

PROGRAMME

SHEFFIELD INTERNATIONAL CONCERT SEASON 2012/13



PHOTO: SUSSIE AHLBURG



Friday 10th May, 7.00pm

BBC Philharmonic

Zoe Beyers guest leader

Juanjo Mena conductor

Alban Gerhardt cello



PRICE: £2.50



This Evening's Programme

DVOŘÁK Slavonic Dances, Op.72

SHOSTAKOVICH Cello Concerto No.2

STRAVINSKY The Rite of Spring

Under the direction of its Chief Conductor, Juanjo Mena, the BBC Philharmonic opens this evening's concert with a selection of Dvořák's lively *Slavonic Dances*. Irony, anger and poetry colour Shostakovich's Second Cello Concerto, which was composed for the great cellist Rostropovich. It pushes the cello into new realms, a challenge relished by Alban Gerhardt who has established himself amongst the exceptional cellists of our time. Stravinsky's exotic ballet, *The Rite of Spring*, was inspired by Russian folklore and ritual. It caused a riot at its premiere and, with its fast and furious Sacrificial Dance, remains one of the most exciting and spectacular orchestral showpieces.

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Antonín Dvořák (1841-1904)

Slavonic Dances Op.72 (1886)

No.3 in F major (Skočná – Allegro),

No.2 in E minor (Starodávňý – Allegretto grazioso)

No.7 in C major (Kolo – Allegro vivace)

In 1877, after the considerable commercial success of the first volume of his *Hungarian Dances*, Johannes Brahms suggested to his Berlin-based publishers Simrock that they ask a little-known, 'talented' but 'poor' Czech composer called Dvořák to compose further short pieces with a similarly eastern European flavour. The rest, as they say, is history. In the words of one contemporary the resulting *Slavonic Dances* Op.46 led to 'a veritable run on music shops' and they instantly gave Dvořák international recognition with performances taking place in Dresden, Hamburg, Berlin, Nice, London and New York within months. Some eight years later, and after much badgering on Simrock's part, the now-famous (and considerably less-'poor') Dvořák produced a further set of *Slavonic Dances* (Op.72) to meet the middle-class public's insatiable appetite for eastern European exotica. That public was once again effusive.

Like Brahms's *Hungarian Dances*, both books of Dvorak's Slavonic counterparts were originally written for piano duet – then a popular medium for domestic music-making – and subsequently orchestrated. However, unlike the *Hungarian Dances*, the *Slavonic Dances* were orchestrated by Dvořák himself, something for which we can be grateful. His mastery of instrumental colours and combinations is as delightful an element of the pieces as is their abundance of glorious melodies and infectious Slavic dance rhythms. When we consider the works Dvořák had composed during the years between the two sets of *Slavonic Dances* – including his Sixth and Seventh Symphonies and his Violin Concerto – it is hardly surprising that the latter set possesses greater emotional depth and range, though the generally exuberant tenor of the first set is still very much to the fore.

Tonight we hear three of Dvořák's idealised takes on the traditional folk dances of the Slavic peoples (whereas Brahms simply arranged genuine folk dances, Dvořák created his own themes based on the style of various native idioms). First is a Bohemian *skočná*, a lively hop-and-step-dance and a form Dvořák's great compatriot Smetana used for the 'Dance of the Comedians' in his nationalistic opera *The Bartered Bride*. This *skočná* is a humorous affair too, and while shadows do at times loom in its less-ebullient central section, laughter wins the day. By contrast, Slavic melancholy permeates the Moravian *starodávňý* (old dance) that follows, one of the best-loved numbers in both sets of *Slavonic Dances*. Finally comes the quite brilliant *kolo*, a boisterous Serbian dance that can barely contain its own high-spirits and sheer joyful abandon.

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Dmitri Shostakovich (1906-1975)

Cello Concerto No.2 in G Major Op.126 (1966)

Largo

Allegretto

Finale: Allegretto

As with his first essay in the form, Shostakovich's Second Cello Concerto was written for, and dedicated to, the great Russian cellist Mstislav Rostropovich. Shostakovich began its composition in early 1966, originally conceiving it as his Fourteenth Symphony and therefore presumably a large-scale piece for cello and orchestra with affinities to Prokofiev's Symphony Concerto (1952) and Britten's Cello Symphony (1964), works also written specifically for Rostropovich. Now retitled as a 'Cello Concerto' (his actual Fourteenth Symphony was to appear in 1969), it was completed on the 27th of April 1966 at a sanatorium near Yalta in Crimea where Shostakovich was receiving treatment for a recently-diagnosed heart condition. After taking delivery of the piano score, Rostropovich (who had been consulted on various musical and technical matters during its composition) travelled to Crimea and played the solo part through for the composer. Its premiere took place at a special jubilee concert celebrating Shostakovich's sixtieth birthday on the 25th of September 1966 with the USSR State Symphony Orchestra in the Large Hall of the Moscow Conservatory.

The audience's response that night has been described as 'galvanic', though the Second Cello Concerto remains to this day in the shadow of its great predecessor in a way that mirrors the unequal statuses of Shostakovich's First and Second Violin Concertos. Nevertheless, the Second Cello Concerto, though very different from the more popular first, is full of quite beautiful and engaging ideas, all of which are organised with incredible invention. As with all of Shostakovich's greatest music it is a work with a broad expressive palette, though if one were to choose a single word to summarise its overall atmosphere, it might well be 'intimate'.

This is certainly true of the opening of its extensive *Largo* first movement. Its first four notes (a pair of identical two-note descending motifs announced by the cello) are integral to the entire work. From this Shostakovich initially shapes an extensive, wandering theme that in its various manifestations dominates the movement's opening section. The mood is one of wistful yearning and melancholy, but with the entry of the woodwind this gives way to one of menace, the cello accompanying them with a series of *pizzicato* (plucked) chords. A new but closely related theme (the second subject) is now introduced by the cello with gentle string and harp accompaniment, a French horn providing light interjections. Eventually a tapping xylophone penetrates the gloom and the music begins to dance with steadily increasing ferocity, the cello now attempting to assert itself like someone shouting over an unruly mob, until a thud on the bass drum stops the disorder dead in its tracks and gives the cello sway.

The two main themes return in highly condensed forms and in the coda the dancing momentarily attempts to resume. Its energy, however, is clearly spent and after two weary French horn sighs, the music fades away into an eerie nothingness.

The *Allegretto* reflects Shostakovich's longstanding fascination with *Klezmer* music – eastern European Jewish dance music, the influence of which can be heard in a number of his works from the 1940s onwards. After a series of fanfare-like figures the cello introduces a Ukrainian street vendor's song called 'Bublik, Kupitye Bublik' ('Bagels! Buy Your Bagels!') – a particular

favourite of the composer. The dark humour of the *Klezmer* theme is quite contagious, as is the second theme – a series of four-note phrases that culminate in grotesque upward *glissandi* (slides). In its various guises this material spreads through soloist and orchestra alike, eliciting crazed chattering in the bassoons and demented cackling in the horns. Finally the fanfare figure of the opening returns – now transformed into a fanfare proper over an arresting snare-drum roll – and without a pause the Finale begins.

Essentially a set of variations, the third movement begins with a cadenza for the cello, a virtuosic elaboration of the preceding fanfare with a tambourine standing in for the snare drum. After a gentle, very classical cadence (a recurring figure with which the cello tenderly introduces every single variation), the theme and variations get under way. Much else, however, intervenes: after the first three variations we hear the first movement's first subject once again, while a reprise of the Allegretto's *Klezmer* song separates two versions of the cello's fanfare/cadenza. The variations then continue, much of the material of which is highly reminiscent of the first movement, thus giving the work a palpable sense of symmetry. Eventually a tick-tock rhythm is heard in the percussion (echoes here of Shostakovich's Fourth Symphony), its eventual cessation leaving the cello alone to close the work (though 'close' is hardly the correct word) with an enigmatic little crescendo.

INTERVAL

Igor Stravinsky (1882-1971)

The Rite of Spring (1911-13. Revised 1947)

Exactly 100 years ago Sergei Diaghilev's Paris-based Ballet Russes premiered two groundbreaking productions, the astonishingly original scores of which would in their different ways change the course of musical history. The first, Debussy's *Jeux* – a work of unprecedented structural and harmonic freedom – was eventually to have its day, but it was Stravinsky's audacious musical portrayal of the bursting forth of spring in Pagan Russia and of virginal sacrifice to the season's god that was to have a dramatic, instantaneous impact. In the words of the composer and conductor Pierre Boulez, the unleashing of Stravinsky's *The Rite of Spring* on the Parisian public was nothing less than 'an exemplary moment of modernity'.

And what a moment it must have been. It was the 29th of May 1913, an abnormally hot day for the time of year with the temperature peaking at 85 degrees. By early evening a sizable crowd had assembled outside the newly opened Théâtre des Champs-Élysées in anticipation of what Diaghilev had billed as 'a new thrill that will doubtless inspire heated discussion'. This turned out to be quite an understatement! The programme opened innocently enough with a revival of Ballet Russes' Chopin-based *Les Sylphides*. However, after the interval the lights went down and a strange series of unnaturally high bassoon notes emerged from the orchestra pit provoking howls of derisive laughter. As the music became increasingly dissonant and rhythmically uncompromising, the laughter turned to jeering, protest led to counter protest and scuffles and fist-fights led to all-out riot.

Stravinsky, of course, was disgusted with such vehement opposition to his work, as he was with the scathing press reviews that followed, yet even at the end of that notorious premiere, he, the choreographer Vaslav Nijinsky and the dancers received five curtain calls from the

appreciative section of the audience and a number of sell-out performances soon followed. A year later a concert performance of the piece was described as prompting 'unprecedented exaltation' and a 'fever of adoration'. Afterwards admirers mobbed Stravinsky in the street. Clearly those early enthusiasts recognised in *The Rite of Spring* something at once atavistic and utterly modern that continues to speak to our deepest selves a century later.

Part One: Adoration of the Earth

In its uppermost register a solo bassoon sings a plaintive melody (one based on a Lithuanian folk song) as if gradually emerging from the thawing earth. The tempo gradually quickens and other woodwind instruments enter evoking the first stirrings of nature after the harshness of the Russian winter. Short trumpet fanfares announce the ancient tribes are gathering at the foot of the sacred hill. The bassoon solo returns and quiet pizzicato patterns lead into *The Augurs of Spring: Dance of the Maidens*, the pounding rhythm of which pervades throughout, initially strengthened by terse, irregular French horn interjections. After a percussive disruption, chant-like themes begin to appear as the music builds in intensity towards the frenetic *Ritual of Abduction*. This is a scene of wild abandon with shrill brass and woodwind depicting the terrified shrieks of the young virgins.

Calm – albeit an uneasy one – comes with the richly sonorous *Spring Rounds*. Its tranquillity, however, is suddenly dispelled when the whole congregation take up its solemn strains before peace is once again restored with a strangely primeval 'pastoral' interlude. *Ritual of the Rival Tribes* is a ferocious affair, the ever-mounting chaos continuing with the raucous sounds of *Procession of The Sage*. Amid the din a chorale in the low brass is heard as The Sage reaches the sacred hill and a slow, four-bar oasis of peace signifies him solemnly kissing the ground. This act is then celebrated tumultuously by all assembled in the stampeding *Dance of the Earth*.

Part Two: The Sacrifice

The mysterious slow introduction evokes a cold Pagan scene, its almost static quality barely concealing a sense of impending threat. A sacrificial virgin must dance herself to death to ensure the return of spring. A brief cello solo rises and falls and, almost imperceptibly, *Mystic Circles of the Young Girls* begins. Here the maidens dance gracefully, each hoping to become the Chosen One. As the tension builds, the maiden is finally selected by fate. There is a great upward crescendo and eleven brutal chords announce the beginning of the final sacrificial rites.

Amid the orgiastic ferment of *Glorification of the Chosen One* the maiden is affirmed as the one who will bring rebirth by her own death. In *Evocation to the Ancestors* woodwind and brass rouse the ancient spirits with a ferocious fanfare and this leads to the exotic sounds of the *Ritual of the Ancestors*. Its initial restraint gives way to a savage march theme blared out by eight French horns with bells aloft. The rhythmic irregularities of the final *Sacrificial Dance* are so demanding that Stravinsky later rewrote the section (without changing the music's effect) to make it easier for orchestras and conductors to read. That aside, it is a quite astonishingly brutal business in which, to music of unremitting rhythmic jaggedness and complexity, the Chosen One, under the gaze of the tribal elders, dances herself to exhaustion and death. It builds to a terrifying climax, stops suddenly and, with one final spasm of sound, the girl falls down dead.

Programme notes © Anthony Bateman 2013

Anthony Bateman is a former Hallé viola player who now writes on music for 'The Guardian', 'Classical Music' and other publications. He is also co-editor of 'The Cambridge Companion to Cricket'.

SHEFFIELD INTERNATIONAL CONCERT SEASON 2013/14

CLASSICAL MUSIC

AT SHEFFIELD CITY HALL

As the current series nears the end, details of the Sheffield International Concert Season 2013/14 have now been unveiled.

The season features orchestras and artists from all over the globe, including the UK, Russia, Spain, Germany, South Korea, Venezuela, Norway and Austria to name but a few. Well-known works such as Beethoven's Fifth Symphony, Elgar's *Enigma Variations*, Prokofiev's *Romeo and Juliet*, Tchaikovsky's "Pathétique" Symphony and Bruch's First Violin Concerto are programmed alongside less performed classics such as Dvořák's *The Water Goblin*, Ginastera's Harp Concerto, Bartók's Concerto for Orchestra, Rimsky-Korsakov's *Sheherazade* and Britten's War Requiem.

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Friday 20th September 2013, 7.00pm

The Hallé

Sir Mark Elder conductor

Sunwook Kim piano

DVOŘÁK The Water Goblin

BEETHOVEN Piano Concerto No.4

ELGAR Enigma Variations

Friday 4th October, 7.00pm

Manchester Camerata

Giovanni Guzzo director and violin

HAYDN Symphony No.44 "Trauer"

MOZART Violin Concerto No.5 "Turkish"

SCHUBERT Symphony No.5

Saturday 19th October, 7.00pm

The Hallé

Rory Macdonald conductor

Thomas Carroll cello

SIBELIUS En Saga

ELGAR Cello Concerto

SHOSTAKOVICH Symphony No.1

Friday 8th November, 7.00pm

English Chamber Orchestra

Howard Shelley director and piano

PROKOFIEV "Classical" Symphony

MENDELSSOHN Piano Concerto No.1

FAURÉ Pavane

MOZART Symphony No.41 "Jupiter"

Sunday 1st December, 7.00pm

City of Birmingham Symphony Orchestra, Sheffield Philharmonic Chorus & Lindley Junior School Choir

Michael Seal conductor

Emma Bell soprano

Peter Hoare tenor

Neal Davies baritone

BRITTEN War Requiem

Saturday 14th December, 3.00pm & 7.00pm

Christmas Concert

Black Dyke Band & Sheffield Philharmonic Chorus

Samuel West presenter

Darius Battiwalla conductor

Dr. Nicholas Childs conductor

Friday 31st January 2014, 7.00pm

The Hallé

Andrew Gourlay conductor

Henning Kraggerud violin

BRITTEN Suite on English Folk Songs

"A time there was"

SIBELIUS Violin Concerto

STRAVINSKY Petrushka (1947 version)

Friday 14th February, 7.00pm

BBC Philharmonic

Juanjo Mena conductor

Stephen Hough piano

PROKOFIEV Romeo & Juliet - excerpts

LISZT Piano Concerto No.1

BARTÓK Concerto for Orchestra

Saturday 1st March, 7.00pm

Vienna Tonkünstler Orchestra & Sheffield Philharmonic Chorus

Andrés Orozco-Estrada conductor

Barry Douglas piano

BEETHOVEN Calm Sea and Prosperous Voyage

BEETHOVEN Scene and Aria: Ah! Perfido

BEETHOVEN Choral Fantasy for orchestra,

piano and chorus

BEETHOVEN Symphony No.5

Saturday 15th March, 7.00pm

The Hallé

Karl-Heinz Steffens conductor

Jennifer Pike violin

WAGNER Overture: Rienzi

BRUCH Violin Concerto No.1

MENDELSSOHN Symphony No.3 "Scottish"

Saturday 5th April, 7.00pm

The Hallé

Jamie Phillips conductor

John Lill piano

BERLIOZ Overture: Le Carnaval romain

BEETHOVEN Piano Concerto No.3

TCHAIKOVSKY Symphony No.6 "Pathétique"

Friday 9th May, 7.00pm

Moscow Philharmonic Orchestra

Yuri Botnari conductor

Guy Johnston cello

TCHAIKOVSKY Sleeping Beauty (excerpts)

SHOSTAKOVICH Cello Concerto No.1

RIMSKY-KORSAKOV Sheherazade

Sunday 25th May, 7.00pm

The Hallé

Sir Mark Elder conductor

Marie Leenhardt harp

BERNSTEIN Overture: Wonderful Town

COPLAND Rodeo: Four Dance Episodes

GINASTERA Harp Concerto

BERNSTEIN West Side Story: Symphonic Dances

GERSHWIN An American in Paris

Artists and programmes are correct at the time of going to press, but we reserve the right to change them if necessary.



Juanjo Mena

Conductor

Maestro Juanjo Mena returned to the USA in the 2012/13 season for re-engagements with the Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, Baltimore Symphony and appearances with the orchestras of Pittsburgh and Cincinnati. He is a frequent visitor to American orchestras having also conducted the orchestras of Philadelphia, Atlanta, Houston, and Indianapolis.

Chief Conductor of the BBC Philharmonic in Manchester, and Principal Guest Conductor of the Bergen Philharmonic in Norway, Juanjo Mena is one of Spain's most distinguished international conductors.

Worldwide, Juanjo Mena has appeared with the Dresden Philharmonic, Munich Radio Orchestra, Orchestre National de France, Orchestre Philharmonique de Radio France, Orchestre National de Lyon, Oslo Philharmonic, Norwegian Radio Orchestra, Danish Radio Symphony, Orchestra Filarmonica della Scala, Orquesta Nacional de España, Orquesta Sinfónica del Estado de São Paulo, Netherlands Radio Philharmonic, and the BBC Scottish Symphony to name only a few.

A guest of international festivals, Maestro Mena has appeared at the BBC Proms, Stars of White Nights Festival in St. Petersburg, Hollywood Bowl, Grant Park (Chicago) and La Folle Journée (Nantes). His future engagements include the Rotterdam Philharmonic, Royal Stockholm Philharmonic, Luxembourg Philharmonic, Helsinki Philharmonic, and the Orquesta Sinfónica de Barcelona.

Also active in opera, Juanjo Mena has led productions of *Billy Budd*, *Eugene Onegin*, *Le Nozze di Figaro*, *Erwartung*, *Bluebeard's Castle*, *Ariadne auf Naxos*, *Elektra*, *Salome*, *Der Fliegende Holländer* and *Tristan und Isolde*.

Juanjo Mena's recent CD for Chandos of works by Gabriel Pierné with the BBC Philharmonic Orchestra was named Editor's Choice in Gramophone Magazine (March 2011). Other recording projects include works by de Falla, Montsalvatge and Weber. Mo. Mena has also recorded Messiaen's Turangalila Symphony for Hyperion with the Bergen Philharmonic and a collection of Basque symphonic music for Naxos with the Bilbao Symphony.

Born in Vitoria, Juanjo Mena began his musical training at the Vitoria-Gasteiz Conservatory (Basque Country). He studied composition and orchestration with Carmelo Bernaola and conducting with Enrique Garcia-Asensio at the Royal Higher Conservatory of Music in Madrid, where he received the Prize of Honor. Awarded a Guridi-Bernaola Scholarship, he pursued further conducting studies in Munich with Sergiu Celibidache.



IW 77 26

IW 77 2

Alban Gerhardt

Cello

Over the past decade, Alban Gerhardt has established himself among the greatest cellists of our time. His sound is unmistakable and his interpretations of the repertoire are distinguished in their originality. Gerhardt fascinates audiences with the combination of an unerring musical instinct, intense emotionality and a very natural, arresting stage presence. Of particular concern for him is his desire to help audiences break with old listening and concert habits and to open classical music to a younger audience.

Since his early success at competitions and debut with the Berlin Philharmonic Orchestra under Semyon Bychkov, Gerhardt has performed with almost 250 different orchestras worldwide under conductors such as Kurt Masur, Sir Neville Marriner, Marek Janowski, Sir Colin Davis, Leonard Slatkin, Michael Tilson-Thomas, Fabio Luisi, Sakari Oramo, David Zinman, Vladimir Jurowski and Andris Nelsons.

Highlights of the last two seasons include invitations to the London Philharmonic Orchestra, Philharmonia Orchestra, the Hallé, BBC Philharmonic, Oslo Philharmonic, Rundfunk Sinfonieorchester Berlin, Czech Philharmonic, Philharmonia Zurich, San Francisco Symphony and NHK Symphony Orchestra. In the USA he has performed with orchestras including the Cleveland Orchestra, Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and Houston Symphony. Between 2012 and 2015 he is artist in residence of the Oregon Symphony.

Alban Gerhardt's repertoire includes more than 70 different cello concerti, and he relishes rescuing lesser-known works from undeserved obscurity. His collaborations with composers such as Thomas Larcher, Peteris Vasks, Brett Dean, Jörg Widmann, Osvaldo Golijov, Mathias Hinke and Matthias Pintscher demonstrate his commitment to enlarging the cello repertoire. In 2009 he gave the world premiere of Unsuk Chin's Cello Concerto at the Proms.

As well as his intensive solo career, chamber music plays an important role in Gerhardt's life; he is a frequent performer at festivals such as the BBC Proms (6 times) and the Edinburgh Festival, performs at Berlin Philharmonie, Suntory Hall Tokyo and the Chatelet in Paris, and in 2014 Alban will be artist in residence of London's Wigmore Hall.

Gerhardt is a highly acclaimed recording artist and has won three ECHO Classic Awards most recently for his all-Reger double CD (2009). He records exclusively with Hyperion spearheading their "Romantic Cello Concertos" series. Recent releases include Prokofiev's Sinfonia Concertante and Concerto Op.58 (Bergen Philharmonic/Litton), Fauré Sonatas and a CD of "Casals Encores" (Cécile Licad) which was selected as BBC Music Magazine's 'Chamber Choice' in August 2011, and most recently he is gaining critical acclaim for his double CD with all the works for cello by Benjamin Britten for his centenary. Gerhardt plays a unique instrument from the renowned maker Matteo Goffriller.

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Juanjo Mena	Chief Conductor
John Storgårds	Principal Guest Conductor
HK Gruber	Composer/Conductor
Gianandrea Noseda	Conductor Laureate
Vassily Sinaisky	Conductor Emeritus
Yan Pascal Tortelier	Conductor Emeritus

The BBC Philharmonic is acknowledged as one of the UK's finest orchestras. It is part of the BBC's family of six performing groups, and from its home in Salford it tours widely in the UK and internationally. Most concerts are broadcast live or recorded for BBC Radio 3.

The BBC Philharmonic was founded in 1934 as the BBC Northern Orchestra, and changed its name to the BBC Philharmonic in 1982. It moved from Manchester to nearby MediaCityUK in Salford Quays recently, joining other programme departments at the BBC's new Northern base. Its main concert series continues at The Bridgewater Hall in Manchester.

Juanjo Mena took up the post of Chief Conductor in September 2011, succeeding Gianandrea Noseda who led the orchestra for nearly ten years. He conducted music by Mahler, Bach, Bruckner, Debussy, Takemitsu and Dvořák in his inaugural season in Manchester. Mena's first recording with the orchestra for Chandos Records featured music by Pierné and was very well received, while his second recording of works by his compatriot de Falla was singled out for numerous Disc of the Week and Editor's Choice accolades.

Mena is from the Basque region, and has been Principal Guest Conductor of the Bergen Philharmonic in Norway since 2008. He has recently made successful debuts with the Orchestre National de France, as well as with the Boston and Chicago Symphony Orchestras, both of whom have invited him back.

John Storgårds is the orchestra's Principal Guest Conductor, and opened his first season with the BBC Philharmonic by starting an exploration of Sibelius with the orchestra in March 2012. The distinguished Austrian composer HK 'Nali' Gruber is Composer/Conductor and led the orchestra in a highly prestigious residency at the Vienna Konzerthaus in March 2013. Former Chief Conductor Gianandrea Noseda is now Conductor Laureate, spending up to four weeks each season with the orchestra.

The BBC Philharmonic has made over 200 recordings with Chandos Records. Recent highly acclaimed CDs have explored repertoire by de Falla, Elgar, Bartok, Rachmaninoff, Respighi, Prokofiev, Karłowicz, Dallapiccola, Dvořák, Liszt, Mahler and Shostakovich. A recent disc of York Bowen Symphonies conducted by Sir Andrew Davis was nominated for a Grammy Award.

The BBC Philharmonic is supported by Salford City Council, enabling the orchestra to build active links in the area through a busy learning and community programme.

bbc.co.uk/philharmonic

First Violins Zoe Beyers *Guest Leader*, Midori Sugiyama, Thomas Bangbala, Alison Fletcher, Kevin Flynn, Anna Banaszekiewicz, Martin Clark, Clare Dixon, Julian Gregory, Catherine Mandelbaum, Andrew Price, Frances Pye, Toby Tramaseur, Robert Wild, Alison Williams, Ian Flower **Second Violins** Glen Perry, Simon Robertshaw, Rachel Porteous, Helen Brackley-Jones, Lucy Flynn, Robert Chasey, Melody Prophet, Simon Gilks, Nigel Jay, Stephen Muth, John Wade, Matthew Watson, Alyson Zuntz, Gillian Ripley **Violas** Steven Burnard, Martin Schaefer, Bernadette Anguige, Martin Wallington, Kathryn Anstey, Matthew Compton, Ruth Ferreira, Janet Fisher, Alexandra Fletcher, Nicholas Howson, Rachel Janes, Roisin Ni Dhuill **Cellos** Peter Dixon, Steven Callow, Timothy Ang, Rebecca Aldersea, Melissa Edwards, Jennifer Langridge, Jessica Hayes, Miriam Skinner, Elise Towler, Elinor Gow **Double Basses** Ronan Dunne, Daniel Whibley, Roy McGeoch, Alice Durrant, Ivor Hodgson, Miriam Shaftoe, Peter Willmott, Mhairi Simpson **Flutes** Richard Davis, Victoria Daniel, Claire Duggan, Helen Wilson **Piccolo** Jennifer Hutchinson **Oboes** Jennifer Galloway, Alice Munday, Iliad Jones, Rachael Clegg **Cor Anglais** Gillian Callow **Clarinets** John Bradbury, Mark Jordan, Marianne Rawles, Sarah Masters **Bass Clarinet** Colin Pownall **Bassoons** David Chatwin, Simon Durnford, Simon Davies, Rachel Whibley **Contra Bassoon** Bill Anderson **Horns** Andrew Budden, Rebecca Hill, Phillip Stoker, Mark Brook, Andrew Jones, Peter Richards, Lindsey Stoker, Jonathan Harris, Jonathan Barrett **Trumpets** Chris Evans, Gary Farr, Tim Barber **Bass Trumpet** Duncan Wilson **Trombones** Richard Brown, Jonny Watkins **Bass Trombone** Russell Taylor **Tubas** Christopher Evans, Ryan Breen **Timpani** Paul Turner, Geraint Daniel **Percussion** Paul Patrick, Rob Lea, Tim Williams, James Goodwin, Harry Percy **Harp**s Clifford Lantaff, Kate Wilson.

Afternoon Tea

Available at every concert in the Sheffield International Concert Season from 5.00pm in the City Bar
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Sheffield International Concert Season 2012/13



Sunday 2nd June 7.00pm

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Sophie Bevan soprano

Matthew Brook baritone

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Mahler Symphony No.5

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