

BARBARA HANNIGAN CONDUCTS THE ACADEMY CHAMBER ORCHESTRA

FRIDAY 21 MARCH, 1PM
DUKE'S HALL

We are immensely grateful to Barbara Hannigan, Reinbert de Leeuw Professor of Music at the Academy, for stepping in this week to conduct today's performance.



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Joseph Haydn (1732-1809)

Symphony No 104 in D, 'London', Hob I:10

Adagio – Allegro

Andante

Menuet and Trio: Allegro

Finale: Spiritoso

ACADEMY CHAMBER ORCHESTRA

First Violin

Emil Hartikainen
Sara Maxman
Matteo Hager
Miles Ames
Pavlos Papaefthymiou
Agatha Parkin
Isabelle Norwood

Second Violin

Elfida Turan
Hazuki Katsukawa
William Clark
Rocket Brooks
Emily Harrison

Viola

Catherine White
Pol Altimira i Saura
Matilda Mattich
Eugenia García Cuesta

Cello

Jessica Abrahams
Sena Bielander
Jayden Lamcellari
Yena Gook

Double Bass

Matthew Gaffney
Woon Ngee Ng

Flute

Jamie McClenaghan
Sandrine Jones

Oboe

Harvey Jones
Samuel Kunde

Clarinet

Anjali Covill
Sandy Marcotte

Bassoon

Verity Burcombe
HuiMin Cao

Horn

Chloe Harrison
Robert Johnston

Trumpet

Ellinor Bengtson
Malte Sunding

Timpani

Munro Ashton

Barbara Hannigan

Renowned for her dramatic sensibility, soprano and conductor Barbara Hannigan has spent over 30 years at the forefront of contemporary music. She has developed close collaborations with luminaries such as John Zorn, Simon Rattle, Kent Nagano and Krzysztof Warlikowski. A tireless advocate for modern music, Hannigan has premiered nearly 100 new works and collaborated with composers like Boulez, Ligeti and Abrahamsen.

Beginning her career as a soprano, she gained recognition for tackling challenging roles before transitioning to conducting at age 40. Now, she regularly leads major orchestras including the Concertgebouw, Cleveland Orchestra and Montreal Symphony, while maintaining relationships with festivals like Aix-en-Provence and Spoleto. Recent highlights include her acclaimed dual role in Poulenc's *La Voix Humaine*, where she sings and conducts, and world premieres such as Golfam Khayam's *I am not a tale to be told*. In the 2024/25 season, she will return to lead orchestras including the Gothenburg Symphony, London Symphony, Munich Philharmonic and Iceland Symphony, among others, while also embarking on a vocal recital tour with Bertrand Chamayou. In 2026, she will assume the role of Chief Conductor and Artistic Director of the Iceland Symphony Orchestra.

Hannigan's recordings have garnered international acclaim. Her album *Crazy Girl Crazy* won the 2018 Grammy for Best Classical Solo Vocal album, alongside an Edison and Juno Award. Her recent works include *Hannigan Sings Zorn* and collaborations with Juilliard and the Royal Academy of Music. A passionate mentor, she founded Equilibrium Young Artists and Momentum: Our Future Now to support emerging musicians. Her numerous accolades include the Order of Canada, Gramophone Magazine's Artist of the Year (2022), and Denmark's Léonie Sonning Music Prize. Hannigan resides in Finistère, France, connecting her Atlantic coast home to her roots in Nova Scotia. She has recently been announced as one of the laureates of the 2025 Polar Music Prize.

Symphony No 104 in D, 'London'

Joseph Haydn first arrived in the bustling streets of London on New Year's Day, 1791. The dirty, noisy city was a world away from the fairytale Castle of Eszterháza where he had spent most of his working life. But it was also a place of opportunity and inspiration: Haydn would leave as a wealthy celebrity. During his second trip to London in 1794, he composed his final symphony, No 104 in D, the last of his 12 'London' Symphonies.

The mastermind behind Haydn's trips to London was the savvy violinist and impresario Johann Peter Salomon. He accompanied Haydn on the journey from Vienna and provided him with his first lodgings on Great Pulteney Street in Soho. Haydn was shocked by the noise and chatter that he could hear from his bedroom window. He soon sought an escape to the English countryside so that he could work in peace, writing to his friend Marianne Genzinger, 'I wished I could fly for a time to Vienna, to have more quiet in which to work, for the noise that the common people make as they sell their wares in the street is intolerable.'

Intolerable or not, this noise would also become a valuable source of inspiration. A vivid account of the premiere of Symphony No 104 was offered by Charlotte Papendiek, a lady-in-waiting to Queen Charlotte. She described how 'the effect was imposingly magnificent ... One of the movements was to imitate the London cries, and "Live cod" was to be traced through every instrument that could produce the effect.' This market 'cry' is the theme of the boisterous finale, which is a feat of truly virtuosic orchestration. Cleverly idiomatic to all instruments and their individual technological and timbral quirks, Haydn's 'live cod' theme is a social leveller, transforming elegant violinists into street fiddlers and inviting raucous horns to step on stage.

As the glowing press reviews show, Haydn was a master at writing music that appealed to the London public. His masterstroke was allowing listeners to hear themselves reflected in the music. As well as city 'cries', listeners might have heard the lively hubbub of city life in the joyful passagework of the first Allegro, while the pastoral atmosphere and modulations to remote keys in the trio of the third movement evoke the peace and quiet of the English countryside. The second movement offers a more genteel perspective on London society, where different instruments seem to listen attentively before commenting and exchanging ideas in a model of graceful social discourse.

Haydn's arrival in London on New Year's Day in 1791 marked the beginning of a glittering new era in his musical career – one that would result in a glorious, celebratory ending with his final symphony. Pulsing from start to finish with the vibrant thrum of the metropolis, Symphony No 104 was not only for London, but about London. Its nickname, 'London', could not be more appropriate.

Dr Rachel Stroud