano's repeated-note figurations. Now that the piano has seemingly got the urge to rhapsodise out of its system, it pushes through to a mini-cadenza, which serves as an imposing upbeat to the Finale.

The galloping main theme of the Finale is actually a close paraphrase of Rimsky-Korsakov's *Russian Easter Festival* overture, a reference that lends support to those who would trace religious imagery in the work back to its chant-like opening theme. A foretaste of the heroic

victory to come eventually subsides into a long chain of episodes, initially fairly relaxed but gradually building into a vast accompanied cadenza (which the composer himself significantly cut when he made his gramophone recording). As with Rachmaninov's Second Symphony, a redemptive wide-intervalled theme eventually unites piano and orchestra in a dazzling apotheosis.

**Programme note © David Fanning**

David Fanning is a Professor of Music at the University of Manchester, the author of books on Nielsen, Shostakovich and Weinberg, and a critic for *Gramophone* and *The Daily Telegraph*.

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## **SERGEY RACHMANINOV**

Born in the environs of Novgorod on 1 April 1873, Rachmaninov had piano lessons locally before entering the St Petersburg Conservatory. In 1885 he came under the wing of the celebrated teacher Nikolay Zverev in Moscow, while also studying counterpoint with Taneyev and harmony with Arensky. He graduated in piano from the Moscow Conservatory with highest honours in 1891, and in the following year excelled in his composition finals with his one-act opera *Aleko*, given its premiere at the Bolshoi Theatre in 1893 – an occasion on which Tchaikovsky, the most potent influence on Rachmaninov's early music, applauded heartily.

The disastrous 1897 premiere of the First Symphony, however, severely undermined his confidence. With composition at a low

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ebb, Rachmaninov consulted Dr Nikolay Dahl, who had been experimenting with forms of hypnosis. This has led to wildly exotic speculation as to what his treatment involved, but it seems likely that Dahl, as a cultured man and skilled musician, simply had a series of morale-boosting conversations with the composer, the outcome being that ideas formed for Rachmaninov's Second Piano Concerto, the work that fully released his personal creative voice. The next two decades saw a steady stream of major scores, including the piano Preludes and *Études-tableaux*, the mature songs, the Second Symphony (1906–7) and Third Piano Concerto (1909), together with two more operas, *Francesca da Rimini* (1900, 1904–5) and *The Miserly Knight* (1903–5), and key choral works including the Edgar Allan Poe-inspired *The Bells* (1912–13) and the Russian Orthodox *All-Night Vigil* (1915).

Following the 1917 October Revolution, Rachmaninov and his family emigrated from Russia, settling at different times in the USA and Switzerland, where he concentrated more on his concert career than on composition. For the next 25 years he was lionised as one of the finest pianists the world has ever known. If later works such as the *Rhapsody on a Theme of Paganini* (1934), the Third Symphony (1935–6) and the *Symphonic Dances* (1940) have more recourse to incisive rhythms, clarity of texture and piquancy of orchestration than earlier ones, his entire *oeuvre* mines deep seams of the Russian character, shot

through as it is with a sense of fatalism and with a richness of language that can encompass intense brooding, vigorous energy and passionate sincerity of soul. Rachmaninov died at his home in Beverly Hills on 28 March 1943, shortly before his 70th birthday.

#### Profile © Geoffrey Norris

Geoffrey Norris's study of Rachmaninov (OUP) was last reprinted in 2001. He is on the editorial board of the new Collected Edition of Rachmaninov's works being prepared by Russian Music Publishing/Bärenreiter. From 2011 to 2022 he lectured at the Gnesin Music Academy in Moscow.

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**INTERVAL: 20 MINUTES**

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**BORYS MYKOLAYOVYCH  
LYATOSHYSKY (1895–1968)**  
**Symphony No. 3 in B minor, Op. 50,**  
**‘Peace Shall Defeat War’**  
**(1948–51, original 1951 version)**

**1 Andante maestoso – Allegro impetuoso**

**2 Andante con moto**

**3 Allegro feroce**

**4 Allegro risoluto ma non troppo mosso**

In the booklet text accompanying his 1993 recording of Lyatoshynsky’s Second and Third Symphonies, the conductor Theodore Kuchar – New York-born but of Ukrainian heritage – states that there are very few musically literate Ukrainians who do not know the Third Symphony.

The only one of Lyatoshynsky’s five symphonies in four rather than three movements, No. 3 was composed in 1948–51 and revised, under duress, in 1954. The sonata-form first movement opens with a three-note motto theme that underlies the entire work. Against its implied violence, Lyatoshynsky sets a sorrowful Ukrainian folk-like theme, until both are knocked aside by an *Allegro impetuoso* reminiscent of his older Russian contemporary Nikolay Myaskovsky’s symphonic chases. The movement stops and starts as the music repeatedly seems to enter the eye of the hurricane and to be expelled again, finally reaching a blisteringly exciting coda in which Lyatoshynsky’s contrapuntal mastery is plain to hear – but it suddenly dies away without conclusion: this is not the finale, after all.

The ternary (ABA) second movement features the three-note motto gently ticking away in the harp as a near-constant backdrop to a landscape that appears blasted and bare. The folk theme is present here, too, apparently unable to prevent the motto turning increasingly violent; after it is suddenly silenced, a wild, impassioned elegy emerges from the orchestra, but it, too, loses its fire, and the motto ushers the movement off into silence.

Much of the third movement sounds uncannily like the orchestral music that Erich Korngold was writing in Hollywood at the same time, although Lyatoshynsky is unlikely to have known Korngold’s concert works or the film scores from which some of them were derived. In this scherzo-and-trio Lyatoshynsky puts both motto and folk theme to work with extraordinary resourcefulness. The music seems to evolve into a kind of battle scene – but a series of almost Mendelssohnian ascending woodwind lines are enough to call a stop to the aggression and the movement is over.

With the finale Lyatoshynsky ran into trouble with the Soviet authorities. The title he gave to this last movement – ‘Peace Shall Defeat War’ – and the music he originally composed attracted the opprobrium of the cultural apparatchiks, who, in line with Stalinist Cold War policies, accused him of writing ‘not as a Soviet supporter of peace, but as a bourgeois pacifist’. The scheduled premiere was therefore cancelled and

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Lyatoshynsky was ordered to revise the finale. An open rehearsal of the work was, however, given in Kyiv in October 1951 despite the official ban, and it received a standing ovation. Lyatoshynsky nevertheless rewrote the finale and the symphony was finally given its official public premiere, in its new version, in Leningrad (St Petersburg) in 1955, under Evgeny Mravinsky – sending the work along its path to popularity. Tonight, however, Kirill Karabits reverts to the finale’s original, uncensored version.

As one might by now expect, both motto and folk theme are put through their paces in another sonata-form movement, but now turned to more optimistic purpose – rather as the baleful minor-key motif, also three notes long, at the beginning of Taneyev’s Fourth Symphony (a work Lyatoshynsky is bound to have known) returns in a buoyant major to open the finale. Repeated side-drum patterns and march rhythms establish the military character of the movement – and the fugue that seemed set to burst out in the first movement can be heard straining on the leash here, too, but Lyatoshynsky was no fool: he must have known that such a ‘formalist’, ‘bourgeois’ device would have earned him instant censure. Instead, the finale grows – via a series of doubtless deliberately obvious gear-changes – into a culmination as grandiose as a more familiar musical representation: that by Mussorgsky of the Great Gate of the city in which Lyatoshynsky spent his adult life.

## **BORYS MYKOLAYOVYCH LYATOSHYNsky**

Borys Mykolayovych Lyatoshynsky is regarded in Ukraine with almost as much reverence as Sibelius in Finland. He wasn’t the first important Ukrainian composer, just as Sibelius wasn’t the first noteworthy Finnish composer – Mykola Lysenko (1842–1912) is generally regarded as ‘the father of Ukrainian music’, and it is Fredrik Pacius (1809–91) who enjoys a similar status in Finland. But Lyatoshynsky was the first explicitly Ukrainian composer of the modern age – and he emerged as part of the brief flowering of Ukrainian culture between the oppression of the tsarist Russian empire and the ideological straightjacket of the Soviet regime.

Lyatoshynsky was born on 3 January 1895 in the western Ukrainian city of Zhytomyr (later the birthplace of the pianist Sviatoslav Richter) and spent much of his childhood there. In 1913 he began to study Law at the University of Kyiv but, after private lessons with Reinhold Glière, director of the recently founded Kyiv Conservatory, he enrolled as a student there, graduating in 1918. Music was already flooding from him – the first of his five symphonies and four string quartets date from his student years – although war was all around him, with Kyiv constantly changing hands between battling Whites and Reds, Poles and Germans, and other warring factions.

Joining the staff of the Conservatory the year after his graduation, he taught there for the rest of his career, though he also spent some time (1935–8 and 1941–4) teaching orchestration at the Moscow Conservatory. Ukrainian themes informed his works almost from the start: his first two operas, *The Golden Ring* (1929) and *Shchors* (1937), both cast Ukrainians in heroic positions, and the *Overture on Four Ukrainian Themes* (1926) integrates folk music into his own symphonic language.

With Lyatoshynsky's determination to write his own music, he soon ran foul of the Soviet authorities. His Second Symphony (1935–6) attracted criticism even before it was performed, one critic arguing that, 'with its external complexity and imposing sound, [it] leaves the impression of an extremely empty, far-fetched work'. The premiere was cancelled. The symphony came in for further bashing during the 1948 convention called to condemn 'formalism' in music, causing its despondent composer to write to Glière, his former teacher: 'As a composer, I am dead, and I do not know when I will be resurrected.' The first performance took place only in 1964.

The 'resurrection' came slowly: eventually his official positions meant that he was allowed brief trips abroad in the years before his death in 1968. More importantly, his dedication to teaching and his insistence on writing explicitly Ukrainian music meant that his students came to constitute a generation of

composers writing in full awareness of their national heritage – an awareness that informs the work of Ukrainian composers to this day.

#### Programme note and profile © Martin Anderson

Martin Anderson writes on music – often on Nordic and Baltic composers – for a number of publications, including *Musical Opinion* in the UK, *Fanfare* in the USA and *Finnish Music Quarterly*. He also publishes books on music as Toccata Press and releases recordings of unfamiliar music as Toccata Classics.



FRIDAY 20 JANUARY 7.30pm

## Mahler Symphony No. 5

**RYAN WIGGLESWORTH** Till Dawning  
*UK premiere*

**GUSTAV MAHLER** Symphony No. 5

**Elizabeth Watts** soprano  
**Ryan Wigglesworth** conductor

Tragedy, triumph and a whole life lived in between: Ryan Wigglesworth conducts Mahler's Fifth Symphony, as well as his own song-cycle *Till Dawning*.

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## **KIRILL KARABITS**

CONDUCTOR

Ukrainian conductor Kirill Karabits has been Chief Conductor of the Bournemouth Symphony Orchestra for 14 years. Together they have recorded extensively and performed regularly at the BBC Proms.

Recent highlights include debuts with the Baltimore, Dallas, Pittsburgh and Prague Radio Symphony orchestras, as well as return visits to the Minnesota Orchestra, Antwerp and Bamberg Symphony orchestras, Orchestre National du Capitole de Toulouse and Strasbourg Philharmonic Orchestra, and to Opéra Montpellier for *Pelléas and Mélisande*.

Highlights of this season include returns to English National Opera for *Die tote Stadt*, to the Zurich Opera House for *La bohème* and to The Grange Festival for *Così fan tutte*. He also embarks on a tour of South Korea with the Chamber Orchestra of Europe.

In 2012 and 2014 he conducted the televised finals of the BBC Young Musician competition. He recently toured in the UK with the National Youth Orchestra of Great Britain, including a performance at the Barbican.

Kirill Karabits was named Conductor of the Year at the 2013 Royal Philharmonic Society Awards.

## **ANNA FEDOROVA**

PIANO

Ukrainian pianist Anna Fedorova studied at the Lysenko School of Music in Kyiv with Borys Fedorov, at the Accademia Pianistica in Imola, Italy, with Leonid Margarius and at the Royal College of Music with Norma Fisher. Her mentors include Alfred Brendel, Menahem Pressler, Steven Isserlis and Sir Andrés Schiff.

Her live recording of Rachmaninov's Second Piano Concerto has been viewed more than 37 million times on YouTube. She has appeared at the world's major halls and festivals, including more than 30 concerts at the Amsterdam Concertgebouw. Last summer she performed at the opening of the Verbier Festival with the Verbier Festival Orchestra under Gianandrea Noseda and made her debut at the La Roque d'Anthéron piano festival.

Last spring she gave more than 20 benefit concerts for victims of the war in Ukraine, raising over €500,000, while in the summer she appeared with the Ukrainian Freedom Orchestra under Keri-Lynn Wilson at the BBC Proms, as well as across Europe and in New York and Washington DC.

Rachmaninov's Second and Fourth Piano Concertos with the St Gallen Symphony Orchestra are the most recent addition to her discography, joining three solo releases and four albums of chamber music.

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## 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* as well as 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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Michael Murray

Andrew Antcliff

Mark Wood

Chris Pointon

**Trumpets**

Philip Cobb

Niall Keatley

Joseph Atkins

Gerry Ruddock

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Lindsay Shilling

Dan Jenkins

**Bass Trombone**

Robert O'Neill

**Tuba**

Sam Elliott

Timpani

Antoine Bedewi

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Joe Cooper

Joe Richards

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Anne-Sophie Bertrand

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The background features silhouettes of musicians against a light grey background with diagonal bands. At the top, a violinist is shown in profile, playing a violin. At the bottom, a woman is shown in profile, playing a clarinet.

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