

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

The Hallé makes its annual appearance at the Proms, together with its much-loved Music Director Sir Mark Elder, for two mighty Russian masterpieces. We begin with Rachmaninov, whose 150th birthday we're celebrating this year: his remarkable choral symphony *The Bells* was inspired after the composer was given a copy of Edgar Allan Poe's poem of the same name in a free translation by Konstantin Balmont. Rachmaninov responded fully to its dark undertones, creating a magnificent work for substantial forces: a large orchestra and choir, as well as three vocal soloists.

While Rachmaninov left his homeland for good after the Russian Revolution, Shostakovich was to endure the increasingly draconian artistic strictures of Stalin. His Fifth Symphony is a remarkable achievement, by turns tragic and defiant. To Sir Mark Elder it is 'completely autobiographical ... and not in any way political'.



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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 16

WEDNESDAY 26 JULY • 7.30pm–c9.30pm



Sergey Rachmaninov The Bells 35'

INTERVAL: 20 minutes

Dmitry Shostakovich Symphony No. 5 in D minor 50'

Mané Galoyan *soprano*

Dmytro Popov *tenor*

Andrei Kymach *baritone*

BBC Symphony Chorus Neil Ferris *chorus-master*

Hallé Choir Matthew Hamilton *chorus-master*

Hallé Roberto Ruisi *leader*

Sir Mark Elder *conductor*

*Rodion Pogossov, the advertised baritone, has had to withdraw from tonight's performance.
The BBC Proms is grateful to Andrei Kymach for taking his place.*

RADIO 3 SOUNDS

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

SERGEY RACHMANINOV (1873–1943)

The Bells, Op. 35 (1913)

- 1 Silver Sleigh Bells: Allegro ma non tanto
- 2 Mellow Wedding Bells: Lento
- 3 Loud Alarum Bells: Presto
- 4 Mournful Iron Bells: Lento lugubre

Mané Galoyan *soprano*
Dmytro Popov *tenor*
Andrei Kymach *baritone*

BBC Symphony Chorus
Hallé Choir

For text, see page 8

A large part of Sergey Rachmaninov's fanbase, at least in Imperial Russia, seems to have consisted of women. One anonymous female admirer would faithfully send him bouquets of white lilacs before his concert appearances. Another sent him a copy of Edgar Allan Poe's *The Bells*. Rachmaninov would never learn her identity; later, she was revealed to have been an aspiring young cellist called Maria Danilova, who cultivated boyish haircuts and dressed in short skirts, androgynous jackets and men's ties.

Danilova's daring paid off. The fatalism of Poe's poem – only heightened in Konstantin Balmont's liberal Russian adaptation – made an immediate impression on the composer, who worked on the score in the months either side of his 40th birthday. Its four movements trace the journey from youth to death, giving Rachmaninov the opportunity to cite, as he did so often, the *Dies irae* theme from the Latin Requiem Mass. It even inflects the lilting figure that opens the radiant second movement, which

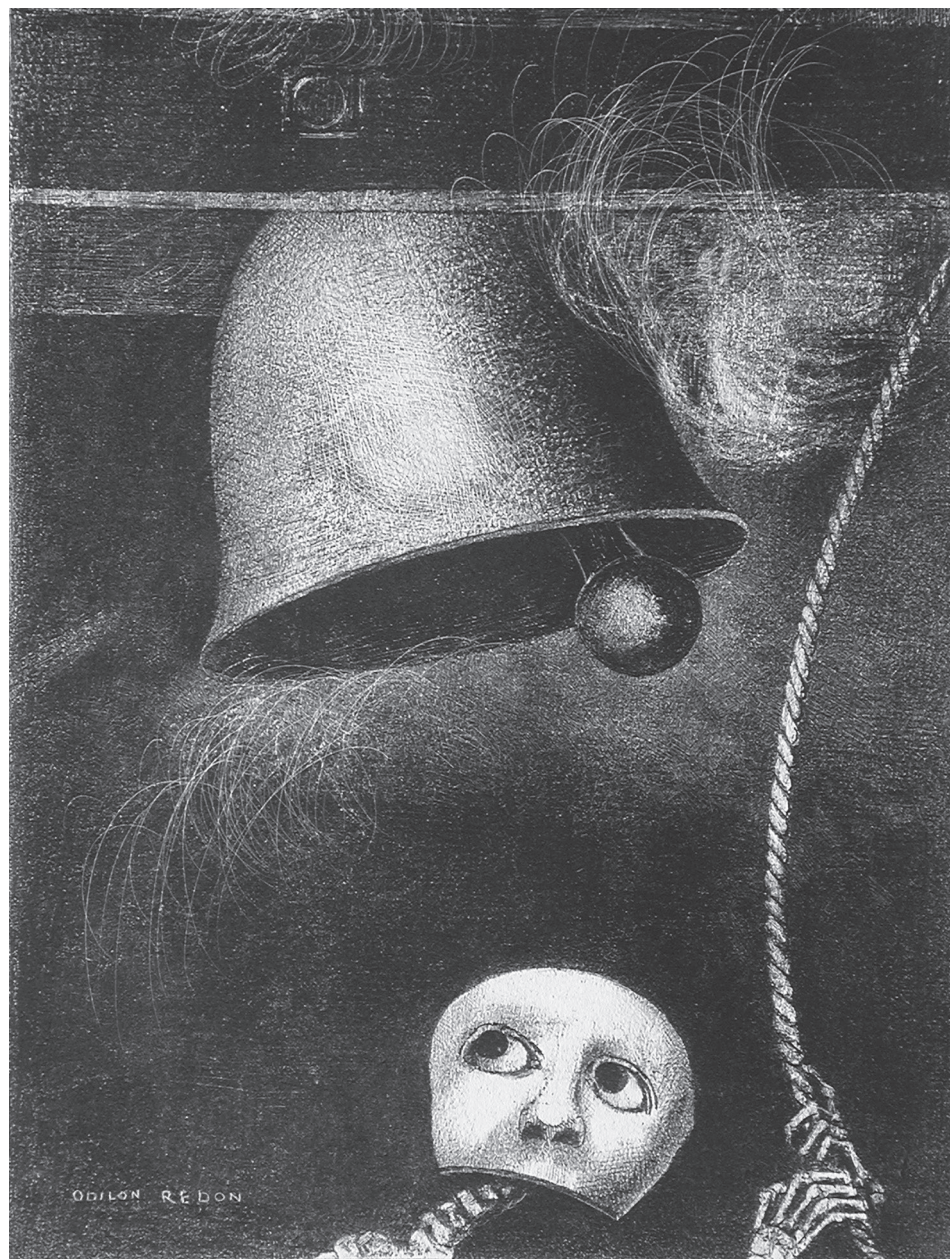
ostensibly celebrates the joys of marriage. Throughout *The Bells*, joy and sorrow are intimately intertwined, nowhere more so than in the stoic radiance that pervades its poignant final bars.

If *The Bells* can be seen as Rachmaninov's existential credo, it is a profoundly autobiographical work too. 'The sound of church bells dominated all the cities of the Russia I used to know,' he confessed. 'All my life I have taken pleasure in the differing moods and music of gladly chiming and mournfully tolling bells ... If I have been at all successful in making bells vibrate with human emotion in my works, it is largely due to the fact that most of my life was lived amid the vibrations of the bells of Moscow.' Little wonder that it was his favourite score, along with his setting of the *All-Night Vigil* (1915).

For a work with such profoundly Russian associations as *The Bells*, it may come as a surprise to learn that it was actually drafted in Rome. In December 1912, after a busy concert season, Rachmaninov took his wife and two young daughters for a short holiday in Switzerland, before heading to the Italian capital. There, he sought solitude in an apartment by the Spanish Steps that had once been occupied by none other than Tchaikovsky. Inspiration came quickly to Rachmaninov: 'All day long I spent at the piano or the writing table, and not until the sinking sun gilded the pines on the Monte Pincio did I put away my pen.' Tchaikovsky's shade must have been looking over his shoulder as he wrote, as the four-movement structure of the 'Pathétique' Symphony lent itself perfectly to the unfolding narrative of Poe's poem. 'The idea of a lugubrious and slow finale,' Rachmaninov observed, 'held nothing strange.' Tchaikovsky had played an important part in launching Rachmaninov's career back in the early 1890s. Now, nearly 20 years after the older composer's death in 1893, Rachmaninov was able to write what was, in effect, a requiem for him.

Yet there is more to *The Bells* than nostalgia. An outbreak of typhoid fever forced Rachmaninov and his family to leave Rome in March 1913 and he completed the orchestration of what he called his 'Choral Symphony' at Ivanovka, his country estate near Tambov, that summer. Its dedication was to Willem Mengelberg and the Concertgebouw Orchestra, whose playing Rachmaninov admired. Its palette is as vivid as anything written by Richard Strauss or Maurice Ravel. Three soloists, chorus and a vast orchestra are combined to convey the colours – silver, gold, brass and iron – signalled in each of Poe's four poems. The third movement, an apocalyptic evocation of 'loud alarum bells', is as violent and dissonant as anything Rachmaninov would ever write.

The Bells received successful premieres in St Petersburg and Moscow in November 1913 and February 1914, yet the outbreak of war held up publication until 1920, by which time Rachmaninov had left his native Russia to establish a career as a virtuoso pianist, relentlessly touring Europe and North America until his death in 1943. He made repeated efforts to have *The Bells* performed abroad, although translation often proved to be a stumbling block. Tantalisingly, Rachmaninov approached Vladimir Nabokov in 1941 to produce a new



A Mask Sounds the Death Knell by Odilon Redon, part of a series of eerie lithographs made in 1882 inspired by Poe's poem *The Bells*, which would also inspire Rachmaninov's choral masterpiece some 30 years later

performing version of the English text to replace an earlier one by Fanny S. Copeland (itself based on an intermediary version in German). Whatever the merits of Poe's florid poetry and Balmont's even more sonorous translation, Rachmaninov succeeded in transforming the base metal of mere words into music of the most miraculous beauty.

Programme note © Philip Ross Bullock

Philip Ross Bullock is Professor of Russian Literature and Music at the University of Oxford. He is the author of *Pyotr Tchaikovsky* (Reaktion, 2016) and editor of *Rachmaninoff and His World* (University of Chicago Press, 2022).

PREVIOUSLY AT THE PROMS

Henry Wood, for nearly half a century virtually the only conductor of the Proms, was a consistent advocate of Rachmaninov's music. That said, choral music seldom featured in the early days of these concerts and Wood gave the UK premiere of *The Bells* in Liverpool in 1921. It was for Wood's 1936 Sheffield revival that Rachmaninov provided the simplified choral parts for the third movement, occasionally in use even today. Requiring virtuoso choral forces and a large orchestra, *The Bells* must have been deemed too expensive (and later stylistically too 'old-fashioned') to put on here. It was not until André Previn's Rachmaninov Centenary Concert of 1973 that the work was scheduled for the first time, albeit in an English-language version. Joining the London Symphony Orchestra and Chorus were Sheila Armstrong, Robert Tear and John Shirley-Quirk. Making up for lost time, this once overlooked masterpiece has since been programmed on a further seven occasions. Most recently, in 2019, Tadaaki Otaka directed the BBC National Orchestra of Wales with soloists Natalya Romaniw, Oleg Dolgov and Iurii Samoilov and two choirs, the BBC National Chorus of Wales and the Philharmonia Chorus.

© 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.

SERGEY RACHMANINOV



Born in the environs of Novgorod on 1 April 1873, Rachmaninov had piano lessons locally before entering the St Petersburg Conservatory. In 1885 he came under the wing of the celebrated teacher Nikolay Zverev in Moscow, while also studying counterpoint

with Taneyev and harmony with Arensky. He graduated in piano from the Moscow Conservatory with highest honours in 1891, and in the following year excelled in his composition finals with his one-act opera *Aleko*, given its premiere at the Bolshoi Theatre in 1893 – an occasion on which Tchaikovsky, the most potent influence on Rachmaninov's early music, applauded heartily.

The disastrous 1897 premiere of the First Symphony, however, severely undermined his confidence. With composition at a low ebb, Rachmaninov consulted Dr Nikolay Dahl, who had been experimenting with forms of hypnosis. This has led to wildly exotic speculation as to what his treatment involved, but it seems likely that Dahl, as a cultured man and skilled musician, simply had a series of morale-boosting conversations with the composer, the outcome being that ideas formed for Rachmaninov's Second Piano Concerto, the work that fully released his personal creative voice. The next two decades saw a steady stream of major scores, including the piano Preludes and *Études-tableaux*, the mature songs, the Second Symphony (1906–7) and Third Piano Concerto (1909), together with two more operas, *Francesca da Rimini* (1900, 1904–5) and *The*

Miserly Knight (1903–5), and key choral works including the Edgar Allan Poe-inspired *The Bells* (1912–13) and the Russian Orthodox *All-Night Vigil* (1915).

Following the 1917 October Revolution, Rachmaninov and his family emigrated from Russia, settling at different times in the USA and Switzerland, where he concentrated more on his concert career than on composition. For the next 25 years he was lionised as one of the finest pianists the world has ever known. If later works such as the *Rhapsody on a Theme of Paganini* (1934), the Third Symphony (1935–6) and the *Symphonic Dances* (1940) have more recourse to incisive rhythms, clarity of texture and piquancy of orchestration than earlier ones, his entire *oeuvre* mines deep seams of the Russian character, shot through as it is with a sense of fatalism and with a richness of language that can encompass intense brooding, vigorous energy and passionate sincerity of soul. Rachmaninov died at his home in Beverly Hills on 28 March 1943, shortly before his 70th birthday.

Profile © Geoffrey Norris

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

MORE RACHMANINOV AT THE PROMS

WEDNESDAY 2 AUGUST, 7.30pm • PROM 24
Symphony No. 2 in E minor

THURSDAY 3 AUGUST, 11.30am • PROM 25
Symphony No. 2 in E minor – Allegro vivace (4th mvmt)

FRIDAY 4 AUGUST, 7.30pm • PROM 27
Rhapsody on a Theme of Paganini

SUNDAY 6 AUGUST, 3.00pm • PROMS AT DEWSBURY*
Vocalise (arr. R. Wallfisch); Cello Sonata

SUNDAY 6 AUGUST, 7.30pm • PROM 30
Piano Concerto No. 2 in C minor

WEDNESDAY 9 AUGUST, 7.00pm • PROM 33
Symphony No. 1 in D minor

THURSDAY 31 AUGUST, 7.30pm • PROM 60
Symphony No. 3 in A minor

FRIDAY 8 SEPTEMBER, 7.30pm • PROM 70
Piano Concerto No. 3 in D minor

**at Dewsbury Town Hall, as part of the 'Proms at' Chamber Concerts
For full Proms listings, and to book tickets, visit bbc.co.uk/proms.*

“I cannot cast out the old way of writing and I cannot acquire the new. I have made an intense effort to feel the musical manner of today, but it will not come to me.”

Sergey Rachmaninov

RACHMANINOV

The Bells

1 SILVER SLEIGH BELLS

Tenor, Chorus

Slīshish, sani mchatsya v ryad.
 Kolokolchiki zvenyat,
 Serebristīm lyogkim zvonom
 Slukh nash sladostno tomyat.
 Etim penyem i gudenyem
 O zabvenye govoryat.
 O, kak zvonko, zvonko, zvonko,
 Tochno zvuchniy smekh rebyonka,
 V yasnom vozdukhe nochnyom
 Govoryat oni o tom,
 Chto za dnyami zabluzhdenya
 Nastupayet vozrozhdenye
 Chto volshebno naslazhdenye,
 Nasdlazhdenye nezhnīm snom.
 Sani mchatsya,
 Sani mchatsya v ryad, mchatsya v ryad,
 Kolokolchiki zvenyat,
 Zvyozdī slushayut,
 Kak sani, ubegaya, govoryat,
 I, vnimaya im, goryat,
 I, mechtaya, i blistaya,
 V nebe dukhami paryat;
 I izmenchivīm siyanem,
 Molchalivīm obayanem,
 Vmeste s zvonom, vmeste s penem
 O zabvenye govoryat.

Hear the sleighs fly past in line.
 The little bells ring out,
 their light silvery sound
 sweetly obsesses our hearing.
 With their singing and their jingling
 they tell of oblivion.
 Oh, how clearly, clearly, clearly,
 like the ringing laughter of a child,
 in the clear night air
 they tell the tale
 of how days of delusion
 will be followed by renewal;
 of the enchanting delight,
 the delight of tender sleep.
 The sleighs fly past,
 the sleighs fly past, fly past in line,
 the little bells ring out;
 the stars listen
 as the sleighs fly into the distance with their tale;
 and listening, they glow,
 and dreaming, glimmering,
 spread a scent in the heavens;
 and with their flickering radiance
 and their silent enchantment,
 together with the ringing, together with the singing,
 they tell of oblivion.

2 MELLOW WEDDING BELLS

Soprano, Chorus

Slīshish, k svadbe zov svyatoy, zolotoy.
Skolko nezhnogo blazhenstva v etoy pesne molodoy!
Slīshish, k svadbe zov, etc.

Soprano

Skvoz spokojniy vozdukh nochi
Slovno smotryat chito ochi i blestyat,
Iz volni pe vuchikh zvukov na lunu oni glyadyat.

Iz prizivnikh divnikh keliy,
Polni skazochnikh veseliy,
Narastaya, upadaya, brizgi svetliye letyat.
Vnov potukhnut, vnov blestyat
I ronyayut svetliy vzglyad na gryadushcheye,
Gde dremlēt bezmyatezhnost nezhnikh snov,
Vozveshchayemikh soglasyem zolotikh,
Zolotikh kolokolov.

Chorus

K svadbe zov svyatoy, zolotoy.
Slīshish, k svadbe zov svyatoy, zolotoy.

Hear the holy call to marriage of golden bells.
How much tender bliss there is in that youthful song!
Hear the holy call to marriage, etc.

Through the tranquil night air
it is like someone's eyes glowing
and gazing at the moon through the waves of singing
sounds.

From beckoning, wondrous cells
filled with fairy-tale delights,
soaring and falling, fly out sparks of light.
Dimmed again, glowing again,
they shed their radiant light on the future,
where tender dreams slumber tranquilly,
heralded by the golden harmony
of golden bells.

The holy call to marriage of golden bells.
Hear the holy call to marriage of golden bells.

3 LOUD ALARUM BELLS

Chorus

Slīshish, voyushchiy nabat
Tochno stonet medniy ad.
Eti zvuki, v dikoy muke skazku uzhasov tverdyat.
Tochno molyat im pomoch,
Krik kidayut pryamo v noch,
Pryamo v ushi tyomnoy nochi
Kazhdiy zvuk, to dlinneye, to koroche,
Vozveshchayet svoy ispug.

Hear the howling of the alarm bell,
like the groaning of a brazen hell.
These sounds in a wild torment repeat a tale of horror.
As though begging for help,
hurling cries into the night,
straight into the ears of the dark night,
every sound, now longer, now shorter,
proclaims its terror.

I ispug ikh tak velik,
 Tak bezumen kazhdïy krik,
 Chto razorvanniye zvonï,
 Nesposobniye zvuchat,
 Mogut tolko bitsya, bitsya
 I krichat, krichat, krichat,
 Tolko plakat o poshchade
 I k pïlayushchey gromade
 Vopli skorbi obrashchat.
 A mezh tem ogon bezumniy,
 I glukhoy, i mnogoshumniy, vsyo gorit.
 To iz okon, to po krishe
 Mchitsya vishe, vishe, vishe,
 I kak budto govorit:
 – Ya khochu vishe mchatsya, razgoratsya
 Vstrechu lunnomu luchu.
 Il umru,
 Il totchas, totchas vplot do mesyatsa vzlechu.
 O, nabat, nabat, nabat,
 Yesli b ti vernul nazad
 Etat uzhas, eta plamya, etu iskru, etat vzglyad,
 Etot perviy vzglyad ognya,
 O kotorom ti veshchayesh
 S voplem, s plachem i zvenya.
 A teper nam net spasenya, vsyudu plamya i kipenye

Vsyudu strakh i vozmushchenye.
 Tvoy priziv, dikikh zvukov nesoglasnost,
 Vozveshchayet nam opasnost,
 To rastyot beda glukhaya, to spadayet, kak priliv.
 Slukh nash chutko lovit volni
 V peremene zvukovoy,
 Vnov spadayet, vnov ridayet
 Medno-stonushchiy priboy!

And so great is their terror,
 so desperate every shriek,
 that the tortured bells,
 incapable of ringing out,
 can only batter, batter,
 and shriek, shriek, shriek,
 only weep for mercy
 and to the thunderous blaze
 address their wails of grief.
 But meanwhile the raging fire,
 both heedless and tumultuous, burns on.
 From the windows, on the roof,
 it soars higher, higher, higher
 as though announcing
 – I want to soar higher, and, blazing,
 meet the beams of moonlight;
 I will die,
 or now, now fly right up to the moon.
 Oh, alarm bell, alarm bell, alarm bell,
 if you could only take back
 the horror, the flames, the spark, the look,
 that first look of the fire,
 which you proclaim
 with your howls and cries and wails!
 But now we are past help, the flames seethe
 everywhere,
 everywhere is fear and wailing.
 Your call, this wild, discordant noise,
 proclaims our peril, the hollow sounds of misfortune
 flowing and ebbing like a tide.
 We can clearly hear the waves
 in the changing sounds,
 now ebbing, now sobbing,
 of the brazen, groaning surf!

4 MOURNFUL IRON BELLS

Baritone, Chorus

Pokhoronniy slishen zvon,
 Dolgiy zvon!
 Gorkoy skorbi slishni zvuki,
 Gorkoy zhizni konchen son.
 Zvuk zhelezniiy vozveshchayet o pechali pokhoron!
 I nevolno mi drazhim,
 Ot zabav svoikh speshim,
 I ridayem, vspominayem,
 Chto i mi glaza smezhim.
 Neizmennomonotonniy,
 Etot vozglas otdalyonniy,
 Pokhoronniy tyazhkiy zvon,
 Tochno ston, skorbniy, gnevniy i plachevniy,
 Virastayet v dolgiy gul.

Baritone

Vozveshchayet, chto stradalets
 Neprobudnim snom usnul.
 V kolokolnikh kelyakh rzhavikh
 On dlya pravikh i nepravikh
 Grozno vtorit ob odnom:
 Chto na serdtse budet kamen,
 Chto glaza somknutsya snom.
 Fasel traurniy gorit,
 S kolokolni kto-to kriknul,
 Kto-to gromko govorit.

Baritone, Chorus

Kto-to chyorniy tam stoit,
 I khokhochet, i gremit,
 I gudit, gudit, gudit.
 K kolokolne pripadayet,
 Gulkiy kolokol kachayet,
 Gulkiy kolokol ridayet,
 Stonet v vozdukhe nemom,

Hear the funeral knell,
 lengthy knell!
 Hear the sound of bitter sorrow
 ending the dream of a bitter life.
 The iron sound proclaims a funeral's grief.
 And we unwittingly shiver,
 hurry away from our amusements,
 and we weep, and remember
 that we too shall close our eyes.
 Unchanging and monotonous,
 that faraway call,
 the heavy funeral knell,
 like a groan, plaintive, angry and lamenting,
 swells to a lengthy booming.

It proclaims that a sufferer
 sleeps the eternal sleep.
 From the belfry's rusty cells
 for the just and the unjust
 it sternly repeats its theme:
 that a stone shall cover your heart,
 that your eyes will close in sleep.
 As the mourning torch burns,
 someone shrieks from the belfry,
 someone is loudly talking.

Someone dark is standing there,
 laughing, and roaring,
 and howling, howling, howling.
 He leans against the belfry
 and swings the hollow bell,
 and the hollow bell sobs
 and groans through the silent air,

TEXT

Baritone

Gulkiy kolokol rīdayet,
Stonet v vozdukhe nemom,
I protyazhno vozveshchayet
O pokoye grobovom.

*Text by Konstantin Dmitriyevich Balmont (1867–1942),
based freely on the poem by Edgar Allan Poe (1809–49)*

and the hollow bell sobs
and groans through the silent air,
slowly proclaiming
the stillness of the grave.

*English version of Balmont's poem © Decca Music Group Ltd,
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INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Russian music specialist Philip Ross Bullock
joins Radio 3's Martin Handley to discuss
Rachmaninov's *The Bells*.
Available on BBC Sounds



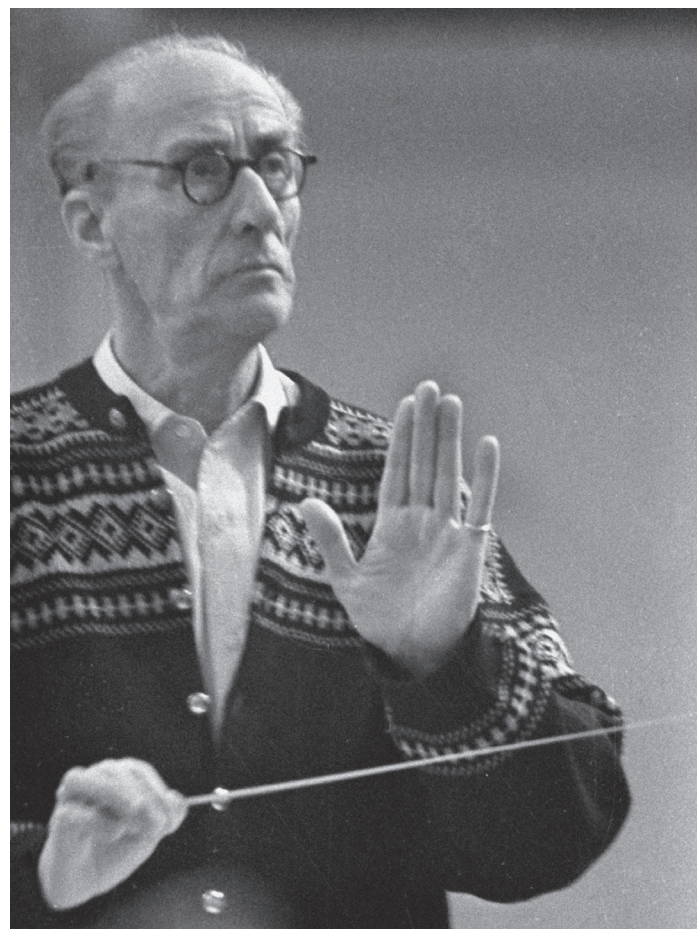
DMITRY SHOSTAKOVICH (1906–75)

Symphony No. 5 in D minor, Op. 47 (1937)

- 1 **Moderato – Allegro non troppo – Largamente – Moderato**
- 2 **Allegretto**
- 3 **Largo**
- 4 **Allegro non troppo**

Of all Shostakovich's 15 symphonies, the Fifth has proved the most popular, both in Russia and abroad. At the time of its premiere in Leningrad in November 1937, Shostakovich's status as the foremost Soviet composer was by no means well established; under pressure from officials anxious for his personal safety, he had withdrawn his Fourth Symphony just before its premiere in December 1936.

That act of self-censorship marked the end of a year of extreme stress for Shostakovich. His music, especially his wildly successful opera *The Lady Macbeth of the Mtsensk District*, had been at the focal point of discussions in Leningrad and Moscow after being harshly criticised in *Pravda* earlier in the year. In fear of imminent arrest in the furore that erupted around him, Shostakovich even sought – unsuccessfully – a personal audience with Stalin. In the end he had to be satisfied by a meeting with the head of the Committee for Arts Affairs, who advised him to study folk music and abandon his modernist pretensions. Yet Shostakovich's Fourth Symphony bore no indication that he had taken this advice to heart. The most central criticism of his opera – that it was cacophonous and unintelligible to audiences – could have been levelled with even greater justification at the



The legendary Russian conductor Yevgeny Mravinsky, pictured in 1965; he was a consistent champion of Shostakovich's music, premiering the Fifth Symphony in 1937, followed by a further four of his symphonies

symphony Shostakovich produced at the end of his *annus horribilis*. The Fourth contained a vicious string fugue, deliberately deafening crescendos and long stretches of the kind of static, 'running on the spot' music that was one of Shostakovich's trademarks. If anything, it was more challenging than *The Lady Macbeth* for the average listener, not less. Added to this, it ended in a mood of indescribable gloom – not exactly typical for

Soviet art created in the months and years after Stalin's proclamation 'Life has become more joyful'.

So the fact that the Fifth became the work which rehabilitated Shostakovich as a leading Soviet composer strongly suggests that, unlike the ill-fated Fourth, it ticked various propaganda boxes, by being either folksy, festive or grandiose in the Stalinist mode of the time. True, the Fifth Symphony was formally neater than the Fourth, more traditional in its style of development and less inclined to shock and overwhelm the listener. It also had a triumphant major-key ending to prove that, whatever darker hues pervaded the first three movements, by the finale all problems had been resolved – a potent and common metaphor in Stalinist artworks, intended to mirror the passage from revolutionary struggle to the glory of socialism. Yet how different was the Fifth from the Fourth in terms of its own musical language – its real flesh and blood as opposed to the skeleton structure supporting it?

When we listen to the Fifth today, we are more likely to be struck not by how triumphant its conclusion sounds but rather by how dark a work it is, right up until the final coda and its sudden turn to D major from the minor. The twisted waltzes and aggressive military marches of the Fourth are still there in the Fifth; the Fourth's sense of foreboding and menace is also very much present. What the Fourth doesn't have is a real slow movement of the kind that lies at the very heart of the Fifth and makes it into an altogether different kind of symphony. Eyewitness reports of the Leningrad premiere tell us that the audience wept during this movement, a unique and never-repeated response, and one we might struggle to understand today. But the time and place of that premiere are all-important. Leningrad families were reeling from a brutal wave of political repressions: night-time arrests had begun in the previous year, starting with Party

members and officials but inexorably moving through every tier of Soviet society, down to ordinary men and women, innocent of the charges levelled at them. Parents were taken from their children, husbands from their wives, teachers from their students. It is estimated that not one single family was left untouched. Shostakovich saw his brother-in-law taken and his sister exiled to a far-flung part of the Soviet empire, while his wife's mother was arrested and sent to a labour camp. There were no grounds for assuming Shostakovich or his wife would be safe, especially when two prominent Party members with whom he had friendly relationships were arrested. One was Marshal Mikhail Tukhachevsky, arrested and executed in the summer of 1937 for allegedly planning to assassinate Stalin. Tukhachevsky was a music-lover and had supported Shostakovich after he had been attacked in *Pravda* in early 1936. Once he had been taken, some of the musicians he had befriended began to disappear, including the kindly composer Nikolay Zhilyayev, who had declared Shostakovich a genius after hearing him play the first two movements of the Fifth Symphony in his Moscow apartment. By the time the Fifth received its premiere at the end of 1937, both Tukhachevsky and Zhilyayev had been shot.

What seems remarkable now, especially since we know so much more about these terrible events than we used to, is how honest a work the Fifth Symphony is. Living under the shadow of the Stalinist purges, Shostakovich did not swiftly manufacture a 'safe' Soviet symphony, complete with folk tunes and a joyous finale. He wrote a symphony that reflected all the menace, fear and hysteria of his own times – and yet he survived. Historians mulling over why Shostakovich came through the purges can do little more than speculate: was it that Stalin liked some of his film scores, or that his attempted arrest (a story still not verified) simply went wrong when his principal interrogator was himself purged? We can do little more

than consider why it was that this symphony immediately made its composer the foremost symphonist of the Soviet Union. It was a masterpiece that demanded to be heard on its own terms; and audiences around the world responded to it, irrespective of their political views.

In *Testimony*, the so-called Shostakovich memoir popular in the 1980s and 1990s but now discredited, the composer allegedly claimed that the triumphant ending of the Fifth Symphony was ‘forced, created under threat’. This is a statement that demands at least pause for thought, regardless of *Testimony*’s fakery. After all, it is true that the symphony was written under mortal threat. But are the final pages somehow insincere? At the Leningrad premiere, audience members began to rise to their feet during the coda and, as it ended, erupted into a standing ovation that went on for minutes on end. The conductor Yevgeny Mravinsky held the score aloft while Shostakovich – apparently white-faced and close to tears – took bow after bow. It was certainly a triumph – but of what? Of Shostakovich’s own survival, or of real art, real emotions in the face of political terror and mass propaganda? There is surely no need to make a distinction between the two. This was an event of intense public catharsis and, to that audience, the release of emotion at the end was authentic. The programme note for the Leningrad premiere spoke simply of the ‘affirmation of life’ at the end. For Shostakovich, it was certainly that.

Programme note © Pauline Fairclough

Pauline Fairclough is a Professor of Music at Bristol University and a specialist in Russian and Soviet music. She has written and edited books on Shostakovich and Soviet musical culture.

PREVIOUSLY AT THE PROMS

Although Proms founder-conductor Henry Wood gave the UK premieres of Shostakovich’s First Piano Concerto and the Seventh and Eighth symphonies, the Fifth reached these concerts only after his death, Adrian Boult directing the BBC Symphony Orchestra in 1945. For BBC TV’s *Symphonic Twilight* mini-series in 1966 Leonard Bernstein conducted the work in Croydon’s Fairfield Hall with the LSO. Collaborating with that orchestra *here* have been some of its other celebrated advocates: Leopold Stokowski in 1964, André Previn in 1969 and Mstislav Rostropovich in 1996. Two members of the Jansons family – Arvid in 1971 and Mariss in 1992 – deployed the specifically Russian sonority of the Leningrad (or, since 1991, St Petersburg) Philharmonic. The 28th Proms Fifth materialised unexpectedly in 2019. The 10th had been advertised but a change was made when Mariss Jansons proved unable to appear with the Bavarian Radio Symphony Orchestra and Yannick Nézet-Séguin stepped in to replace him at short notice. The most recent, scheduled Fifth arrived in 2022, when Alpesh Chauhan conducted the BBC Scottish Symphony Orchestra.

© David Gutman

DMITRY SHOSTAKOVICH



Perhaps no other composer in history has been so beset by political debate as Dmitry Shostakovich. Within his homeland, his stature was quickly established and, at least after the monumental successes of his Fifth and Seventh symphonies (1937 and

1941), his pre-eminence as the foremost Soviet composer was never seriously questioned. Yet, along with several distinguished contemporaries, he endured periods of official disgrace and public humiliation in 1936 and 1948, as the pendulum of Stalinist cultural values swung in new, unpredictable directions. Certainly, after the harsh official criticism of his second opera, *The Lady Macbeth of the Mtsensk District*, in 1936, he never completed another, becoming instead one of the 20th century's leading symphonists.

Shostakovich paid a high price for his greatness: his visibility and stature within Soviet culture placed him in a position that could bring destruction just as easily as reward. From around 1936 – the year when the Stalinist purges began and he was first publicly attacked – to Stalin's death in 1953, he lived his career on a knife-edge that was unquestionably the source of the dark, often anguished tone of his music. But, miraculously, the sense of humour that had been a hallmark of his earlier style never wholly left him, and even right at the end of his life he could still write funny music. Alongside his 15 symphonies and 15 string quartets – all 'serious' works – there is a body of lighter music: ballets, incidental

music, an operetta (*Moscow, Cheryomushki*), film scores, a jazz suite and popular songs. He was a brilliant satirist, able to turn his gift for musical sarcasm as easily to hilarious effect as to tragedy. Sometimes he combined both extremes within a single work: the Sixth Symphony (1939), with its lamenting first movement and capering circus finale, is perhaps the clearest example of this in his orchestral music, while *The Lady Macbeth of the Mtsensk District* has few, if any, operatic rivals for its handling of tragi-comedy.

Although it is as chronicler of one of the cruellest dictatorships of the 20th century that Shostakovich is still most clearly remembered, it does him a disservice to focus exclusively on that part of his career. He lived for another 22 years beyond Stalin's death, during which time some of his best music was written: the majority of his string quartets, his last five symphonies and his masterly late song-cycles. Shostakovich wrote his last work, the Viola Sonata, as he lay dying in hospital; it was the only one of his mature compositions that he never heard performed.

Profile © Pauline Fairclough

MORE SHOSTAKOVICH AT THE PROMS

TUESDAY 15 AUGUST, 7.30pm • PROM 41
Symphony No. 10 in E minor

FRIDAY 18 AUGUST, 7.30pm • PROM 44
Piano Concerto No. 2 in F major

SUNDAY 3 SEPTEMBER, 2.00pm • PROMS AT PERTH*
Piano Quintet in G minor, Op. 57

*at Perth Concert Hall, as part of the 'Proms at' Chamber Concerts
For full Proms listings, and to book tickets, visit bbc.co.uk/proms.



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 2 What Makes the Organ so Mighty?

The organ is a passport to seemingly infinite worlds thanks to a repertoire that celebrates the instrument's unique ability to harness the possibilities of time, tone and texture – especially when we're talking about the Royal Albert Hall's 9,999-pipe musical behemoth. This building belongs to its organ, and we Proms-goers are mere migratory summer-time visitors to the organ's permanent realm of sound, acoustic and architecture. That's why the two organ recitals are so special as part of this year's Proms season, because they're consecrations of the power and purpose not only of the instrument, but of the Royal Albert Hall's space.

But there's something else in the programmes by the organ virtuosos and visionaries Anna Lapwood and Isabelle Demers this year. It's not only that the organ and its repertoire are celebrated in music from Ghislaine Reece-Trapp to Rachel Laurin and from Samuel Coleridge-Taylor to Philip Glass. There are also pieces on both programmes that involve 'arr.' and 'transcr.'. These mysterious formulations don't indicate some anonymous third party in the compositional process, but are just abbreviations for 'arranged' and 'transcribed' – which is another way of saying that these are pieces that Anna, Isabelle and others have recomposed and remade for the organ: taking film scores, opera overtures, ballet suites, cantatas and piano pieces into the organ's sonorous universe.

And they're following in the footsteps of what organists over the centuries have always done, remaking music from

wherever they find it for what Mozart called the 'king of instruments'. It's not because of any lack of original music composed specifically for this monumental soundbox; instead, it's because the organ reveals new dimensions to music you thought you knew, when you hear it resounding on its panoply of pipes and pedals.

Bach's transcriptions and recompositions are so creative when he reworks Vivaldi's string concertos for solo organ that they blur the boundaries between what's 'composition' and what's 'arrangement'. And the entire tradition of organ improvisation – one of the skills in classical music that organists are required to develop more than any of their instrumental colleagues – involves transcribing the world around them, as the popular British organist Wayne Marshall often does with tunes from musical theatre or cinema, turning them into inspirations for his cathedral-sized improvised fantasies.

The organ's sonic, expressive and poetic possibilities have the power to reshape the whole musical world, and much more. That's what Anna Lapwood will do when she plays her version of music from Hans Zimmer's score for Christopher Nolan's time-warping, quantum-leaping movie *Interstellar*, taking that music into the organ's stratosphere: a journey to musical infinity – and beyond!

Anna Lapwood gives her organ recital on Tuesday 25 July at 10.15pm; Isabelle Demers gives this season's second Proms organ recital on Saturday 26 August at 2.00pm.

→ Next week: **Concertos: All for One and One for All?**

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).



Sir Mark Elder *conductor*

Sir Mark Elder has been Music Director of the Hallé since 2000. He was previously Music Director of English National Opera (1979–93) and Principal Guest Conductor of the City of Birmingham Symphony and BBC Symphony orchestras.

This season he became Principal Guest Conductor of the Bergen Philharmonic Orchestra.

He has enjoyed long relationships with the London Philharmonic and London Symphony orchestras and worked with orchestras throughout the world. He is a Principal Artist of the Orchestra of the Age of Enlightenment and has appeared annually at the BBC Proms for many years, including the Last Nights in 1987 and 2006. He has worked regularly with the Royal Opera, Covent Garden, Glyndebourne and the Metropolitan Opera, New York, appeared with the opera companies of Paris, Munich, Zurich, Amsterdam, Chicago and San Francisco and was the first Englishman to conduct a new production at the Bayreuth Festival. From 2011 to 2019 he was Artistic Director of Opera Rara.

His many recordings with the Hallé include Elgar's *The Dream of Gerontius*, which won a *Gramophone Award*, and *The Apostles*, which was *BBC Music Magazine's* Recording of the Year in 2013. The release of *Siegfried* in 2019 completed his *Ring* cycle with the Hallé and a live recording of *Lohengrin* with the Royal Concertgebouw Orchestra was issued in 2017.

Sir Mark Elder was appointed a Companion of Honour in the 2017 Queen's Birthday Honours. He was knighted in 2008.



Mané Galoyan *soprano*

PROMS DEBUT ARTIST

Armenian soprano Mané Galoyan is gaining recognition for her performances in opera houses and with orchestras around the world. In 2021 she won the Second Prize, Zarzuela Prize and Rolex Audience Prize at the Operalia competition.

Her engagements this season include the title-role in *Luisa Miller* for Cologne Opera; *Avis (The Wreckers)* for Houston Grand Opera; *Donna Anna (Don Giovanni)* for Atlanta Opera; *Violetta (La traviata)* for Seattle Opera and the Deutsche Oper, Berlin; and *Pamina (The Magic Flute)* for the Deutsche Oper. She also performed Rachmaninov's *The Bells* with the Los Angeles Philharmonic under Gustavo Dudamel, Bruckner's *Te Deum* with the Netherlands Radio Philharmonic Orchestra and Taneyev's cantata *At the Reading of a Psalm* with the American Symphony Orchestra (a work she also recorded).

Highlights of previous seasons include Prilepa/Chloë (*The Queen of Spades*) for the Metropolitan Opera, New York; *Violetta, Adina (L'elisir d'amore)* and *Gilda (Rigoletto)* for Houston Grand Opera; *Violetta and Luisa Miller* at Glyndebourne; *Pamina, Violetta, Garsenda (Zandonai's Francesca da Rimini)* and *Corinna (Il viaggio a Reims)* in Berlin; *Adina* for the Paris Opéra; *Walter (La Wally)* with the Munich Radio Orchestra; *Violetta* for Dutch National Opera; and *Adina* at the Zurich Opera House.

Mané Galoyan's forthcoming appearances include *Pamina* for the Vienna State Opera; *Lauretta and Angelica (Il trittico)* and *Violetta* for the Deutsche Oper; *Donna Anna* for the Canadian Opera Company; and the title-role in *Suor Angelica* for the Bavarian State Opera.



Andrei Kymach *baritone*

PROMS DEBUT ARTIST

Ukrainian baritone Andrei Kymach won first prize at the 2019 BBC Cardiff Singer of the World.

He graduated from the Bolshoi Young Artist Programme in 2018, where highlights included his role

debut as Don Carlos (Dargomyzhsky's *The Stone Guest*) at the Bolshoi Theatre.

This season he has made debuts at Houston Grand Opera as Giorgio Germont (*La traviata*), Opera Australia in the title-role in *Don Giovanni* and Chicago Lyric Opera as Escamillo (*Carmen*), as well as singing Tomsy (*The Queen of Spades*) at the Grange Festival.

Recent highlights include his house and role debuts at the Gran Teatro del Liceu, Barcelona, as Sir Riccardo Forth (*I puritani*) and at the Auditorio de Tenerife as Lord Enrico Ashton (*Lucia di Lammermoor*), as well as Don Giovanni at Opéra de Nice, Théâtre d'Antibes and for Welsh National Opera, plus the title-role in a concert performance of Rubinstein's *The Demon* at the Southbank Centre.

He has sung in concert performances of Tchaikovsky's *The Maid of Orleans* under Tugan Sokhiev at the Bolshoi Theatre and on tour in France.

He holds a degree in Philosophy from the Taras Shevchenko National University of Kyiv, subsequently studying singing at the National Tchaikovsky Music Academy of Ukraine and is a former member of the Kherson Philharmonic Society in Ukraine.



Dmytro Popov *tenor*

Ukrainian tenor Dmytro Popov began his career as a soloist with the Kyiv National Theatre, where he made his professional debut as Lensky (*Eugene Onegin*). He came to international attention in 2013 when he sang Rodolfo (*La bohème*) for the Royal Opera, Covent Garden.

In 2003 he became the youngest opera singer to be named 'Honoured Artist of Ukraine', an award which recognises outstanding contributions to the performing arts, and in 2007 he won the Operalia Competition.

His operatic roles include Rodolfo and Alfredo (*La traviata*) at the Metropolitan Opera, New York; Nicias (*Thais*) at the Teatro Regio, Turin; Pinkerton (*Madam Butterfly*), Cavaradossi (*Tosca*) and Rodolfo (*Luisa Miller*) with the Deutsche Oper Berlin; Vaudémont (*Iolanta*) at the Teatro Real, Madrid; Macduff (*Macbeth*) for the Opéra National de Lyon; Andrey (*Mazepa*) with Opéra de Monte-Carlo; Riccardo (*A Masked Ball*) at the Théâtre du Capitole, Toulouse; and Cavaradossi for Stuttgart Opera and the Dresden Semperoper. Recent highlights have included Alfredo for the Vienna State Opera, Don José (*Carmen*) and Rodolfo for the Bavarian State Opera and Pinkerton and Vaudémont at the Paris Opéra.

Dmytro Popov's engagements this season include returns to the Bavarian State Opera as the Prince (*Rusalka*) and the Pretender (*Boris Godunov*), the Teatro dell'Opera in Rome as Pinkerton and the Metropolitan Opera and Vienna State Opera as Alfredo.

Hallé

The Hallé was founded in Manchester in 1858 by Charles Hallé, whose fundamental belief that music should be for everyone remains central to the orchestra's vision today. He was succeeded by musicians such as Hans Richter, Hamilton Harty, John Barbirolli and, since 1999, the orchestra's current Music Director, Sir Mark Elder.

The Hallé's musicians hail from over 14 countries and are led by their newly appointed leader, Roberto Ruisi. The orchestra's recent past has seen the launch of its own record label, filmed concerts released online, the repertoire expanded with brand-new commissions, and numerous awards, including a 2022 South Bank Sky Arts Award. The orchestra's collective spirit can be felt in the communities it embraces and the diversity of the ensembles it nurtures, alongside education and outreach projects that bring music in its broadest sense to many who have never before visited a concert hall.

Opened in the resurgent area of Ancoats in 2013 and now including the multi-award-winning Oglesby Centre, Hallé St Peter's provides a home for the orchestra's rehearsals and recordings as well as Hallé Connect, the banner that unites the work of the education, community and ensembles teams.

Music Director

Sir Mark Elder
CH CBE

Patron

HRH The Duchess
of Edinburgh
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Associate Conductor, Hallé Pops

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Assistant Conductor

Delyana Lazarova

Choral Director

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Youth Choirs Director

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Children's Choir Director

Shirley Court

Composer Emeritus

Colin Matthews

Artist in Residence

Dobrinka
Tabakova

First Violins

Roberto Ruisi
leader
Sarah Ewins
Tiberiu Buta
Zoe Colman
Steven Proctor
Marika Kruup
Helen Bridges
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John Gralak
Katie Jackson
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Sarah
Whittingham
Belinda Hammond
Will Chadwick
Eliette Harris

Second Violins

Marie Schreer
Paulette Bayley
Alexandra Stemp
Caroline Abbott
Grania Royce
Elizabeth
Bosworth
John Purton
Diego Gabete
Yu-Mien Sun
Sian Goodwin
Susan Voss
Anna O'Brien
Alex Webber
Garcia
Heather MacLeod

Violas

Timothy Pooley
Julian Mottram
Martin Schäfer

Piero Gasparini
Robert Criswell
Chris Emerson
Cameron
Campbell
Victoria
Stephenson
Alice Billen
Cheryl Law
Anita Kurowska
Ali Vennart

Cellos

Nicholas Trygstad
Simon Turner
Dale Culliford
David Petri
Jane Hallett
Clare Rowe
Jonathan Pether
Lucy Arch
Harry Broom
Rebecca Harney

Double Bases

Billy Cole
Daniel Storer
Yi Xin Han
Beatrice Schirmer
Rachel Meerloo
Sian Rowley
Marcus de Oliveira
Richard English

Flutes

Amy Yule
Sarah Bennett
Frederico Paixão

Piccolo

Joanne
Boddington

Oboes

Stéphane
Rancourt
Virginia Shaw
Matt Jones

Cor anglais

Thomas Davey

Clarinets

Sergio Castelló
López
Rosa Campos-
Fernandez
Marianne Rawles

Bass Clarinet

James Muirhead

Bassoons

Niki Fortunato
Elena Comelli
Helen Peller

Contrabassoon

Simon Davies

Horns

Laurence Rogers
Matthew Head
Julian Plummer
Richard Bourn
Andrew Maher
John Thornton
Fiona Bassett

Trumpets

Gareth Small
Kenneth Brown
Tom Osborne
Will Morley

Trombones

Katy Jones
Rosalyn Davies
Tom Berry

Bass Trombone

Kyle
MacCorquodale

Tuba

Ewan Easton MBE

Timpani

John Abendstern

Percussion

David Hext
Erika Öhman
Kate Hext
Tim Williams
Graham Johns

Harps

Marie Leenhardt
Eira Lynn Jones

Celesta

Paul Janes
Gemma Beeson

Piano

Gemma Beeson

Organ

Roderick Elms

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

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Stuart Robinson

**Community
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Hallé St Peter's**

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Heather Roberts

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Harriet Hall

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**Head of Artistic
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Louise Hamilton

**Senior Artistic
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George Lee

**Artistic Planning
Manager, Sheffield,
Blackburn and
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Jodie Buckland

Head of Ensembles

Naomi Benn

**Youth Ensembles
Manager and
Deputy Head
of Ensembles**

Isabelle Orford

**Youth Ensembles
Administrator**

Minnie Elliott

**Hallé Choir
Manager**

Alex Munro

**Choral Connect
Manager**

Anna Stutfield

Finance Director

Ruth Harkin

**Finance Manager,
Management
Accounts**

Matthew Wyatt

**Finance Manager,
Financial Accounts**

Rebecca Draude

**Finance Manager,
Financial Accounts
(Maternity Cover)**

Claire Nelmes

Finance Assistant

Curtis Dixon

**Hallé Venues
Director**

Martin Glynn

**Hallé Venues
Operations
Manager**

Tyrone Holt

**Hallé Venues
Operations Officer**

Edward Cittanova

**Hallé Venues
Operations Officer**

Liam Burke

**Hallé Venues
Housekeeper**

Karon Knapman

BBC Symphony Chorus

Founded in 1928, the BBC Symphony Chorus is one of the UK's leading choirs. It performs, records and broadcasts a distinctive range of large-scale choral music with the BBC Symphony Orchestra and internationally acclaimed conductors and soloists.

The BBC Symphony Chorus's early performances included Mahler's Symphony No. 8, Stravinsky's *Perséphone* and Walton's *Belshazzar's Feast* and, under Director Neil Ferris, this commitment to contemporary music remains at the heart of its performances today.

In addition to the First and Last Nights, appearances at this year's BBC Proms include Mahler's Symphony No. 3 and Walton's *Belshazzar's Feast* under Sakari Oramo and Klaus Mäkelä respectively. Other performances include Beethoven's Symphony No. 9 with the BBC Scottish Symphony Orchestra under Ryan Wigglesworth and Rachmaninov's *The Bells* with the Hallé under Sir Mark Elder. In the first part of the BBC Symphony Orchestra's forthcoming 2023–24 season at the Barbican, the chorus gives the London premiere of Ryan Wigglesworth's *Magnificat*, alongside soprano Sophie Bevan.

Most of the chorus's performances are broadcast on BBC Radio 3, for which it also appears in special studio recordings. The chorus has also made a number of commercial recordings, including a Grammy-nominated release of Holst's *First Choral Symphony* and a Gramophone Award-winning disc of Elgar's *The Dream of Gerontius* conducted by Sir Andrew Davis.

Forthcoming releases include premiere recordings of Vaughan Williams's *The Future* and *The Steersman* conducted by Martin Yates and Tippett's *A Child of Our Time* conducted by Davis.

Director

Neil Ferris

Deputy Director

Grace Rossiter

Accompanist

Paul Webster

Manager

Wesley John

President

Sir Andrew Davis

Sopranos

Katharine Allenby
Helena Ballard
Karen Benny
Cathy Cheeseman
Kate Chudakova
Louise Clegg
Jenna Clemence
Erin Cowburn
Natalie Dalcher
Rebecca Daltry
Josceline Dunne
Jane Heath
Bev Howard
Elizabeth Howard
Karan Humphries
Jacqueline Hunt
Valerie Isitt
Emily Jacks
Helen Jeffries
Margaret Jones
Helen Jorgensen
Mackenzie
Kavanagh
Ramani Langley
Christine Leslie
Katie Masters

Olivia Middleton
Julia Neate
Kaja Pecnik
Ruth Potter
Rebecca
Rimmington
Nicola Robinson
Madelon Shaw
Maxine Shearer
Wendy Sheridan
Sheila Wood

Altos

Stella Baylis
Hannah Bishay
Kirsty Carpenter
Joanna Dacombe
Danniella Downs
Kate Hampshire
Rosie Hopkins
Pat Howell
Ruth James
Cecily Nicholls
Sally Prime
Charlotte Senior
Elisabeth Storey
Jayne Swindin
Joanna Thompson
Helen Tierney

Tenors

Xander Bird
Phiroz Dalal
Jamie Foye
David Halstead
Michael Harman
Simon Naylor
Jim Nelhams
Ernie Piper
Philip Rayner
Bill Richards
Fionn Robertson
Greg Satchell

David Willcock
Jonathan Williams

Basses

Mike Abrams
Malcolm Aldridge
David Allenby
Tim Bird
Sam Brown
Tony de Rivaz
Jonathan Forrest
Mark Graver
Richard Green
Alan Hardwick
William Hare
Alan Jones
Andrew Lay
Christopher
Mackay
Edgar Marquez
Michael Martin
John McLeod
Andrew Money
Nigel Montagu
Jon Parker
Mark Parrett
Simon Potter
Joshua Taylor
Duncan Thompson
Robin Wicks

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

Vocal Coach

Katie Thomas

Language Coaches

Annika Lindskog
George Parris

Hallé Choir

Founded alongside the orchestra by Charles Hallé in 1858, the Hallé Choir gives around 15 concerts a year, as well as featuring regularly on the Hallé's recordings.

Recent concert highlights include Elgar's *The Dream of Gerontius* with the London Philharmonic Orchestra and Choir under Edward Gardner at the BBC Proms last summer, performances in the joint Hallé/BBC Philharmonic Vaughan Williams symphony cycle, Mahler's Third Symphony and Stravinsky's *Symphony of Psalms*.

Earlier seasons have featured performances of Schoenberg's *Gurrelieder*, Berlioz's *The Damnation of Faust* and Act 3 of Wagner's *Parsifal*, as well as a tour of Spain in 2019 that included two concerts with the Orquesta Sinfónica de Castilla y León and an *a cappella* concert of English music. The choir performs regularly at the BBC Proms with the Hallé and other orchestras, as well as at venues and festivals around the UK, including York Minster and the Edinburgh Festival.

Made up of 180 singers from all over the North-West and from all walks of life, the Hallé Choir offers individual coaching and social events as well as regular rehearsals. Matthew Hamilton has been Choral Director at the Hallé since 2015.

Choral Director
Matthew Hamilton

Associate Choir Director
Frances Cooke

Vocal Coach
Maggie McDonald
Richard Strivens

Accompanist
David Jones

Chair
Elizabeth Allerton

Secretary
Sammy
Matthewson

Sopranos
Tracey Adlem
Lizzy Allerton
Dawn Ashworth
Ellie Baxter
Natalie Bennett
Sarah Bunting
Daphne Dawson †
Molly Dyer
Catherine Evans
Charlotte
FitzGerald
Yvonne Flood
Tamandra Ford*
Claire Garety-
Govind
Judith Greenwood
Emelie Harding
Sarah Harding
Carys Holden
Glesni Jones
Rhiannon Jones
Ruth Jones
Emily Ley
Lokyin Liu
Clare MacKinnon
Isabelle Milner
Myome Mortimer-
Davies
Abi Perry
Rosemary Pires †
Eirwen Roberts
Laura Roberts
Annie Rogers*
Imogen Scoular
Jo Sharples
Kathryn
Smethurst
Helen Smithurst
Charlotte
Stevenson
Ruth Taylor
Sarah Taylor

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Kirsty Thorpe
Jean Tracy
Rebecca White
Maeve Whittaker
Elinor
Wolstenholme
Rebecca Woolley

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Charlotte Ballard
Alice Beckwith
Maryna Brochwicz-
Lewinski
Joanna Brown
Grace Card
Georgina
Crosswell
Gill Faragher †
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Katherine Seddon
Sue Stirzaker
Dorothy Stoddard*
Anna Strowe
Sara Szabo
Elizabeth Threlfall*
Damson Tregaskis
Wendy Walker
Jill Wills

Tenors

Christopher
Ashfield
Steve Best
Paul Beswick
Paul Brennan*
Ben Dunsmore
John Elliott†
Christopher
Hopper†
Paul Hunt
Graham Keen
Paul Kilbey
Amoah
Koranteng-Addo
Joseph Martin
Sammy
Matthewson
Paul Mummery
Graham Rogers

Basses

Peter Aldred†
Vin Allerton‡
David Burgess
Jim Cowell
Ian Dayes
Darcey Durham
Grigg

Stuart Fielding
Tony Flynn
Chris Green
Tim Hammond
Owen Hewson
Chris Holroyd†
William Jowett
Rob Kerr
Humphrey Kwaah
Andrew Kyle
Keir Lundy
Hector Macandrew
Neil Mackenzie
Alexander Oldroyd
Stuart Perkins
John Piper
Eugene Pozniak
Sax Rendell
Colin Scales
John Smith
Nigel Spooner
Jamie Steele
Nigel Stones
Cliff Tinker*
Rob Tolefree
Roger Williams
Ian Wood
Graham Worth*

* 20 years' service
† 30 years' service
‡ 40 years' service

*The list of singers
was correct at
the time of going
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Karina Canellakis

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R Strauss Don Juan
Ravel Piano Concerto for the Left Hand
Tania León Horizons (UK premiere)
R Strauss Death and Transfiguration

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Beethoven Piano Concerto No. 2
Shostakovich Symphony No. 8

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