

## Welcome to the 2023 BBC Proms



A very warm welcome to the 2023 BBC Proms. It's thrilling to be sharing in an experience in which tradition and innovation sit side by side, and I hope these concerts continue to delight you with familiar favourites and entice you to discover new composers and artists.

Our composer celebrations reflect both sides of that coin, from the works of Sergey Rachmaninov (born 150 years ago) – whose music has featured regularly at the Proms since 1900 – to the less familiar worlds of Dora Pejačević and Samuel Coleridge-Taylor. This summer's extensive opera and choral programme brings you landmark operas by Berlioz and Poulenc alongside the UK premiere of György Kurtág's Beckett-inspired *Endgame* and the first complete performance at the Proms of Schumann's ravishing *Das Paradies und die Peri*. Opera also forms part of our family offering this year, with the *Horrible Histories* team taking an irreverent look at the art form, while a bank holiday concert delves into fantasy, myths and legends from TV, film and video games. And, following our series last year of 'Proms at' chamber music Proms around the UK, this year there are performances by leading soloists, ensembles and chamber choirs in Aberystwyth, Dewsbury, Gateshead, Perth and Truro.

The Proms celebrates genres and artists from around the world. This year we bring Portuguese fado and Northern Soul to the Proms for the first time, as well as a tribute to Bollywood playback singer Lata Mangeshkar. We also welcome four very individual artists in special orchestral collaborations – Rufus Wainwright with the BBC Concert Orchestra, Cory Henry with the Jules Buckley Orchestra, Jon Hopkins with the BBC Symphony Orchestra and – as part of our weekend at Sage Gateshead – Self Esteem with the Royal Northern Sinfonia. Visitors from further afield include orchestras from Berlin, Budapest and Boston. The Proms continues to redefine the boundaries of a classical music festival but one thing remains constant – we seek out and showcase the very best.

Every Prom here at the Royal Albert Hall and in our 'Proms at' series is broadcast live on BBC Radio 3, where the station's expert engineers and presenters bring you the live experience wherever you are – and you can listen again on BBC Sounds. You can also enjoy 24 Proms on BBC TV, all available for 12 months on BBC iPlayer.

**David Pickard**  
Director, BBC Proms

## Tonight at the Proms

In the first of two consecutive Proms this week, the BBC National Orchestra of Wales and its Principal Conductor Ryan Bancroft present an all-American programme.

We open with a world premiere from Los Angeles-based composer Derrick Skye. Drawing from a wide range of musical traditions from around the world, *Nova Plexus* is a homage to the awesome power and 'resplendent elegance' of the sun.

Written 75 years earlier for 'King of Swing' Benny Goodman, Aaron Copland's Clarinet Concerto moves to the pulse of 1940s America, its central cadenza a dazzling showcase for Belgian soloist (and former BBC Radio 3 New Generation Artist) Annelien Van Wauwe.

Tonight's Prom concludes with John Adams's seminal 1981 masterpiece *Harmonium*. With this setting of texts by John Donne and Emily Dickinson, Adams created his breakthrough choral-orchestral work, immediately taking his brand of Minimalism into a wider musical arena.



Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices.

Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.



### Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music.



Please do not take photos, or record any audio or video during the performance

# Prom 21

MONDAY 31 JULY • 7.30pm–c9.25pm



**Derrick Skye** Nova Plexus *BBC commission: world premiere* c18'

**Aaron Copland** Clarinet Concerto 18'

INTERVAL: 20 minutes

**John Adams** Harmonium 33'

**Annelien Van Wauwe** *clarinet*

**BBC National Chorus of Wales** Adrian Partington *chorus-master*

**Crouch End Festival Chorus** David Temple *chorus-master*

**BBC National Orchestra of Wales** Lesley Hatfield *leader*

**Ryan Bancroft** *conductor*

**RADIO 3 SOUNDS**

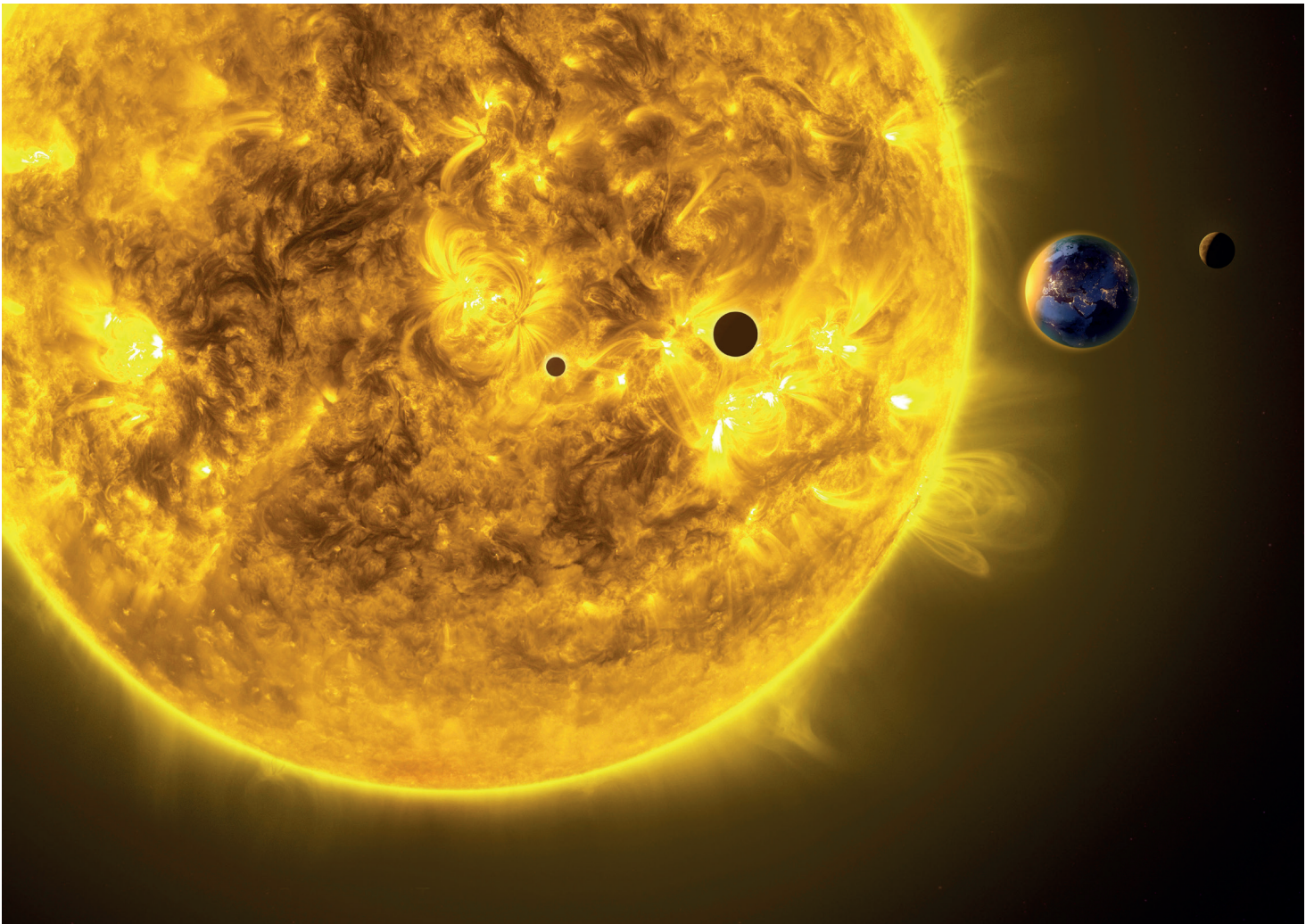
This concert is broadcast live by BBC Radio 3 (repeated next Tuesday at 2.00pm) and available on BBC Sounds.

**DERRICK SKYE** (born 1982)

## Nova Plexus (2023)

*BBC commission: world premiere*

*Nova Plexus* draws inspiration from the elegance and power of the sun, its turning movement, churning surface and the light that it emits. The sun's light treats all things equally, while causing spectacular effects and reflections depending on the materials it encounters, with the



Good day sunshine: Earth, Venus and Mercury depicted in orbit around the sun, whose power and elegance provided the inspiration for Derrick Skye's *Nova Plexus*

capacity for immense destruction and beauty. *Nova Plexus* immerses the listener in a sonic world illuminated by the sun's resplendent elegance and invigorating might.

Synthesizer, electric bass and electric guitar are used to represent a multitude of solar emissions, from large radio waves and visible light to tiny cosmic particles, while the orchestral instruments symbolise the effects the sun has on objects and surfaces in different environments. *Nova Plexus* ebbs and flows between sections depicting the energetic momentum of solar activity and calmer, more meditative sections that represent the experience that living things have in the sun and their yearning for its light and warmth.

*Nova Plexus* draws musically from multiple traditions around the world, including polyrhythms from West African drumming (specifically of the Eve people), rhythmic forms from Indian classical music, large cyclical forms from Balinese gamelan, elements of electronic music, gong music of the Jarai people and the *radif* tonal system of Persian classical music, which includes pitches beyond those found in Western equal-temperament tuning. Several rhythmic cadences called *tihai* (a thrice-repeated rhythmic phrase in an overlapping metre, used to end a section or conclude a piece in Indian classical music) are featured throughout *Nova Plexus*, including one that concludes the piece. It ends with increasingly dense orchestration and driving rhythms that lead to a spectacular explosion of wild staccato notes representing the concentration of energy at a single point in the sun. Under this fervent activity the lower instruments slide downwards, with all the energy released only by the wave of the conductor.

*Programme note* © Kim Nguyen Tran and Derrick Skye

Kim Nguyen Tran is a scholar, arts educator and community organiser based in Los Angeles. She is Resident Ethnomusicologist and Associate Director for Bridge to Everywhere and is a founding member of the Missing Piece Project.

“I got into composition by happenstance. I was looking for a kind of music that I really wanted to hear and wasn't able to find it, so I started making it myself ... I just kept writing ... and I still haven't stopped. I guess that's my job now!”

Derrick Skye in an interview last year

## DERRICK SKYE



Derrick Skye is a Los Angeles-based composer and musician with Ghanaian, Nigerian, British and Irish ancestry. He is known for his transcultural approach to music, integrating various musical practices from around the world into his work with Western

classical communities. Although as a child Skye first aspired to become an astronaut, he eventually found that his musical practice offered the same sense of awe that he felt looking at the stars. Fascinated by the musical connections that can be found across cultures, Skye's compositional process involves layers of problem-solving to integrate seemingly disparate musical traditions in a way that is not so different from the scientific method. With degrees in composition from the University of California, Los Angeles and the California Institute of the Arts, he is a student of West African drumming and dance with Kobla Ladzekpo, Dzidzogbe Beatrice Lawluvi and Yeko Ladzekpo-Cole; Persian classical music theory with Pirayeh Pourafar; tala in Hindustani classical music with Swapan Chaudhuri and Aashish Khan; Balkan music theory with Tzvetanka Varimezova; and Balinese gamelan with I Nyoman Wenten.

Skye's orchestral music has been commissioned or performed by the Dayton, London and Netherlands Philharmonic orchestras, National Arts Centre Orchestra, Canada, Los Angeles Chamber Orchestra and John F. Kennedy Center for the Performing Arts (Washington, DC). A collaborative electro-acoustic

artificial intelligence opera was commissioned by New York's Lincoln Center (and recently featured at TED 2023), and choral works have been commissioned by Los Angeles Master Chorale, Conspirare and EXIGENCE. He has also composed many chamber works. Rhythm and the embodiment of rhythm through movement and dance are an important theme in Skye's works: he regularly collaborates with choreographers and has worked with the Leela Dance Collective and Sheetal Gandhi, as well as with synchronised swimming champion and international coach Sue Nesbitt.

Highlights of Skye's output include *Prisms, Cycles, Leaps* for orchestra (2015), which weaves together Western and Hindustani classical music with music of the Balkans and the Volta Region of Ghana; *American Mirror* (2018) for string quartet, which reflects on the coming together of cultures in societies consisting of many generations and descendants of refugees, immigrants and enslaved people; and *god of the gaps* (2022), a piece for solo violin, loop pedal and electronics that features a quarter-tone flat found in the tonal systems Dastgâh-e Shur and Âvâz-e Esfahân from Persian classical music.

In addition to his work as a composer, Skye is dedicated to promoting cross-cultural understanding through music. His mission is to create music that transcends cultural boundaries and bridges diverse communities. Skye is Artistic Director of Bridge to Everywhere, Artistic Advisor for Los Angeles Chamber Orchestra, a board member of the American Composers Forum and a member of the New Music USA Program Council. Through his work, Skye demonstrates his belief in the power of music to inspire, connect and foster dialogue across cultures.

*Profile © Kim Nguyen Tran*

**AARON COPLAND** (1900–90)

## Clarinet Concerto (1947–8)

Slowly and expressively –  
Cadenza (freely) – Rather fast

Annelien Van Wauwe *clarinet*

The great jazz clarinetist and bandleader Benny Goodman may have been the ‘King of Swing’, but by the late 1930s he had started to look outside of jazz for a new challenge. As he wryly acknowledged: ‘It’s a sense of – well, growing up, I guess. What are you going to do, go out and play “Lady be Good”, again, for ever and ever?’ The result of his deepening interest in classical music was not only performances and recordings of standard repertoire, but a series of commissions from leading composers: Bartók’s *Contrasts* (1938), Gould’s *Derivations* (1955) and major concertos by Hindemith (1947) and Copland stand as the impressive legacy.

Copland saw potential in composing a piece for Goodman – whom he respected as a player – and set to



A 1960 portrait of Benny Goodman by René Robert Bouché (1906–63); Copland wrote his Clarinet Concerto for the ‘King of Swing’, though the first version proved ‘too difficult’ and required some editing

work in 1947. By the following autumn the score was ready, though Copland received from Goodman a thank you with the rather surprising line: ‘With a little editing I know we will have a good piece.’ A little editing did indeed ensue. Goodman found some of the cadenza and coda too high, and so Copland, ever the amenable collaborator, revised it. He did, however, leave the rather blunt note ‘too difficult for Benny Goodman’ on a manuscript of the first version.

It was then two years before the concerto was heard. Goodman, tied up with illness and other matters, didn’t premiere it until 6 November 1950, and then it was as a radio broadcast with the NBC Symphony conducted by Fritz Reiner. A concert performance followed later the same month with Ralph McLane as soloist, but reviews were mixed, and it was largely thanks to Goodman and Copland performing the work regularly and producing recordings in 1950 and 1963 that the piece really took off – though an added boost came from it being used as the score for *The Pied Piper*, a much-loved 1951 ballet choreographed by Jerome Robbins.

...

The concerto itself is in two (continuous) movements, slow then fast, with a virtuosic cadenza acting as the transition between. In scoring it for solo clarinet, strings, harp and piano, Copland exploits the warmth of the clarinet and strings in an evocative and romantic opening movement he thought would ‘make everyone weep’. Sketches for an unfinished *pas de deux* (a ballet for two) provided the basis for the main theme, which points to something of the mood conjured by the long lyrical lines and, by turns, plaintive and soaring clarinet melody.

The cadenza that follows is a suitably dazzling showcase for the soloist’s technical prowess, but importantly

also introduces ideas that are developed in the second movement. And it is here Copland lets his interest in jazz and South American music take flight. Bold, vital and rhythmically daring, the music brings out the percussive qualities in the orchestra while the clarinet teases and darts above in a series of contrasting sections. Melodic fragments return and are transformed, until it all comes together in a thrilling coda, ending in a raucous glissando.

*Programme note* © Sophie Redfern

Sophie Redfern lectures in music at King’s College London. She is a specialist in 20th-century American music and dance, and author of *Bernstein and Robbins: The Early Ballets*.

## PREVIOUSLY AT THE PROMS

The composer himself appeared twice at the Proms in the role of conductor, sharing the podium with Basil Cameron in 1958 and returning in 1975 to direct an all-American Prom that included his own Piano Concerto. The Clarinet Concerto had already been introduced to these concerts by Jack Brymer, Adrian Boult and the London Philharmonic in 1954, although it did not reappear until 1985. The soloist then was Michael Collins, who reprised the piece 15 years later in the context of a Late Night Oliver Knussen/London Sinfonietta programme taking in music otherwise new to the Proms: Copland’s *Music for the Theatre* and *Short Symphony* (Symphony No. 2) plus Lukas Foss’s *Time Cycle* (with soprano Rosemary Hardy). In the interim Richard Stoltzman had given the third performance of tonight’s concerto in 1995. Perhaps surprisingly there have been none this century.

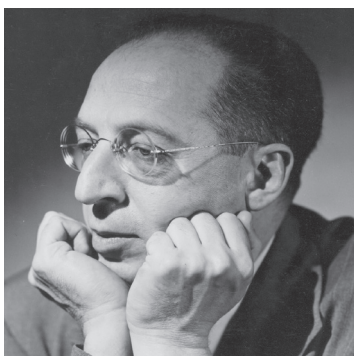
© David Gutman

David Gutman is a writer and critic who since 1996 has contributed extensively to the BBC Proms programmes. His books cover subjects as wide-ranging as Prokofiev and David Bowie, and he reviews for *Gramophone* and *Classical Source*.

Delve into Proms history for yourself by searching the online database of all Proms performances at [bbc.co.uk/proms/archive](http://bbc.co.uk/proms/archive).



## AARON COPLAND



Aaron Copland was born in Brooklyn to immigrant parents from Lithuanian Russia (on the way to America, 'Koplan' or 'Kaplan' became 'Copland') and he grew up comfortable with many kinds of music-making. In New York City, he heard pop music and jazz on

the streets and went to the Old Met (Metropolitan Opera) to hear Bizet and Wagner. After high school he played in dance bands at hotels in upstate New York. At the same time he studied composition with Rubin Goldmark, a former pupil of Dvořák.

In 1921 Copland enrolled at the American Conservatory in Fontainebleau, France. There, from Nadia Boulanger, he received his most important training and launched his professional career. Boulanger introduced him to Russian–French modernism and to famous musicians, including Stravinsky and Serge Koussevitzky. She encouraged him to take jazz in particular more seriously. Sailing home in 1924, Copland felt ready to lead – to 'make music and life touch'.

Soon Copland developed his own techniques to handle jazz and popular music within a modernist context. Enduring works from this period include *Music for the Theater* (1925) and the *Piano Variations* (1930). Later, during the early stages of a folk revival, fed by the anxieties of the Depression and war years, Copland shifted his vernacular base from commercial music to folk traditions. *El Salón México* (1932–6), *Billy the Kid*

(1938), *Rodeo* (1942) and *Appalachian Spring* (1943–4) have established his stature as the creator of an 'American sound'. Many other compositions, such as the Piano Quartet (1950), the *Piano Fantasy* (1952–7) and the Nonet for strings (1960), still strive for more prominence in the repertoire.

Copland also wrote solid music criticism as well as books on music appreciation and contemporary music. The centenary of his birth prompted a new wave of scholarship, including the first academic biography of a composer somewhat taken for granted. In addition, the Music Division of the Library of Congress (USA) digitised its Aaron Copland Collection, including musical autographs and correspondence, all now available online.

*Programme note* © Judith Tick

A professor emerita of Northeastern University, Boston, Judith Tick is the author of *Music in the USA: A Documentary Companion*.

### MORE COPLAND AT THE PROMS

SATURDAY 5 AUGUST, 7.30pm • PROM 28  
**Symphony No. 3**

*For full Proms listings, and to book tickets, visit [bbc.co.uk/proms](http://bbc.co.uk/proms).*

### INTERVAL: 20 MINUTES

*Now playing on BBC Radio 3 ...*

*Backstage Pass* In the first instalment of a new series, violinist Tasmin Little meets tonight's soloist, Annalies Van Wauwe.

*Available on BBC Sounds*



**JOHN ADAMS** (born 1947)

## Harmonium (1981)

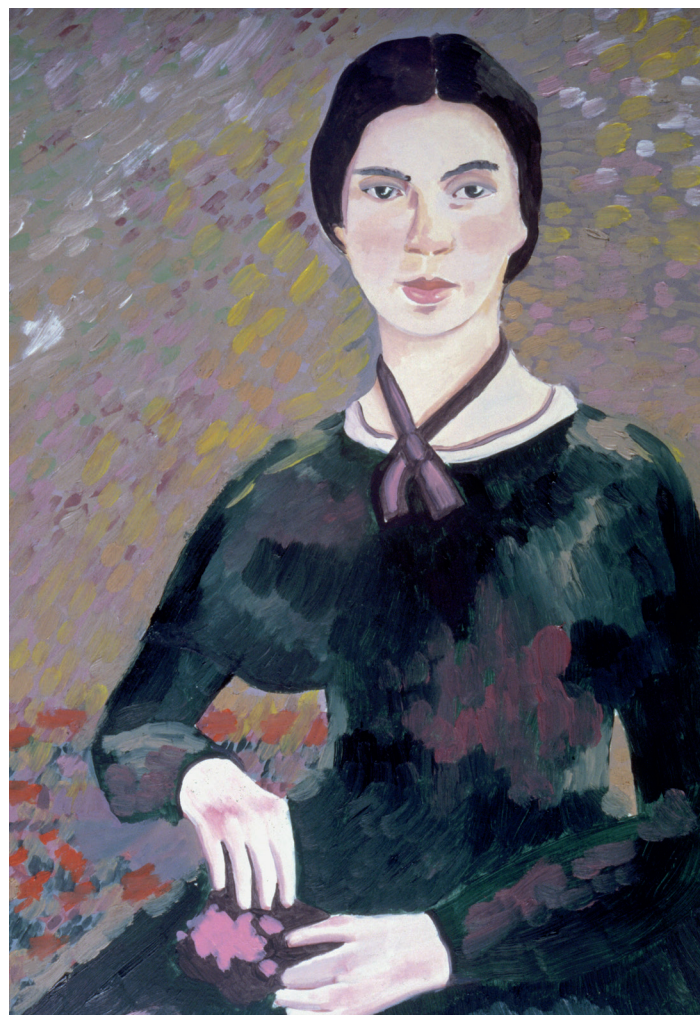
- 1 Negative Love
- 2 Because I Could Not Stop for Death
- 3 Wild Nights

**BBC National Chorus of Wales**  
**Crouch End Festival Chorus**

For text, see page 13

It came as a surprise, at the end of the 1970s – not least to the composer himself – when John Adams was commissioned by the San Francisco Symphony to write a large-scale work for chorus and orchestra, to be premiered in the orchestra’s inaugural season in its new home, the Louise M. Davies Symphony Hall. Following his move to California in 1971, Adams had, by the end of the decade, composed three works that subsequently became famous as examples of the direction in which such younger composers were beginning to take the ideas of Terry Riley, Steve Reich and others: *China Gates* and *Phrygian Gates*, for solo piano, and, in particular, *Shaker Loops* for seven solo strings. But his music had yet to escape the ‘alternative’ new music scene in the Bay Area.

The arrival of the Dutch conductor Edo de Waart as Music Director of the San Francisco Symphony quickly changed all that. De Waart soon engaged Adams to devise the orchestra’s New and Unusual Music concert series, an adjunct to its regular activities, and also arranged the commission for *Harmonium*. The work’s title suggests a confidence that tonality could provide the basis for a new kind of large-scale work: a bold statement of Adams’s intentions as a composer set on bringing



Emily Dickinson, the 19th-century American poet whose words John Adams set for the second and third movements of his *Harmonium*

Minimalist techniques into a direct encounter with the institutions of Western classical music. The work received its world premiere on 15 April 1981.

De Waart’s request was for a choral symphony without solo vocalists, and Adams responded with the idea

of writing music for the chorus that abandoned conventional word-setting in favour of sustained vowel sounds imitating the sounds of the composer's homemade synthesizer, still important in his output of this period. Soon realising that this imposed what he has called 'debilitating strictures' on composing for a large chorus, he found his new work's title in the early output of the American poet Wallace Stevens (an inspiration for many 20th-century composers); eventually, however, he settled on the 17th-century English metaphysical poet John Donne and the 19th-century American Emily Dickinson for the texts of this three-movement composition.

The most notable thing about *Harmonium* is the dramatic way in which Adams seizes a tonal idiom, spices it up with fresh-sounding harmonies that can suggest many different moods and then shapes his moment-to-moment responses to these texts into a compelling musical structure. The mystery of the throbbing opening (its initial avoidance of text recalling the composer's original idea for the work) is eventually mirrored by the desolation of the closing evocations of the 'Last Post' bugle call. In between, as these three settings unfold to create a work of just over half an hour's length, each one of them creates a journey that, as Adams himself has eloquently described, 'knew both light and dark, serenity and turbulence'.

These transcendental visions begin with Donne's 'Negative Love, or The Nothing', a complex meditation on different kinds of love. Here, using the chorus quite simply, the music builds in dramatic energy, stage by stage; the composer has called the result a 'vector pointing heavenwards'. Dickinson's most famous poem, 'Because I could not stop for death', is narrated by a voice from beyond the grave, contemplating the past. (Like Aaron Copland before him, Adams set the 'smoothed-over' revised version of a poem that, in its original form,

is even more radical in expression.) Adams tellingly takes the pace down for several minutes, sometimes recalling Stravinsky; cowbells and, later, some Wagnerian heavy brass eventually anticipate the accumulating tension that leads into the finale, 'Wild Nights'. Selecting Dickinson at her most ecstatic, Adams – by now seeming even more sure of his newly mature style – lets rip with ever increasing gusto, sustaining a thrilling ebb and flow of tension in this setting's first half, after which the long coda of 'Rowing in Eden' subsides with echoes of the 'Last Post' heard earlier.

*Programme note* © Keith Potter

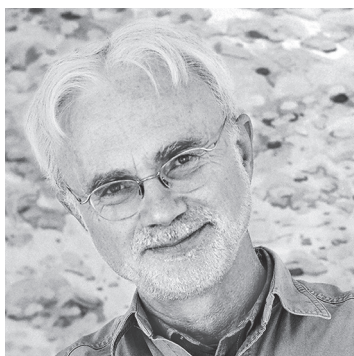
Keith Potter is Emeritus Professor of Music at Goldsmiths, University of London, and writes mainly on British and American contemporary music. He was a critic for *The Independent* for over 10 years and is the author of *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass (CUP)*.

## PREVIOUSLY AT THE PROMS

The music of John Adams arrived at the Proms in 1990 with London's first live experience of *Harmonium*. It was championed by Sir Simon Rattle and the City of Birmingham Symphony Orchestra and Chorus, who had been responsible for the UK premiere not quite three years previously. Two years later Adams himself conducted a Late Night Prom with the London Sinfonietta, introducing *Shaker Loops* alongside *Eros Piano* (with soloist Paul Crossley) and *Grand Pianola Music*. Since when, generally speaking, there's been no stopping this hugely successful composer. *Short Ride in a Fast Machine*, the most ubiquitous of his greatest hits, has the dubious distinction of having been pulled from the schedule twice, first in the wake of the death of Diana, Princess of Wales in 1997, and again just after the 9/11 terrorist attacks in 2001. *Harmonium* had already been heard that fateful year, capping the season's opening concert. Leonard Slatkin directed the BBC Symphony Orchestra and BBC Symphony Chorus, the team also at the centre of that rejigged Last Night. In 2017, for the composer's 70th birthday, similar forces revisited *Harmonium* under Edward Gardner with the addition of the BBC Proms Youth Choir.

© David Gutman

## JOHN ADAMS



John Adams is a composer who, perhaps more than any other, represents the voice of America today. He was born in Worcester, Massachusetts, to a musical family. His father had played clarinet in swing bands, and it became his son's

instrument too, although he quickly lost interest in it once he began studying composition at Harvard. Adams then put his Yankee roots behind him and drove his broken-down Volkswagen across country to the San Francisco Bay Area, a hotbed of anti-establishment musical experimentalism. He has lived there ever since.

That is not to say Adams has never looked back. He has, following in a line of America's important iconoclastic composers, from Charles Ives through Copland and Ellington to Cage and the Minimalists. The imagery and poetic content of his music are, like his optimism and love of musical trickery, fundamentally American as well.

After a period of testing out the avant-garde, often returning home late at night to find solace in late Beethoven string quartets and Sibelius symphonies, Adams proposed a new path for American music by taking the rhythmic pulsation of Philip Glass and Steve Reich and putting it in a richer harmonic context, exploiting more traditional orchestral means. His breakthrough was *Shaker Loops*, written in 1978 as a string septet and later arranged for string orchestra. Here he found revelatory common ground between the historic

simplicity of the American Shakers, the Minimalists and modern string-instrument buzzing or shaking sounds.

This way of thinking about music in historic as well as inventively contemporary terms, typically with a programmatic subtext, has since been the hallmark of Adams's major symphonic pieces, which include *Harmonielehre* (1984–5), named for Schoenberg's harmony textbook; *Naive and Sentimental Music* (1997–8), inspired by the ideas of Friedrich Schiller; and *City Noir* (2009), a tribute to Los Angeles in the 1940s and 1950s.

With the premiere of *Nixon in China* in 1987, Adams and director Peter Sellars began the process of revolutionising mainstream American opera. Their resulting works are all inspired by an American subject that has universal implications, be it the deep-seated causes of terrorism (*The Death of Klinghoffer*, 1990–91), the origin of the nuclear age (*Doctor Atomic*, 2004–5) or the societal roots of the ills of the global economy (*Girls of the Golden West*, 2017). Adams and Sellars have also explored music-theatre (the oratorio *El Niño*, 1999–2000), the Passion (*The Gospel According to the Other Mary*, 2012) and the musical (*I Was Looking at the Ceiling and Then I Saw the Sky*, 1995).

In a series of concertos, Adams has once again reimagined a traditional genre, as in his conceptual revamping of Rimsky-Korsakov in the violin concerto *Scheherazade.2* (2014–15) and the piano concerto *Must the Devil Have All the Good Tunes?* (2018). Similarly, through such incidental orchestral works as the four-minute fanfare *Short Ride in a Fast Machine* (1986) and a host of chamber pieces, he has reflected, questioned and sometimes controversially blurred the quintessential American musical experience.

Profile © Mark Swed

Two-time Pulitzer Prize finalist Mark Swed has been the classical music critic of the *Los Angeles Times* since 1996 and is a former editor of *The Musical Quarterly*.

JOHN ADAMS

# Harmonium

## 1 **NEGATIVE LOVE**

I never stoop'd so low, as they  
Which on an eye, cheek, lip, can prey,  
Seldom to them, which soar no higher  
Than virtue or the mind to admire,  
For sense, and understanding may  
Know what gives fuel to their fire:  
My love, though silly, is more brave,  
For may I miss, whene'er I crave,  
If I know yet, what I would have.

If that be simply perfectest  
Which can by no way be express'd  
But Negatives, my love is so.  
To All, which all love, I say no.  
If any who deciphers best,  
What we know nor, our selves, can know,  
Let him teach me that nothing; this  
As yet my ease and comfort is,  
Though I speed not, I cannot miss.

*John Donne (1572–1631)*

## 2 **BECAUSE I COULD NOT STOP FOR DEATH**

Because I could not stop for Death,  
He kindly stopped for me;  
The carriage held but just ourselves  
And Immortality.

We slowly drove, he knew no haste,  
And I had put away  
My labor, and my leisure too,  
For his civility –

We passed the school where children played  
At wrestling in a ring;  
We passed the fields of gazing grain,  
We passed the setting sun.

We paused before a house that seemed  
A swelling of the ground:  
The roof was scarcely visible,  
The cornice but a mound.

Since then 'tis centuries; but each  
Feels shorter than the day  
I first surmised the horses' heads  
Were toward eternity.

*Emily Dickinson (1830–86)*

## 3 **WILD NIGHTS**

Wild Nights – Wild Nights!  
Were I with thee  
Wild Nights should be  
Our Luxury!

Futile – the Winds –  
To a Heart in port –  
Done with the Compass –  
Done with the Chart!

Rowing in Eden –  
Ah, the Sea!  
Might I but moor – Tonight –  
In Thee!

*Emily Dickinson*



# The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting some of this summer's Proms programming, presenter **Tom Service** takes a wide-angle view of the common themes in this weekly feature

## Week 3 Concertos: All for One and One for All?

It's not called the 'Bull Run' for nothing: that short curving corridor that connects backstage at the Royal Albert Hall with the auditorium. It's not only an architectural reference – although the Hall's rotunda shape really is part bull-fighting arena, part gladiatorial colosseum – it also gives a clue to what it feels like to be back there before a concert.

If you're a concerto soloist at this year's Proms waiting at the backstage end of the Bull Run, you're a potentially sacrificial musical victim about to go through a fight for your life on one of the biggest stages in the world. You know you're about to do battle against a myriad of forces: against your own instrumental perfectionism, against the audience's expectations of you, as well as trying to live up to the demands of the concerto you're playing. All that, and you've the combined masses of the orchestra and the conductor to deal with, acoustically and expressively. Any concerto performance is literally about you, the soloist, versus everyone else in the hall. Good luck!

Whatever else is true across the fantastic diversity of the concertos you'll hear this week and this Proms season, they're all a version of a staged relationship that pits one – the soloist – against the many in the orchestra. One versus a hundred or so: who wins? We the Proms-goers, collective musical Caesars, decide: giving the approval of our applause as enthusiastically as we choose; inviting the soloist to give us even more after they've played their concerto, if they're

lucky, and we're lucky enough to get an encore; proof of their popularity, proof of their successfully running the gauntlet and beating the Bull Run of the Royal Albert Hall.

Will Seong-Jin Cho do justice to Chopin's supremely lyrical Piano Concerto No. 1? Can Christian Tetzlaff bring off Elgar's big-boned Violin Concerto? Will Annalien Van Wauwe wow us in Copland's Clarinet Concerto? And how will Yuja Wang deal with the virtuosity, romanticism and jazz inflections of Rachmaninov's *Rhapsody on a Theme of Paganini*?

Spoiler alert: they're going to do just fine. Probably. But what counts is that everything's at stake for every one of them. None of us can play the piano as well as Seong-Jin Cho or Yuja Wang, but the illusion during their performances is that we identify with them as individuals. As opposed to what can feel like the corporate behemoth of the orchestra, soloists allow us to empathise with them, one human being to another, in their dialogues and laments, their ecstasies and virtuosities with and against the orchestra. The magic, for as long as the concerto lasts, is that their super-musicality becomes ours too. Thanks to all of our soloists' bravery and brilliance at this year's Proms, they allow us to feel like musical superheroes, just for one night.

*Six concertos – by Korngold, Copland, Prokofiev, Mozart, Walton and Rachmaninov – feature this week at the Proms, performed respectively by Vadim Gluzman, Annalien Van Wauwe, Felix Klieser, Isata Kanneh-Mason, Yuja Wang and James Ehnes.*

→ Next week: **Transcendence**

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 220-plus editions of the series on BBC Sounds. Tom's book based on the series was published last year (Faber).



## Ryan Bancroft *conductor*

Ryan Bancroft grew up in Los Angeles and studied at the California Institute of the Arts and Royal Conservatoire of Scotland, as well as in the Netherlands. He first came to international attention in 2018, when he won both First Prize and Audience Prize at the Malko

Competition for Young Conductors in Copenhagen.

Since September 2021 he has been Principal Conductor of the BBC National Orchestra of Wales. Following his first visit to work with the Tapiola Sinfonietta, he was invited to become its Artist-in-Association from the 2021/22 season. In 2021 he was announced as Chief Conductor Designate of the Royal Stockholm Philharmonic Orchestra, and he takes up the Chief Conductor position in September.

He has made debuts with leading international orchestras including the Baltimore, BBC, City of Birmingham, Danish National, Gothenburg, Houston, Malmö, Swedish Radio and Toronto Symphony orchestras, London, Rotterdam and Royal Stockholm Philharmonic orchestras, Ensemble Intercontemporain and the Philharmonia. Recent and forthcoming debuts include concerts with the Dallas and Minnesota Symphony orchestras and the Netherlands and New Japan Philharmonic orchestras.

Ryan Bancroft has a passion for contemporary music and has performed with Amsterdam's Nieuw Ensemble, assisted Pierre Boulez in a performance of his *Sur incises* in Los Angeles, premiered works by Sofia Gubaidulina, Cage, Tenney and Anne LeBaron, and worked closely with improvisers Wadada Leo Smith and Charlie Haden.



## Annelien Van Wauwe *clarinet*

Belgian clarinetist and former BBC Radio 3 New Generation Artist Annelien Van Wauwe studied with Sabine Meyer in Lübeck, Pascal Moraguès in Paris, Alessandro Carbonare in Rome and Wenzel Fuchs and Ralf Forster in Berlin.

She has performed with orchestras including the Brussels and Royal Liverpool Philharmonic orchestras, Antwerp and Bavarian Radio Symphony orchestras, Munich, Swedish and Vienna Chamber orchestras, Deutsches Symphonie-Orchester Berlin, Salzburg Mozarteum Orchestra and SWR Symphony Orchestra Stuttgart, and with conductors including Marta Gardolińska, Sir James MacMillan, Andrew Manze, Rafael Payare, Markus Stenz, Edo de Waart and Joshua Weilerstein.

Also a chamber musician, she is the co-founder of Brussels-based CAROUSEL Chamber Music Ensemble and has performed with the Amatis Trio, Aris Quartet and Schumann Quartet and with artists including Pavel Kolesnikov, Severin von Eckardstein, Victor Julien-Laferrière and Tabea Zimmermann.

She made her BBC Proms debut in 2017 at Cadogan Hall, and the following year performed Mozart's Clarinet Concerto with the BBC Scottish Symphony Orchestra in a televised Prom at the Royal Albert Hall.

Works written for her include Manfred Trojahn's *Sonata V* and Wim Henderickx's concerto for clarinet, orchestra and electronics *SUTRA*. She regularly gives masterclasses and teaches at the Royal Conservatoire in Antwerp, the Royal Conservatoire in The Hague and Musical Arts Madrid.

## BBC National Orchestra of Wales

For over 90 years the BBC National Orchestra of Wales has played an integral part in the cultural landscape of Wales, occupying a distinctive role as both broadcast and national symphony orchestra. It performs a busy schedule of live concerts throughout Wales, the rest of the UK and the world.

The orchestra is an ambassador of Welsh music as well as of contemporary composers and musicians, and its concerts can be heard regularly across the BBC: on Radio 3, Radio Wales and Radio Cymru. BBC NOW works closely with schools and music organisations throughout Wales and regularly undertakes workshops, side-by-side performances and young composer initiatives to inspire and encourage the next generation of performers, composers and arts leaders. Last year alone the orchestra reached over 18,000 young people across Wales through workshops and live performances.

Forthcoming highlights include the launch of a new season of concerts in Wales from October. This will feature a series of concerts dedicated to Welsh composer Grace Williams, to be performed at the orchestra's home, BBC Hoddinott Hall (at Wales Millennium Centre, Cardiff). BBC Hoddinott Hall also acts as a broadcast centre for the orchestra, from where it will continue its live-streamed concerts and prerecorded content as part of its popular Digital Concert Series.

Soundtrack recordings taking place this year include the theme tune to the new *Doctor Who* series and a natural history series with Apple TV. The orchestra has also records an array of albums with labels around the world.

### Principal Conductor

Ryan Bancroft

### Conductor Laureate

Tadaaki Otaka CBE

### Composer-in-Association

Gavin Higgins

### Composer Affiliate

Sarah Lianne Lewis

### First Violins

Lesley Hatfield

*leader*

Nick Whiting

*associate leader*

Martin Gwilym-

Jones

*sub leader*

Cecily Ward

Terry Porteus

Suzanne Casey

Carmel Barber

Emilie Godden

Anna Cleworth

Juan Gonzalez

Ruth Heney

Laura Embrey

Nadine Nigl

Barbara Zdziarska

Patrycja Mynarska

Rebecca Totterdell

### Second Violins

Anna Smith\*

Sheila Smith

Vickie Ringguth

Joseph Williams

Michael Topping

Katherine Miller

Beverley Wescott

Sellena Leony

Lydia Caines

Ilze Abola

Jane Sinclair

Christina Mavron

Anna Szabo

Amy Fletcher

### Violas

Rebecca Jones\*

Tetsuumi Nagata

Peter Taylor

Liam Brolly

Laura Sinnerton

Catherine Palmer

Ania Leadbeater

Robert Gibbons

Daichi Yoshimura

Anna Growns

Carl Hill

Mabon Rhyd

### Cellos

Alice Neary\*

Keith Hewitt‡

Raphael Lang

Sandy Bartai

Alistair Howes

Carolyn Hewitt

Rachel Ford

Kathryn Graham

Katy Cox

Emma Besselaar

### Double Basses

David Stark\*

Alexander Jones‡

Christopher

Wescott

Richard Gibbons

Emma Prince

Antonia Bakewell

Elen Roberts

Thea Sayer

### Flutes

Matthew

Featherstone\*

John Hall†

Lindsey Ellis

Elizabeth May



**Piccolos**

Lindsey Ellis†  
Elizabeth May

**Oboes**

Steven Hudson\*  
Amy McKean†  
Sarah-Jayne  
Porsmoguer

**Cor Anglais**

Sarah-Jayne  
Porsmoguer†

**Clarinets**

Peter Sparks  
Katie Lockhart  
Lenny Sayers

**Bass Clarinet**

Lenny Sayers†

**Bassoons**

Jarostaw  
Augustyniak\*  
Gylaine Eckersley  
David Buckland

**Contrabassoon**

David Buckland†

**Horns**

Tim Thorpe\*  
Meilyr Hughes  
Neil Shewan†  
John Davy  
Hugh Seenan

**Trumpets**

Philippe Schartz\*  
Robert Samuel

Sam Kinrade  
Nina Tyrrell  
Corey Morris

**Trombones**

Donal Bannister\*  
David Roode

**Bass Trombone**

Darren Smith†

**Tuba**

Daniel Trodden†

**Timpani**

Christina  
Slominska‡

**Percussion**

Mark Walker†  
Phil Girling  
Andrea Porter  
Harry Lovell-Jones  
Heledd Fflur  
Gwynant

**Harp**

Valerie Aldrich-  
Smith†

**Piano/  
Synthesizer/  
Sampler**

Dawn Hardwick

**Celesta**

Catherine Roe  
Williams

**Electric Guitar**

Philip Gaulty

**Bass Guitar**

Al Swainger

\* *Section Principal*

† *Principal*

‡ *Guest Principal*

¥ *Assistant String  
Principal*

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

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Lisa Tregale

**Head of Artistic  
Production**

Matthew Wood

**Artists and  
Projects Manager**

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**Orchestra  
Manager**

Vicky James

**Assistant  
Orchestra  
Manager**

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**Orchestra  
Co-ordinator,  
Operations**

Kevin Myers

**Orchestra  
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**Producer**

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**Broadcast  
Assistant**

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**Senior Radio  
Operations  
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Andrew Smillie  
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**Education  
Producer**

Beatrice Carey

**Education  
Producer and  
Chorus Manager**

Rhonwen Jones

**Production  
Business Manager**

Lisa Blofeld

**Business  
Co-ordinators**

Christine Holliday  
Caryl Evans

**BBC Early Careers  
Apprentices**

Analese Thomas-  
Strachan  
Jordan Woodley

**RWCMD**

**Placement Student**  
William Forrest

## BBC National Chorus of Wales

Formed in 1983, the BBC National Chorus of Wales is one of the leading mixed choruses in the UK and, while preserving its amateur status, works to the highest professional standards under Artistic Director, Adrian Partington.

Based at BBC Hoddinott Hall in Cardiff Bay, the chorus works regularly alongside the BBC National Orchestra of Wales, as well as performing concerts in its own right. It is made up of over 150 singers: a mix of amateur singers alongside students from both the Royal Welsh College of Music & Drama and Cardiff University.

Recent highlights include a six-day tour to Rennes for four performances of Mozart's *Requiem* with the Orchestre Symphonique de Bretagne and a performance of Bach's *St Matthew Passion* with Harry Bicket. Its annual engagements at the BBC Proms have included Vaughan Williams's *A Sea Symphony* under Andrew Manze, Mozart's *Requiem* (sung from memory) under Nathalie Stutzmann and Mahler's Eighth Symphony under former BBC NOW Principal Conductor Thomas Søndergård.

The BBC National Chorus of Wales is committed to promoting Welsh and contemporary music, and in 2016 gave the first revival of Grace Williams's *Missa Cambrensis*, 45 years after its premiere. It has given first performances of works by a wide range of composers, including Kate Whitley's *Speak Out*, setting the words of Malala Yousafzai's 2013 UN speech.

The chorus can be heard on BBC Radio 3, BBC Radio Wales and BBC Radio Cymru, and recently featured in Paul Mealor's soundtrack for BBC Wales's *Wonders of the Celtic Deep*.

### Chorus Artistic Director

Adrian Partington

### Vocal Coach

Gail Pearson

### Accompanist

Chris Williams

### Education Producer/ Chorus Manager

Rhonwen Jones

### Sopranos

Charlotte Amodeo  
Jessica Baber  
Eve Bennett  
Kate Bidwell  
Anwen Boyce  
Beth Bradfield  
Katelyn Da Costa  
Rhian Davies  
Sally Glanfield  
Anna Grieve  
Claire Hardy  
Jessica Harris  
Emily Hopkins  
Rhiannon Humphreys  
Victoria Illsley  
Francesca Ingall  
Delyth Jewell  
Vanessa John-Hall  
Pippa Johnson  
Rebecca Jolliffe  
Lucie Jones  
Julie Jones  
Margaret Lake  
Carolyn Lee  
Rosanna Lowe  
Bethan M. Evans  
Amelie Mack  
Katherine Meredith  
Rosie Moore  
Lucy Paterson  
Angharad Phillips  
Elizabeth Phillips  
Laura Sidney  
Zoi  
Sookanadenchetty  
Ellen Steward  
Melanie Taylor  
Caroline Thomas  
Hannah Williams

Hannah Willman  
Katherine Woolley

### Altos

Ceri-Ann Absalom  
Anna Beresford  
Catherine Bradfield  
Yasmin Browne  
Alex Butler  
Atiyeh Dast Afkan  
Alison Davies  
Nicole Dickie  
Giselle Dugdale  
Glesni Edwards  
Heledd Evans  
Rachel Farebrother  
Kathrin Hammer  
Yvonne Higginbottom  
Naomi Hitchings  
Rhian Humphreys  
Mattina Keith  
Lisa May  
Shanta Miller  
Josie Nemeth  
Sara Peacock  
Eleanor Prescott  
Heather Price  
Rhian Pullen  
Kate Reynolds  
Elizabeth Rowland  
Sian Schutz  
Cerys Thomas  
Rachel Waters  
Vicki Westwell  
Julie Wilcox  
Jessica Williams  
Sarah Willmott

## Tenors

Rhys Archer  
William Collins  
Keith Davies  
Mike Ennis  
Roland George  
Peter Holmes  
Philip Holtam  
Tom Lazell  
Huw Llywelyn  
Owen Parsons  
Sam Proll  
Richard Shearman  
Gareth Treseder  
Orlando Vas  
Richard Wilcox  
Tom Wilde  
Nicholas Willmott  
Michael Willmott  
Peter Wilman

## Basses

John Davies  
Claudio  
Diakiese  
Billy Donaghy  
Joshua Eatough  
James Garland  
Oliver Hodgson  
Stuart Hogg  
David Hutchings  
David John  
Rodgers  
Emyr Wynne Jones  
Owen McCarthy  
David McLain  
Joseff Morris  
Benjamin Pinnow  
Jez Piper  
Joseph Pitkethly  
Neil Schofield  
Miles Smith

Allan Waters  
Alun Williams  
Daniel Williams

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

# BBC Proms 2023 Festival Guide

Features on works, composers and new music  
Performer spotlights • Bespoke imagery  
Season overview and broadcast information  
Booking information



The BBC Proms 2023 Festival Guide is available to purchase in bookshops and online, priced £8.99. Also available in braille, large-print, eBook and ePDF formats

**Available  
at Doors  
6 & 12**

## Crouch End Festival Chorus

Founded in 1984, Crouch End Festival Chorus (CEFC) has established a reputation as one of the country's leading symphonic choruses.

Under David Temple, its Music Director and co-founder, the choir mixes established choral classics with contemporary works of great variety and innovation.

The chorus is much in demand among the leading orchestras of the UK and performs regularly for the BBC, including in Verdi's *Requiem* at the First Night of the 2022 BBC Proms under Sakari Oramo. Other conductors who have conducted the chorus include Semyon Bychkov, Edward Gardner, François-Xavier Roth and Esa-Pekka Salonen.

Crouch End Festival Chorus has also worked with musicians from the rock and pop worlds and with television and film composers. Highlights include recording the Grammy-nominated soundtrack for the Elton John biopic *Rocketman* with producer Giles Martin, and the music for the TV series *Good Omens* with composer David Arnold, as well as touring with Noel Gallagher and performing on the main Pyramid Stage at Glastonbury with Ray Davies. Other regular collaborations include Danny Elfman, Ennio Morricone and Hans Zimmer.

The choir's discography includes the first recording for 45 years of Bach's *St John Passion* sung in English, as well as Parry's *Judith* under William Vann.

**Music Director**  
David Temple MBE

**Rehearsal  
Pianist**  
Peter Jaekel

**Chair**  
Hugh Bowden

**Engagements  
Manager**  
Davina  
Ross-Anderson

**Membership  
Manager**  
Diana Parkinson

**Sopranos**  
Ros Bell  
Catherine Best  
Rosie Best  
Emma Carroll  
Sophie Clarke  
Helen Collier  
Natalie Cowley  
Eleanor Dixon  
Margaret Ellerby  
Ellie Fieldsend  
Lily Griffin  
Sally Hall  
Genevieve Helsby  
Sheila Holloway  
Kate Hughes  
Clare James  
Rachel Johnson  
Yoko Kaji-McLaren  
Elizabeth Lawlor  
Ellie Mindel  
Rowan Reiss  
Sarah Robinson  
Davina Ross-Anderson  
Imogen Rush  
Melanie Servante  
Charlotte Smith  
Emily Soppet  
Dinu Suntook  
Julia Taylor  
Pamela Vernon  
Jenny Vernon  
Roxanne Waldron  
Lucy Whitman  
Natasha Williams  
Úna Yates  
Klaudia Zajac  
Rosemary Zolynski

**Altos**  
Lucy Bailey  
Ida Bougouin  
Bethany Burrow  
Chandrika Chevli  
Katharine Duncan  
Natalie Fine  
Louise GH  
Jo Hobbs  
Beth Horn  
Pauline Hoyle  
Emily Hurrell  
Yola Jacobsen  
Emma  
Kemball-Cook  
Emma Kingsley  
Hilary Mackenzie  
Paula Miller  
Lesley Murphy  
Diana Parkinson  
Evelyn Poulton  
Sharon Reed  
Maggi Ronson  
Alankar Scheideler  
Karen Stead  
Anna Stuttard  
Carole Teacher  
Nina Weiss  
Tess Whitelee  
Susannah Witriol

**Tenors**  
James  
Backcaward  
John Best  
Stephen Brown  
Trevor Dawson  
Pedro Ferreira  
Graham Frankel

Peter Herbert  
Joe Hicks  
Steve James  
Lee Marshall  
Guy Shirm  
Richard Syme  
John Vernon  
Adrian Warner  
Jonathan Williams  
Paul Winter  
Steve Wright

#### **Basses**

Bruce Boyd  
Ricky Chatto  
Olly Davies  
Matt Davies  
Kunal Dutta  
Julian Edwards  
Robert Gorrie  
Stephen  
Greenaway  
Bryan  
Hammersley  
Carl Heap  
Ed Hulme  
Jey Jeyakumar  
Geoff  
Kemball-Cook  
Andy Langley  
Duncan McAlpine  
Jeff McCracken-  
Hewson  
Robin Morgan  
Peter Newsom  
Fred Ponsonby  
Peter Reddingius  
Daniel Rodriguez  
Satyaghosha

Alistair Scott  
David Sloan  
Ralph Smith  
Paul Toal  
Peter West  
Chris Wetherall  
Robin White  
Alistair Yates

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was correct at  
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Most Proms repeated in *Afternoon Concert* (weekdays, 2.00pm)

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# Coming up at the Proms



ISATA KANNEH-MASON

Robin Clewley



DEE DEE BRIDGEWATER

Mark Higash

## TUESDAY 1 AUGUST

### PROM 22 PROKOFIEV & TCHAIKOVSKY

7.00pm–c8.40pm • Royal Albert Hall  
Isata Kanneh-Mason makes her Proms solo debut in Prokofiev's Piano Concerto No. 3 with the BBC National Orchestra of Wales and Principal Conductor Ryan Bancroft. Closing the evening is Tchaikovsky's deeply moving Fifth Symphony.

## TUESDAY 1 AUGUST

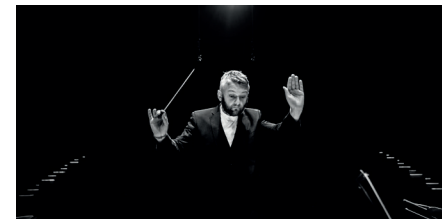
### PROM 23 NYO JAZZ (USA) WITH DEE DEE BRIDGEWATER

10.15pm–c11.30pm • Royal Albert Hall  
Carnegie Hall's National Youth Jazz Orchestra performs a collection of jazz standards alongside contemporary works that explore jazz's influence on hip-hop, R&B and pop. The group is joined onstage by Grammy Award-winning singer-songwriter Dee Dee Bridgewater.



FELIX KLIESER

MJ Kim



KIRILL KARABITS

Konrad Cwik

## WEDNESDAY 2 AUGUST

### PROM 24 I. KARABITS, MOZART & RACHMANINOV

7.30pm–c9.45pm • Royal Albert Hall  
The Bournemouth Symphony Orchestra pairs Rachmaninov's Symphony No. 2 with a work by Ukrainian composer Ivan Karabits – father of the orchestra's Chief Conductor, Kirill Karabits. Meanwhile Felix Klieser makes his Proms debut with Mozart's Horn Concerto No. 4.

## THURSDAY 3 AUGUST

### PROM 25 RELAXED PROM

11.30am–c12.30pm • Royal Albert Hall  
Highlights from last night's Prom with the Bournemouth Symphony Orchestra – plus pieces by William Walton and Ukrainian composer Myroslav Skoryk – in a short, relaxed performance with British Sign Language interpretation and onstage presentation.

BBC NATIONAL ORCHESTRA AND CHORUS OF WALES



BBC

CERDDORFA A CHORWS CENEDLAETHOL CYMREIG Y BBC



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