



2026/27

BBC

**Philharmonic
Orchestra**



Live. On Air. Everywhere.



Adam Szabo. Photo: Drew Forsyth

Live music matters

Our world is messy, online, and confusing; often moving at such a pace that just keeping up can feel like an impossible challenge.

So, it is nothing short of a miracle that 2000 people can gather in a room – joined by millions more over the airwaves – and experience the power and focus of live music. Music that unfolds slowly, in real time, revealing a unique message and truth to each and every listener.

This year, we've created a programme inspired by the wonder and chaos of the world we live in. Gabriella Smith's *Breathing Forests* (19 Sep) and Bernstein's *Age of Anxiety* (16 Jan) both describe the conflict between industrialised and natural worlds. War and peace are explored in Shostakovich's awesome *Leningrad Symphony* (6 Feb) and Beethoven's *Symphony No. 9* (13 Mar).

It's also a year of pure spectacle. To witness Richard Strauss's *Alpine Symphony* (4 Dec), with more than 100 performers bringing to life the power and terror of nature; or to enter the cathedral-like warehouse at Aviva Studios for our next unmissable collaboration with the English National Opera – these are experiences that will live with you for the rest of your life.

Whether you join us in the concert hall, on BBC Sounds, or from across the world – welcome. I hope this extraordinary music sends you back into your life a little steadier; feeling refreshed and quietly restored.

Adam Szabo

Director

BBC Philharmonic Orchestra



About Us

Maria Zachariadou, Peter Dixon, Jessica Schaefer, Photo: Drew Forsyth

Whether it's live on the air, in the concert hall, streaming on iPlayer, or somewhere altogether different and surprising, the BBC Philharmonic Orchestra creates unforgettable experiences that bring people together.

Founded in 1922, we're the oldest radio orchestra in the world and the BBC's orchestra for the North of England. It's a legacy of which we are incredibly proud, and throughout this brochure you'll see images that celebrate our recording history and spotlight the wonderful musicians behind each broadcast. A world of artistry goes into every second of music you hear on the radio, and this year we want to bring you inside the timeless magic of a

busy twenty-first century recording studio. Welcome to a new 'golden age' of recording.

As ever, our Chief Conductor John Storgårds and Principal Guest Conductor Anja Bihlmaier are at the helm of the Philharmonic; we also welcome back acclaimed guests including Simone Young, Yoel Gamzou, Roderick Cox, and Nil Venditti. Jazz legend Miho Hazama will make her debut on the Bridgewater platform; we also welcome Eun Sun Kim and Johanna Soller to the Philharmonic for the very first time.

Of course, it's not just about the conductors – this year also sees an incredible lineup of world-class soloists join us in Manchester, around the UK, and on tour. Following his smash-hit performance with the orchestra


in 2025, Hayato Sumino returns to our stage in 2027. We also welcome back Alina Ibragimova, Cédric Tiberghien, Sean Shibe, Elena Urioste, and on tour in Korea, Bomsori Kim – amongst many, many other outstanding artists.


The wonderful Cassandra Miller is our 26/27 Composer in Residence. A musician's musician, Cassandra writes softly compelling music that burrows into your subconscious; we'll be exploring the full range of her unique work right across our programme.

Outside of the Bridgewater, we continue our much-loved series at the Royal Northern College of Music – a chance to hear the music up close and personal in

an intimate setting – and of course, we will return to Manchester's spectacular Aviva Studios for our next collaboration with English National Opera: Philip Glass's *Einstein on the Beach*.

Our work with children and young people also continues to develop at pace. Our learning programme takes us into schools all over Greater Manchester and, through our award-winning series *Musical Storyland*, onto television screens across the nation – streamed 14 million times and counting.

 @bbcphilharmonic

 BBC Philharmonic



Cassandra Miller Composer in Residence

Cassandra Miller writes music of slow stealth; powerful, but under the radar. The tearing comes from the music's uncanny ability to stare right back at you. It's like a painting by Mark Rothko, or an attentive conversationalist, catching you off guard with a particularly good question. It sees you.

Not that this is combative, contentious music at all – quite the opposite in fact, concerned as it is with lucid textures and gradual unfoldings. Nor is it what you might expect from repetitive music, which commonly builds solidity and strength over time. In Fela Kuti's grooves, J Dilla's wonky loops, or Steve Reich's repeated cells, there's a sense of bedding in, hunkering down over time. Miller's work never seems to do this, no matter how many times her material repeats itself. It's like a pane of glass that keeps on extending, becoming more fragile with each extension.

Over the years, Miller has developed her own unique writing process. Inspiration comes from a wide variety of media – pieces of music, tracks from Bandcamp, books, people, nature – that she transforms through singing, recording, and transcribing. This process gives the music its consistent, distinctive colour, a rarity among contemporary composers. It also allows for a consistency of energy: things feel heightened or intensified here, *more* fragile, *more* delicate, *more* sustained.

EXPERIENCE CASSANDRA'S MUSIC THIS SEASON:

SATURDAY 24 OCTOBER

Swim

FRIDAY 26 FEBRUARY

Chanter

SATURDAY 6 MARCH

Dad Goes to the Mountain
(World Premiere)

If we're talking about roots, Miller's music feels grounded in people, and it's useful to see the music chosen for this season through friendship, conversations and the human connections that bind them. *Swim* imagines Robert Schumann swimming in a lake from Anne Carson's mind. The base material for *Chanter – O Chiadain an Lo*, a Scottish folk tune played by smallpipes sensation Brighde Chaimbeul – was found through passing music recommendations back and forth with guitarist Sean Shibe; the base material of her transformations was drawn from Shibe singing sections of that melody while half-asleep on her sofa. And a new work – citing, as touchstones, the Peruvian *banda* music and the transfigurative nature of dementia – continues this eclectic approach to source material, synthesised in a way only Miller can.



Composer
in Residence



THE BEAUTY, TERROR,
AND JOY OF NATURE

Sibelius Symphony No. 5

SEASON OPENING CONCERT
SATURDAY 19 SEPTEMBER, 7.30PM
THE BRIDGEWATER HALL

Richard Wagner *Lohengrin: Prelude to Act I*
Gabriella Smith *Breathing Forests,*
Concerto for Organ and Orchestra
Jean Sibelius Symphony No. 5

BBC Philharmonic Orchestra
John Storgårds conductor
James McVinnie organ

The music of American composer Gabriella Smith is indelibly linked to nature, marvelling at its beauty, terror and joy.

In *Breathing Forests*, her exquisite new organ concerto, Smith draws on those same feelings of awe and angst to describe the life of a forest in music. A Californian who grew up among the constant threat of wildfires, Smith understands this particularly volatile natural resource. This is music that breathes, grows, and burns.

Surrounding Smith's forest are two pieces linked by a single animal. In Wagner's opera *Lohengrin*, the title character is sent in a swan-drawn boat to rescue a maiden. Sibelius too found inspiration in swans, writing in his diary about a skein of swans in flight inspiring the climax of his Fifth Symphony. Both composers find a majestic tone, especially in Sibelius's final movement, containing one of the greatest moments in all symphonic music.



FEARING DEATH,
REAFFIRMING LIFE

Brahms Requiem

FRIDAY 25 SEPTEMBER, 7.30PM
THE BRIDGEWATER HALL

Lili Boulanger Psalm 24
Johannes Brahms *A German Requiem*

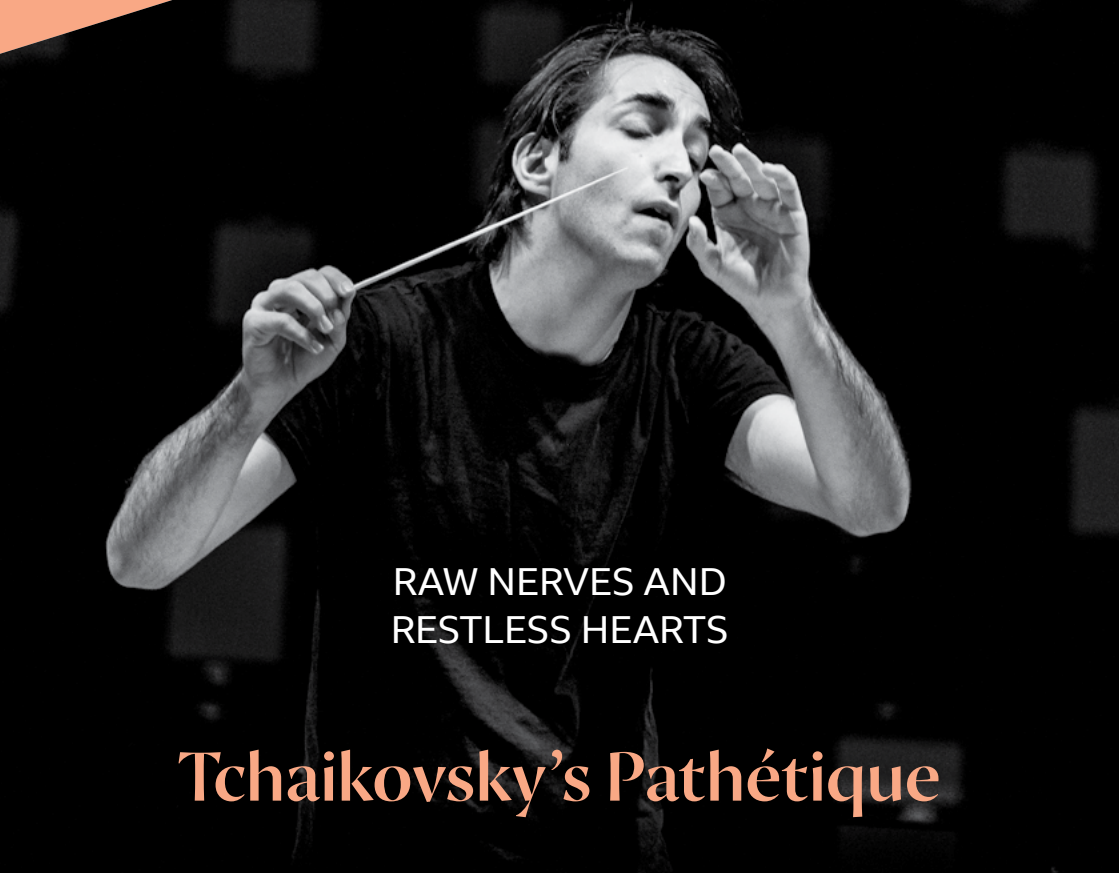
BBC Philharmonic Orchestra
Anja Bihlmaier conductor
Julia Grüter soprano
Joshua Hopkins baritone
Audi Young Persons' Choral Academy

Brahms and Boulanger contemplate death and the divine, reaching contrary conclusions.

Lili Boulanger's short life was filled with musical colour and critical acclaim, becoming the first woman to win Paris's storied *Prix de Rome* prize.

Her choral setting of Psalm 24 – written in France and Rome during the height of World War II – is a thunderous exultation of the Holy Word. This performance is a rare opportunity to hear the loudest, noblest music Boulanger ever wrote.

Boulanger was a fervent, if open-minded Catholic. Johannes Brahms, while raised a Protestant, used his German Requiem to explore humanist thoughts around mourning. His requiem is a monument to the living who mourn the dead, with themes that echo through the ages: the fragility of life; the flitting between moments of anxiety and acceptance; and the relief of consolation when mourning. Through moments of sorrow, Brahms finds serenity.



RAW NERVES AND
RESTLESS HEARTS

Tchaikovsky's Pathétique

SATURDAY 10 OCTOBER, 7.30PM
THE BRIDGEWATER HALL

Leonard Bernstein Overture to *Candide*
Erich Korngold Violin Concerto
Pyotr Ilyich Tchaikovsky Symphony No. 6, '*Pathétique*'

BBC Philharmonic Orchestra
Yoel Gamzou conductor
Elena Urioste violin

Tchaikovsky declared multiple times that his Sixth Symphony was '*the best thing I ever composed or shall compose.*' It's a piece about the journey towards death: of an expiring life-force that's forced to confront the end in a way that his fateful Fourth and Fifth never quite manage. On this terrifically exciting journey, passion and pathos overflow.

Erich Wolfgang Korngold, a prodigy described as '*truly astonishing*' by Richard Strauss, later bloomed into one of Hollywood's most celebrated film composers. Material from four of his film scores was arranged into this 1945 concerto, which the composer '*contemplated for a Caruso rather than a Paganini.*' Elena Urioste returns to sing out Korngold's honey-sweet phrases.

To begin, it's all the fun of the fair in Bernstein's dashing *Candide* overture, a spirited mix of off-kilter rhythms, helter-skelter orchestration and sophisticated hat-tips to the overture masters.

FRIDAY 16 OCTOBER, 8PM
ROYAL NORTHERN COLLEGE OF MUSIC

William Byrd *Christe qui lux es et dies*
Errollyn Wallen *Photography*
Benjamin Britten *Les Illuminations*
Edmund Finnis *Hymn (after Byrd)*
Tom Coult *Black Shuck Lament*
Michael Tippett *Fantasia Concertante*
on a theme of Corelli

BBC Philharmonic Orchestra
Zoë Beyers director
Guy Cutting tenor

'I alone hold the key to this savage parade.'
— Arthur Rimbaud

Britten and Tippett shared many traits: both were pacifists; conscientious objectors during the war; homosexuals, at a time when it was publicly outlawed in Britain; and both shared a love of older forms of music. Drawing on one of Corelli's concerti grossi, Tippett's *Fantasia* views the Baroque through modern eyes in this passing from darkness into light.

In Britten's sparkling setting for voice and string orchestra (initially for soprano, later tenor) this phrase from French symbolist poet Arthur Rimbaud becomes an enigmatic throughline amid the poet's eccentric scenes. Lose yourself in Britten's crystalline textures, and Rimbaud's magical imagery: of boats battered by whirlpools of light, of jugglers and rogues, cortèges of russet and opaline.

Elsewhere, we hear a trio of works by modern British mavericks – Errollyn Wallen's propulsive *Photography*, Edmund Finnis's crystalline *Hymn (after Byrd)*, and *Black Shuck Lament* by previous BBC Philharmonic Composer in Residence, Tom Coult.

BBC PHILHARMONIC ORCHESTRA AT THE RNCM

This partnership series puts our orchestra under the microscope in an intimate, close-up setting at the Royal Northern College of Music. It's the place to hear unique collaborations with big-name artists and solo turns from the orchestral players you've seen on the Bridgewater platform – in a relaxed, dressed-down format.

UNTAMED AND UNCOMPROMISING **British Iconoclasts**

ON DREAMS, DREAMING,
AND NIGHTMARES

Mahler Symphony No. 4

SATURDAY 24 OCTOBER, 7.30PM
THE BRIDGEWATER HALL


Cassandra Miller *Swim*
Felix Mendelssohn Violin Concerto
in E minor
Gustav Mahler Symphony No. 4

BBC Philharmonic Orchestra
John Storgårds conductor
Alina Ibragimova violin
Sheva Tehoval soprano

If Mahler's first three world-encapsulating symphonies come from an adult's point of view, his fourth wonders how a child's perspective might be different. But the childhood dreams Mahler weaves are not all naïve. Though we eventually arrive at Mahler's childlike vision of heaven – In *Das himmlische Leben*, the part he composed first – menace and terror are present too.

To create *Swim*, Cassandra Miller took two chords by Robert Schumann, repeated them until they blurred, and then took them through a series of variations as suggested in an essay on swimming by the poet Anne Carson. Miller's abiding image – of Robert Schumann, swimming in Carson's Canadian lake – could only come from the mind of a committed dreamer.

In 1838, Felix Mendelssohn wrote to violinist Ferdinand David, describing 'an E-minor theme that keeps running through my head, preventing me from thinking about anything else.' From Mendelssohn's dream came one of the great violin concertos.

 Composer
in Residence

SMILE, THOUGH
YOUR HEART IS ACHING

Rhapsody in Blue

SATURDAY 28 NOVEMBER, 7.30PM
THE BRIDGEWATER HALL

George Gershwin *Rhapsody in Blue*

Miho Hazama *Dawn in Retiro*

(re-orchestration world premiere)

George Gershwin (arr. **M. Hazama**)

Selected Songs (instrumental)

Charlie Chaplin (arr. **C. Ogerman/**

M. Hazama) *Smile* (instrumental)

BBC Philharmonic Orchestra

Miho Hazama conductor


Makoto Ozone piano

Grammy-nominated Miho Hazama, chief conductor of the Danish Radio Big Band, brings an effortless swagger to her debut at the Bridgewater Hall.

At the heart of this jazz-inflected programme is George Gershwin's *Rhapsody in Blue* – a piano concerto threaded through with jazz freedom – followed by selected Gershwin songs reframed through Hazama's luminous instrumental arrangements. Her own *Dawn in Retiro*, heard here in its world premiere re-orchestration, opens a different sound world: cinematic, spacious and quietly radiant.



Miho Hazama - Photo: Dave Stapleton

A dramatic landscape of a mountain peak, likely Mount Everest, with a bird in flight against a cloudy sky. The mountain is dark and rugged, with a sharp peak. The sky is filled with soft, white clouds. A single bird is seen in flight, its wings spread wide, against the sky. The overall mood is majestic and serene.

STRAUSS AT
HIS PEAK

Alpine Symphony

FRIDAY 4 DECEMBER, 7.30PM
THE BRIDGEWATER HALL

Robert Schumann *Konzertstück Op. 92*

Robert Schumann *Introduction and
Concert Allegro Op. 134*

Richard Strauss *An Alpine Symphony*

BBC Philharmonic Orchestra

Simone Young conductor

Cédric Tiberghien piano

Performances of Strauss's huge tone poem *An Alpine Symphony* are always worth witnessing, for the sheer number of people required to make it happen. To put on this 50-minute, twenty-two-scene depiction of an eleven-hour climb over an Alpine mountain, you need over 100 musicians on stage, another 30 off it, a wind machine, a thunder machine and even a heckelphone. It's Strauss at his epically proportioned best. Simone Young, a conductor renowned for her interpretations of Richard Strauss's music, directs this Mount Everest of a work.

Before the break, Cédric Tiberghien joins the Philharmonic for two sharply contrasted works by Robert Schumann: the sweeping *Introduction and Concert Allegro* and the mercurial *Konzertstück*.

Live. On Air. On BBC Radio 3.

2025 was a significant year for BBC Radio 3: the network was presented with the prestigious *Station of the Year Award* by the Radio Academy, with our focus on live classical music being central to this success.



Sam Jackson
Controller BBC Radio 3
& BBC Proms

Sam Jackson. Photo: Carsten Windhorst

The BBC Philharmonic Orchestra's performances are at the heart of the network: across the BBC Proms season, of course, but also, on Radio 3 *In Concert*. And this season, we're thrilled to be showcasing the orchestra in a series of special afternoon concerts on *Classical Live*, broadcast from the Philharmonic Studio at MediaCity UK.

Every Radio 3 concert remains available to listen to on demand for 30 days on BBC Sounds, where there's always a wealth of great music to discover, alongside

programmes ranging from *Earlier... with Jools Holland*, to *In Tune* with Katie Derham and Petroc Trelawny, to Radio 3 *Breakfast* with Tom McKinney – which comes live from our Salford studios, every weekday morning.

Finally, thank you for your support of the BBC Philharmonic Orchestra. I wish you a wonderfully enriching season of musical discovery.



Kevin Flynn. Photo: Drew Forsyth

'THE LIGHTS MUST NEVER GO OUT /
THE MUSIC MUST ALWAYS PLAY.'

W.H. AUDEN

Age of Anxiety

SATURDAY 16 JANUARY, 7.30PM
THE BRIDGEWATER HALL

Jennifer Higdon *Fanfare Ritmico*
Leonard Bernstein Symphony No. 2,
'The Age of Anxiety'

Sergei Prokofiev Symphony No. 5

BBC Philharmonic Orchestra
Roderick Cox conductor
Hayato Sumino piano

'If the charge of theatricality in a symphonic work is a valid one,' Bernstein wrote of his idiosyncratic work for piano and orchestra, *'I am willing to plead guilty.'*

Following the scheme of Auden's poem, four strangers find themselves at a bar, and spend an evening dissecting the human condition in colourful diversions. Hayato Sumino returns to the Philharmonic to perform this most unusual work for piano and orchestra – ever changing, a constant barrage of questions and thoughts.

Around the millennium, Jennifer Higdon found her world speeding up: *'Everyone follows the beat of their own drummer,'* she wrote, *'and those drummers are beating faster and faster on many different levels.'* Like a character from Bernstein's symphony, *Fanfare Ritmico* is her rumbling, percussive musical monologue.

We conclude with Prokofiev's Symphony No. 5. Premiered in January 1945, it could have so easily been another musical expression of wartime suffering. Instead, his music is full of warmth, heaviness, and hope.



Paul Patrick



Philip Stoker



Victoria Daniel



Rebecca Lewis



Tim Williams



Catharina Feyen



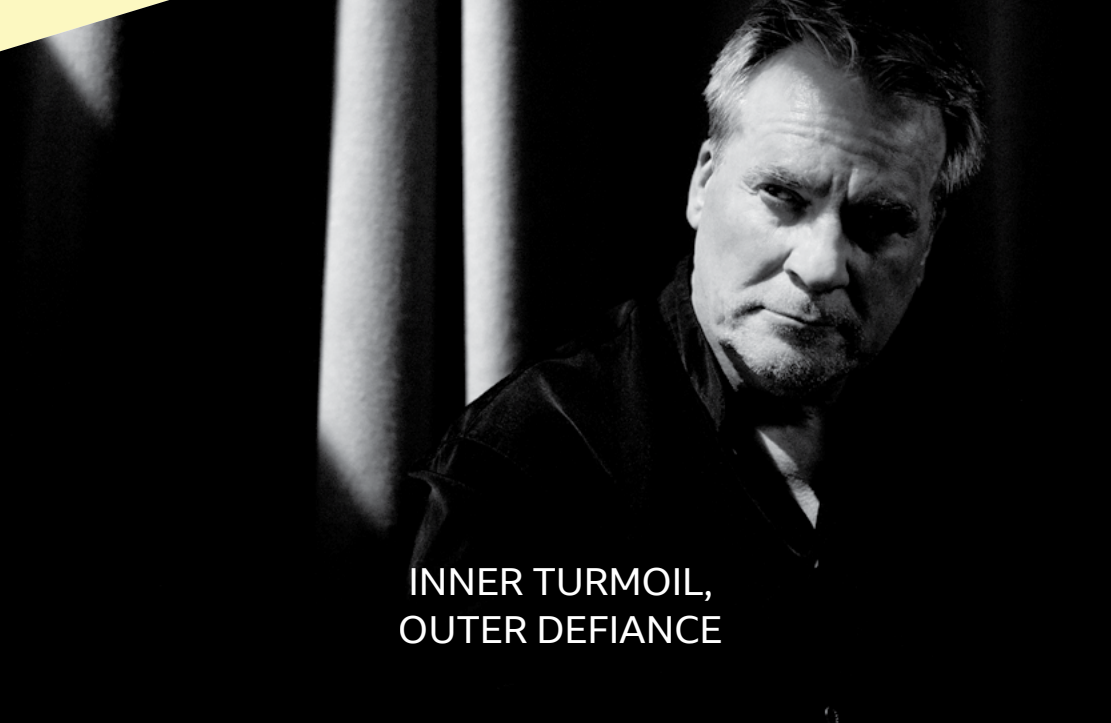
Peter Dixon



Gary Farr



Midori Sugiyama



INNER TURMOIL,
OUTER DEFIANCE



'I NEVER LEARNT
ANYTHING FROM HAYDN'
LUDWIG VAN BEETHOVEN

Storgårds conducts Shostakovich

SATURDAY 6 FEBRUARY, 7.30PM
THE BRIDGEWATER HALL

Dmitri Shostakovich Quartet No. 8
in C minor
Dmitri Shostakovich Symphony No. 7,
'Leningrad'

BBC Philharmonic Orchestra
John Storgårds conductor
NOVO Quartet

This duality – between outer confidence, and a more inward fear – is a central theme of both of these towering works from the 20th century musical literature.

His String Quartet No. 8, dedicated 'to the victims of fascism and war,' was written in just three days, a grave, personal, emotionally charged span of dark hues

and arresting vigour. It opens with Shostakovich's famous four-note musical moniker which reappears regularly, tying tighter the binds between musical expression and autobiography. To perform this exquisitely constructed work, we welcome acclaimed BBC Radio 3 New Generation Artists, the NOVO Quartet, to the Bridgewater Hall stage.

Premiered in 1942 and immediately taken up internationally as a sign of solidarity, Shostakovich's *Leningrad* Symphony is the single most enduring musical monument to resistance to Nazi invasion. An invasion theme flies past with juddering intensity, and returns at the close, defeated. From the battling C minor at the opening, to grand, bombastic C major at the close, Shostakovich's triumphant musical message is extremely clear.

John Storgårds. Photo: Phil Sharp

Beethoven Symphony No. 5

SATURDAY 13 FEBRUARY, 7.30PM
THE BRIDGEWATER HALL

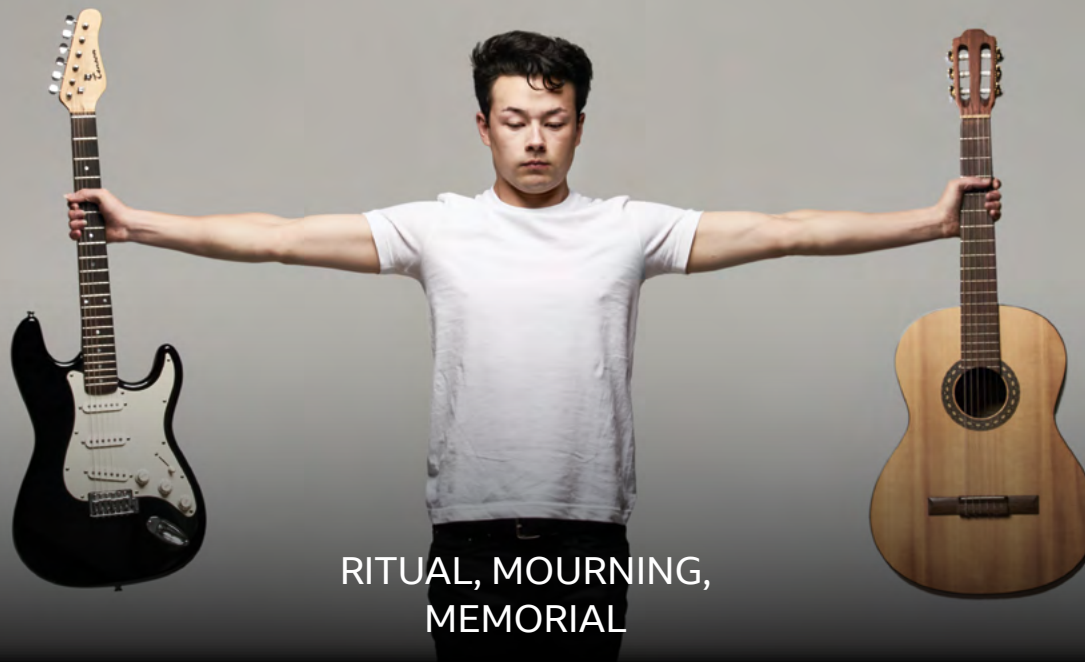
Caroline Shaw *Entr'acte*
Joseph Haydn Cello Concerto in C Major
Ludwig van Beethoven Symphony No. 5

BBC Philharmonic Orchestra
Eun Sun Kim conductor
Daniel Müller-Schott cello

An exasperated Beethoven may have given up on his composition lessons from Haydn, but Eun Sun Kim makes her BBC Philharmonic debut in a programme that is wholly inspired by the Father of the Symphony.

Caroline Shaw wrote *Entr'acte* after hearing the Brentano Quartet play Haydn's Op. 77 String Quartet No. 2. Building on a minuet and trio form, Shaw loves 'the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, Technicolour transition'. There's also a full colour palette on display in Haydn's First Cello Concerto. Harking back to Baroque concerto grosso form, the cello moves in and out of the limelight, though its star power is never in doubt whether picking up the plush opening orchestral theme or the breakneck bravura of the final movement.

Following Haydn's object lesson in concerto form, Beethoven unfurls a classical masterclass of his own, beginning with that unmistakable four note motif.



RITUAL, MOURNING,
MEMORIAL



WALTON'S FURY,
VAUGHAN WILLIAMS'S
RESTRAINT

Grave Tidings

FRIDAY 26 FEBRUARY, 8PM
ROYAL NORTHERN COLLEGE OF MUSIC

Henry Purcell *Funeral Music for Queen Mary* ('March' and 'Canzona')
Anton Bruckner *Aequale I & II*
George Benjamin *Fantasia 7 after Henry Purcell*
Julia Wolfe *Reeling*
Alex Paxton *Needy Mouth Corners*
Cassandra Miller *Chanter*
György Kurtág *Grabstein für Stephan*


BBC Philharmonic Orchestra
Naomi Woo conductor/keyboards
Sean Shibe guitar

Tonight, Sean Shibe and the BBC Philharmonic examine the pageantry, rites and emotions of funeral music, ancient and modern.

From Henry Purcell's weighty, solemn tones, written for the funeral of Queen Mary in 1695, to Bruckner's *Aequales* – intimate, chamber chorales – this is music of memory, grey-dark and silver. Exuberant work by Julia Wolfe and Alex Paxton sits alongside Kurtág's 'Gravestone', trudging, slow, then exploding with red-hot anger.

The heart of our programme comes from Cassandra Miller, our Composer in Residence. One afternoon, Miller recorded Shibe quietly singing along, half-asleep, to a folk song played by Scottish smallpipes player Brìghde Chaimbeul. From this, Miller spins delicately warbling ripples.

Sean Shibe. Photo: Kaupo Kikkas

 Composer in Residence

Walton Symphony No. 1

SATURDAY 6 MARCH, 7.30PM
THE BRIDGEWATER HALL

Ralph Vaughan Williams *Fantasia on a Theme by Thomas Tallis*
Cassandra Miller *Dad Goes to the Mountain* (world premiere)
William Walton *Symphony No. 1*

BBC Philharmonic Orchestra
John Storgårds conductor

A world premiere by Cassandra Miller draws on customarily eclectic sources: a track from Peruvian *banda* San Martin di Sicuani; the transformative power of dementia; ideas of erasure, and 'becoming-light.' Expect wobbling sustains and elliptical melodies.

Around it are two of the finest orchestral works of the last century. Vaughan Williams's *Fantasia*, scored for the unusual combination of double string orchestra with string quartet, and William Walton's First Symphony. In 1935, Walton dedicated his Symphony No. 1 to his former lover, Baroness Imma von Doernberg, though the pair had been separated for some time. That relationship clearly left an impression. This is a turbulent, frenzied work drawing on an inexhaustible supply of white-hot fury. Malice, passion, ebullience – it's quite the musical feast.

 Composer in Residence

SATURDAY 13 MARCH, 7.30PM
THE BRIDGEWATER HALL

Pauline Oliveros *Tuning Meditation*
Roderick Williams *Ave Verum Corpus Re-imagined*
John Adams *Absolute Jest*
Ludwig van Beethoven *Symphony No. 9, 'Choral'*

BBC Philharmonic Orchestra
Anja Bihlmaier conductor
Hera Hyesang Park soprano
Jess Dandy contralto
Robin Tritschler tenor
Paul Grant baritone
Ligeti String Quartet
CBSO Chorus

“*O Freunde, nicht diese töne!*” So begins Friedrich Schiller’s *Ode to Joy*, commencing the revolutionary choral finale of Beethoven’s last symphony: a universalist paean for peace and brotherhood.

Beethoven’s solo bass commands his friends to come together, singing cheerful songs full of joy. Pauline Oliveros also seeks unity through singing. ‘*Listen with your mind’s ear for a tone,*’ she writes, beginning a chain of sonic community-making through sharing, matching and supporting.

In between are two works which play with fragments from musical history. After hearing a performance of Stravinsky’s *Pulcinella*, John Adams was inspired by the composer’s magpie-ish acquisition of older works. Adams’s source is Beethoven’s late string quartets – Op. 131, Op. 135, and the *Grosse Fuge* – moments of which he weaves into a 25-minute work for string quartet and orchestra. Williams, meanwhile, blurs and stretches the famous Byrd piece he sang as a boy treble.

THE POWER
OF THE VOICE

Beethoven Symphony No. 9

Anja Bihlmaier, Photo: Phil Sharp



A CLEAN AND BRIGHT
WORK OF GENIUS

Mendelssohn's 'Reformation'

SATURDAY 10 APRIL, 7.30PM
THE BRIDGEWATER HALL

Gabriela Ortiz *Clara*

Wolfgang Amadeus Mozart

Horn Concerto No. 4

Felix Mendelssohn Hebrides Overture
(*Fingal's Cave*)

Felix Mendelssohn Symphony No. 5,
'Reformation'

BBC Philharmonic Orchestra

Nil Venditti conductor

Ben Goldscheider horn

Felix Mendelssohn dispenses with the Lutheran inspiration for his 'Reformation Symphony' in just a few bars, but the work as a whole is a ray of sunshine – clean, bright, and deliciously good-humoured. Tonight, it is paired with a second work by the young Mendelssohn. His *Hebrides Overture* conjures scenes of his 'lonely island', the mysterious Fingal's Cave in Scotland, seen on an 1829 excursion to the Isle of Staffa.

History has traditionally viewed Clara Schumann's life through her relationships with her husband Robert and her loyal friend Johannes Brahms. In *Clara*, a twenty-minute orchestral rhapsody, Mexican composer Gabriela Ortiz sets out a poetic examination of Clara and Robert's relationship. With twinkling textures and strong narrative unfoldings, it sounds little like anything either Schumann wrote. But, the composer writes, '*through Clara, Clara Wieck Schumann is here, in this concert hall with us.*'

Mozart's Horn Concerto No. 4, with its famous Rondo, is the composer at his jovial best, but what sounds easy today was fiendishly difficult in Mozart's time. Virtuoso Joseph Leutgeb was one of the first practitioners to be able to produce chromatic runs on his valveless horn, meaning Mozart could add melodic fluidity to his more traditional 'hunter' music.



KOLESNIKOV
PERFORMS MOZART



BAROQUE FLAIR AND
HEARTBREAKING TENDERNESS

Gods Among Men

FRIDAY 16 APRIL, 8PM
ROYAL NORTHERN COLLEGE OF MUSIC

John Adams *Eros Piano*
Benjamin Britten *Young Apollo*
Wolfgang Amadeus Mozart Piano
Concerto No. 9 in E-flat Major, K 271,
'Jeunehomme'

BBC Philharmonic Orchestra
Pavel Kolesnikov piano

*'He stands before us—the new dazzling
Sun-god, quivering with radiant vitality.'*
– John Keats

Eros, god of love, meets Apollo, god of light and music. In Keats's epic poem *Hyperion*, Apollo emerges as a new, awesome force, something Britten's

early work embodies: it's a focused succession of brilliant flourishes, the soloist racing up and down the piano at speed over fanfaric trumpets and percussive strings.

Britten's brilliance sharpens the woozier, dreamier world painted by John Adams. On a memorable visit to Adams's home, Toru Takemitsu and Adams discovered a shared love for the jazz piano of Bill Evans. Adams transports to a quiet, passionate, intimate conversation, conducted at 3AM, somewhere.

To conclude: Mozart's *'Jeunehomme'* Piano Concerto, completed when the composer was just 21 years old – a sparkling classical masterpiece, full of life and energy.

Pavel Kolesnikov. Photo: Eva Vermandel

The Dresden Connection

FRIDAY 7 MAY, 8PM
ROYAL NORTHERN COLLEGE OF MUSIC

Jan Dismas Zelenka Sinfonia à 8 in A minor, ZWV 189
Johann Sebastian Bach Brandenburg Concerto No.1 in F Major, BWV 1046
Johann David Heinichen Concerto in F Major, S. 234
Wilhelm Friedemann Bach Sinfonia in D minor, Fk 65
Johann Sebastian Bach Brandenburg Concerto No. 2 in F Major, BWV 1047

BBC Philharmonic Orchestra
Johanna Soller director/harpsichord

Stacked with a panoply of talent assembled *Galácticos*-style from across Europe, the orchestra at the Saxon court in Dresden garnered an exceptional reputation.

From afar, Vivaldi, Zelenka, Heinichen, and W.F. Bach all dedicated significant works to this extraordinary group of players, writing music that demanded fiendish flair and heartbreaking tenderness.

It's no surprise that Johann Sebastian Bach also looked enviously across from nearby Leipzig, always hoping to land a big job in Dresden and visiting often with his son W.F. in tow. While he never managed to secure the move, his various attempts produced six of his most beloved and exceptional works – the *Brandenburg* concertos.

Johanna Soller, Artistic Leader of the Netherlands Bach Society, makes her debut to take us on a tour of just some of these baroque riches.

SHIMMERING PATTERNS
OF SOUND AND LIGHT

Einstein on the Beach

JUNE 2027
AVIVA STUDIOS

Philip Glass *Einstein on the Beach*

Einstein on the Beach is a new experiential production of Philip Glass and Robert Wilson's iconic 1976 opera, created by English National Opera, Factory International, Park Avenue Armory and Improbable. It will premiere in June 2027 in Manchester at Aviva Studios, home of Factory International, in partnership with the BBC Philharmonic Orchestra.

Following the sell-out and critically acclaimed success of *Satyagraha* and *Akhnaten*, visionary theatre director Phelim McDermott returns to complete the Glass *Portrait Trilogy*. Continuing with their creative partnership, he will be joined by designer Tom Pye. They have collaborated on the Grammy and Olivier Award-winning production of *Akhnaten* for ENO, and the West End masterpiece *My Neighbour Totoro*.

Tickets will go on sale in Autumn 2026.



Albert Einstein, Photo: Karl Oert



Live from the BBC Philharmonic Studio

This is your chance to peek behind the curtain. Visit our recording studio at MediaCityUK and witness the orchestra as we broadcast live on BBC Radio 3 to millions of listeners around the world. These 60-minute afternoon concerts are hosted by a range of star presenters from across the BBC on-air family.

We've listed this season's confirmed studio broadcasts below but we're announcing new dates all the time.

Please keep an eye on our website and socials for the latest news.

TUESDAY 15 SEPTEMBER, 7PM

Contains Strong Language: Live

Words and music, presented at the Philharmonic Studio as part of the BBC's much-loved festival of music and speech.

WEDNESDAY 21 OCTOBER, 1.20PM

Schubert's Great

Clelia Cafiero conductor

Johannes Brahms *Tragic Overture*
Franz Schubert *Symphony No.9, 'The Great'*

WEDNESDAY 11 NOVEMBER, 7PM

The Music is Black: Live

Chris Cameron conductor

A landmark collaboration with the V&A and Friday Night is Music Night, celebrating the impact of Black British music on British culture.

WEDNESDAY 13 JANUARY, 1.20PM

Quiet City

Roderick Cox conductor

Programme to include music by Samuel Barber, Aaron Copland and William L. Dawson

WEDNESDAY 3 FEBRUARY, 1.20PM

Death and Transfiguration

Olivia Clarke conductor

Ruby Hughes soprano

Joceyln Morlock *Golden*
Helen Grime *Bright Travellers*
Richard Strauss *Death and Transfiguration*



WEDNESDAY 17 FEBRUARY, 1.20PM

Mother Goose Suite

Izabelė Jankauskaitė conductor

Lili Boulanger *D'un matin de printemps*

Ester Mägi *Vesper*

Maurice Ravel *Mother Goose Suite*

Mieczysław Weinberg *Sinfonietta No. 1*

WEDNESDAY 3 MARCH, 1.20PM

Neikrug: Symphony No. 4

John Storgårds conductor

Programme to include:

Marc Neikrug *Symphony No. 4*

TUESDAY 13 APRIL, 2.20PM

Pictures At An Exhibition

Miguel Sepúlveda conductor

Guido Sant'Anna violin

Ruth Crawford-Seeger *Rissolty, Rossolty*

Ernest Chausson *Poème*

Maurice Ravel *Tzigane*

Modest Mussorgsky (arr. M. Ravel)

Pictures at an Exhibition

FRIDAY 30 APRIL, 7PM

Radio 3's Essential Classics Playlister: Live

A special live version of the Essential Classics Playlister, presented by the host of BBC Radio 3's daily weekday show, Georgia Mann. Today, the audience decides what the orchestra plays.

Tickets for our studio concerts are strictly limited and are priced at £5 per ticket (including £1.25 booking fee).

To find out more, please visit bbc.co.uk/philharmonic

Our Learning Programme



From first musical experiences to career-defining professional development opportunities, the BBC Philharmonic Orchestra's family and education programme is a valued part of the lives of music-lovers all over the UK.

Last year alone, the BBC Philharmonic performed 62 concerts, reaching more than 13,550 children in 131 schools around Greater Manchester and Blackburn with Darwen.

Our award-winning hit TV series for CBeebies, *Musical Storyland*, has had more than 14 million requests on BBC iPlayer. And, what's more, the BBC Philharmonic Orchestra is delighted to be producing a brand new series of *Musical Storyland* for CBeebies for broadcast in 2027.

Our partnerships with the Royal Northern College of Music and Chetham's School of Music saw more than 200 music students benefit from professional audition, side-by-side playing, conducting and mentoring experiences with the orchestra.

Throughout the 26/27 season, the orchestra will continue its educational provision for teachers and school children with an exciting programme of performances of music from the BBC's flagship music education initiative BBC Ten Pieces, which has been used in more than 10,000 schools, as well as teacher training, side-by-side playing and coaching for young and aspiring orchestral musicians.

Musical Storyland Live will be visiting venues all around the North of England, and further afield for both school and family audiences.

The BBC Philharmonic Orchestra is a proud partner of the Greater Manchester and Blackburn with Darwen Music Hub, working together to bring live musical experiences to children across the region.

How to book

THE BRIDGEWATER HALL

bridgewater-hall.co.uk
0161 907 9000

TICKETS

£42, £33, £26, £18, £12
(incl. £3.25 booking fee)

Students

(limited availability)
£6.50 (incl. £3.25 booking fee)

Senior Citizen, Claimants

10% off (excl. booking fee)

Under-30s

(limited availability)
30% off (excl. booking fee)

ROYAL NORTHERN COLLEGE OF MUSIC

rncm.ac.uk
0161 907 5555

TICKETS

£27 (incl. £2 booking fee)

Students and Under-26s

£18 (incl. £2 booking fee)

RNCM SERIES MULTI-BUY OFFER

Book 2 – 3 concerts save 20%
(excl. booking fee)

Book 4 concerts save 30%
(excl. booking fee)

BBC PHILHARMONIC ORCHESTRA STUDIO CONCERTS

bbc.co.uk/philharmonic
0161 876 1733

TICKETS

£5 (incl. £1.25 booking fee)

For access-related requests, please contact the venue box office directly to discuss your requirements and make your booking.

Stay ahead of the crowd!

Sign up to our newsletter today for all the latest news, events and exclusive offers: bbc.co.uk/philharmonic



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All information correct at time of printing. For the most up to date information, please visit bbc.co.uk/philharmonic. The price of tickets may vary, subject to demand.

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