

Welcome to the 2022 BBC Proms



Welcome to the BBC Proms 2022. I am delighted that, in this centenary year of the BBC, we can return to the first full eight-week season since 2019, and to the scale and ambition for which the Proms is famous. We see the return of big orchestral and choral repertoire,

visits from some of the world's finest symphony orchestras, family concerts with big screens, and Relaxed Proms in a more informal environment. This is the Proms as we know and love them, and we hope you will find much to enjoy.

When in 1927 the BBC, just five years into its existence, took over the running of the Proms, the introduction of broadcasts – first on radio and then also on TV – enabled our founder-conductor, Henry Wood, to reach the widest audiences that were so central to his vision. In 2022 that partnership is stronger than ever. The BBC's own orchestras and choirs play a central role in our programme, and other BBC collaborations include the return of our hugely popular CBeebies Proms and a celebration of the remarkable work of the Natural History Unit. We also have a special new commission from the band Public Service Broadcasting that draws together material from the BBC archive to create a new work reflecting the origins of the organisation.

Mixing the familiar with the lesser-known is one of the cornerstones of the Proms. There will always be a place for the central pillars of the repertoire, but I hope you will also want to know more about Ethel Smyth, George Walker and Doreen Carwithen – composers less frequently heard on the concert platform. They sit alongside a huge range of contemporary work that embraces Oscar-winning composer Hildur Guðnadóttir, composer-performer Jennifer Walshe and Minimalist icon Philip Glass. This summer also features our first ever Gaming Prom, as well as celebrations of the legendary Aretha Franklin, singer and actress Cynthia Erivo and distinguished sarod player Amjad Ali Khan.

This year our concerts venture into all corners of the UK, as well as to other London venues. But our home remains here at the Royal Albert Hall, where so many extraordinary Proms events have taken place. Here's to a memorable summer of shared musical exploration!

David Pickard
Director, BBC Proms

BBC Proms

THE BBC PRESENTS THE 128TH SEASON OF HENRY WOOD PROMENADE CONCERTS

Tonight at the Proms

Ethel Smyth's *The Wreckers* is one of the great British operas – like Britten's *Peter Grimes* four decades later – that evokes the physicality of the sea, as well as focusing on a remote, struggling coastal community that allows itself to take the law into its own hands.

Though heard here in 1994, this is the opera's first Proms appearance sung in its original French version, following Glyndebourne's new production earlier this summer, and launching our celebration of Ethel Smyth and her unique contribution to British music.

'It's an explosion of colour and extravagance that always serves the drama,' says tonight's conductor, Glyndebourne's Music Director Robin Ticciati. 'And, though Smyth's opulence draws upon her many influences, her compositional voice feels unique and, more importantly, honest to herself.'



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. There is no requirement to wear a face covering, but please feel free to wear one for your protection and the safety of others.



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

For an online exhibition
relating to the 2022
BBC Proms season, scan here



PROM 13 • SUNDAY 24 JULY 6.30pm–c10.10pm

Ethel Smyth *The Wreckers* (semi-staged; sung in French, with English surtitles)

*Cornish drama in three acts • Original French libretto by Henry Brewster
first performance at the Proms in the original French version*

Tallan **Jeffrey Lloyd-Roberts** *tenor*
Jacquet **Marta Fontanals-Simmons** *mezzo-soprano*
Harvey **Donovan Singletary** *bass-baritone*
Pasko **Philip Horst** *bass-baritone*
Avis **Lauren Fagan** *soprano*
Laurent **James Rutherford** *bass-baritone*
Thurza **Karis Tucker** *mezzo-soprano*
Marc **Rodrigo Porras Garulo** *tenor*

The Glyndebourne Chorus Aidan Oliver *chorus-master*
London Philharmonic Orchestra Pieter Schoeman *leader*
Robin Ticciati *conductor*

*Semi-staging by Donna Stirrup based on the Glyndebourne production directed by Melly Still
English surtitles by Melly Still*

There will be two intervals of 20 minutes, one each after Act 1 and Act 2



RADIO **3** SOUNDS

This concert is broadcast live by BBC Radio 3. You can listen on BBC Sounds until Monday 10 October. Visit bbc.co.uk/proms for all the latest Proms information.

SYNOPSIS

For programme note, see page 6

ACT 1

The wind sweeps through a Cornish village, set high on a cliff by the sea. We are in the latter half of the 18th century, and the sun sinks towards the horizon as the villagers gather by the tavern ahead of the Sunday-afternoon service. The chapel bell tolls, summoning them to worship. Together, the poverty-stricken villagers raise their voices in a hymn, praying that God will send a storm, allowing them to wreck ships to plunder food and money. Their revels are interrupted by the appearance of the preacher, Pasko. He chastises them – not for praying for a wreckage, but for drinking on the Sabbath. He tells

them that ships pass their shore safely because God has forsaken them, angered by their sins. But Avis, the lighthouse-keeper's daughter, is not content with this explanation. Knowing that her father Laurent has information that could explain the lack of wreckages, she commands him to speak up. Reluctantly, he admits that he has seen lit beacons guiding ships away from the rocks. Realising that they have been betrayed, the wreckers swear to find the traitor in their midst. The commotion is interrupted by the entrance of the pastor's wife, Thurza. She is clearly an outsider, disliked and mocked for refusing to join the villagers at prayer. The wreckers head to church – all except Avis, who waits for her sweetheart, Marc. But he is late. As he finally approaches, Avis hears him singing a love song. She confronts him, warning him not to take her for granted. But her caution falls on deaf ears. He confesses that he is



The Wreckers, c1790 by George Morland (1763–1804)

no longer in love with her and leaves, prompting Avis to swear revenge. Thurza, meanwhile, returns singing the same tune sung by Marc, exacerbating Avis's jealousy. But Thurza's wrath is reserved solely for Pasko. When he returns from church they argue, Thurza telling him that he is leading the villagers in sin. As she gets more agitated, Pasko tries to calm her by explaining that in a land where nothing grows, wreckages are God's way of providing for them. Thurza rejects him, leaving Pasko in a daze, pondering her words. The villagers, emerging from church, agree that Pasko is acting peculiarly. Filled with rage and envy, Avis convinces the village that Pasko is the traitor, acting at Thurza's command. A storm rises as the wreckers swear to catch him in the act. Dancing and cheering, they head to the shore, determined to expose the traitor and wreck the ship that has appeared on the horizon.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Radio 3's Kate Molleson discusses Ethel Smyth's *The Wreckers* with Leah Broad.
Available on BBC Sounds until 10 October



ACT 2

Jacquet, the innkeeper's son, trawls the cliffs overlooking the ocean in search of the traitor. He is motivated by love for Avis, who encourages him with a kiss. Wrapped up in this manipulation, Avis misses the appearance of the real betrayer, Marc. He has come to the headland to light the beacons, but is stopped by a distressed Thurza. She knows that the villagers are coming to the cliffs, and begs him to save himself. Marc, however, stands firm. He and Thurza sing rapturously of their love for one another, imagining a new life for themselves far away from the

wreckers. Marc persuades Thurza to flee with him and, lost in love, they light the beacon hand in hand. Little do they realise, though, that they have left evidence of their betrayal behind. Stumbling across the cliffs, Pasko finds Thurza's scarf and assumes her to be the traitor. Stricken with grief and worry, Pasko faints just in time for the villagers to arrive and find his body by the beacon. Avis sees this as the proof she needed, and the second act closes with her triumph.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Kate Molleson talks to Joan Passey, an expert on the histories of seascapes and coasts, about the Cornish context of *The Wreckers*.
Available on BBC Sounds until 10 October



ACT 3

In a cave beneath the ocean, the wreckers have assembled a court. Pasko stands on trial, but he is determined to protect Thurza and refuses to speak in his own defence. As he is about to be sentenced, Marc reveals at the last moment that he is the guilty one, and Pasko is innocent. Thurza stands by his side, admitting her complicity in the betrayal. Avis, furious with Thurza, tries to save Marc by providing him with an alibi. They were together all night, she tells the court – Thurza is the true evil, wreaking this destruction by bewitching Marc. But Marc remains adamant, and Thurza is determined to die by his side. Condemned by their community as adulterers and traitors, Marc and Thurza are sentenced to death by drowning. The final curtain falls as the ocean washes over the couple, dying in one another's arms.

ETHEL SMYTH (1858–1944)

The Wreckers (1902–4)

first performance at the Proms in the original French version

While composing *The Wreckers*, Ethel Smyth wrote to her librettist that she was ‘deadly sure of what I am doing’. Every note made her feel ‘awfully full of power’. It had been a project many years in the making. Smyth had gone on a family holiday to Cornwall in 1886 and was swept away by the landscapes and the local legends surrounding them. Nearly 20 years passed, however, before she finally felt ready to tackle a Cornish opera. By this point she was an experienced composer at the peak of her powers, with two operas to her name. The second, *Der Wald* (‘The Forest’, 1899–1901), had made her the first woman to have an opera performed at both Covent Garden in London and the Metropolitan Opera in New York. She hoped this third opera would cement her reputation as one of the world’s foremost composers for the stage and accordingly she poured everything she had into making it a success.

Smyth chose as her collaborator the writer and philosopher Henry Brewster (1850–1908), with whom she had been in a relationship for many years. Smyth’s life was a litany of melodramas, and her romance with Brewster was certainly one of the most significant. Their partnership had not been a straightforward one. When they first met in the 1880s, Brewster was already married to a woman called Julia; and, although he immediately fell for Smyth, she was initially far more attracted to Julia. Over time, however, their feelings

became mutual. Julia did not take kindly to Brewster’s suggestion that Smyth should be incorporated into their marriage, but he was not prepared to let Smyth go. So began years of heartache as they alternated between staying apart and trying to find a way to be together. They finally united for good in 1892, after Smyth declared to Julia that she intended ‘to fashion my life as I choose, not giving you a thought’.

It is a testament to the strength of their feelings that they never gave up on one another, no matter how many difficulties they faced. They were, it seems, peculiarly well suited. Both had unconventional views about love and marriage, and underlying their partnership was a deep intellectual curiosity that made them creatively and romantically compatible. The vast correspondence they penned while writing *The Wreckers* reveals the opera to be Smyth’s most intense collaboration, with every decision debated and discussed in detail. This was truly a labour of love for both of them.

The story that they finally forged is set on the cliffs by the Atlantic Ocean, in a Cornish village where the inhabitants make their living by luring passing ships on to the rocks and plundering the wreckages. At the heart of the opera is a love triangle. Marc is in love with Thurza but his previous sweetheart, Avis, still loves him. Smyth always composed unusually autobiographically, very much wearing her heart on her staves, and it seems little coincidence that her magnum opus with Brewster has parallels with their own relationship. Smyth herself identified with the character of Thurza to the extent that Brewster sometimes referred to her as ‘beloved Thurza’ in his letters.

But, as always with Smyth, things are more complicated than they initially appear. There was another love inspiration behind *The Wreckers*: Winnaretta Singer,

Princesse Edmond de Polignac (1865–1943). Winnaretta was one of the most influential arts patrons in France and supported Smyth's music tirelessly. Smyth fell head over heels in love with her when they met in 1903 (all encouraged by Brewster, who supported Smyth's relationships with other women). They enjoyed a passionate romance while Smyth was in the early stages of composing *The Wreckers*. She later told friends that the first act was composed 'in nomine W', meaning 'In the name of Winnaretta'. Much to Smyth's disappointment, though, the affair proved short-lived. Her muse generally preferred younger, more aristocratic women, so the third act was composed 'in spite of W'. Smyth's relationship

with Brewster provided the opera's bedrock but at least some of its ardour and uncompromising zeal stemmed from this tempestuous association with Winnaretta.

The Wreckers shows Smyth at her most dramatic and uncompromising, prompting her reviewers to observe that the opera has something that 'conquers you with the sword'. Smyth's use of the chorus is particularly powerful. Their combined strength is overwhelming at points, making Marc and Thurza's status as 'outsiders' all too apparent. The wreckers announce themselves in Act 1 as 'God's chosen people', and the overture's main themes are associated with them – the recurrences of



Richard Hubert Smith/Glyndebourne

'She has scorned and defied us ... leave her to die': Thurza (Karis Tucker) is mobbed by the villagers in Act 3 of *The Wreckers*, as staged at Glyndebourne this summer

these themes bind together the whole opera. Contrasted with the overture's energetic, almost bombastic music is the more ominous, introspective material that Smyth uses to characterise the ocean. Act 1 is mainly dedicated to the community, but in the Act 2 prelude she uses the orchestra to depict the ocean, making it a dramatic character in its own right. In her hands the sea is dangerous, untameable and unpredictable. Smyth's dazzling orchestration is one of the highlights of this score, from the rumbling, gravelly bass strings that evoke the roaring waves to the harp that is associated with Marc and Thurza's love music.

Until her death, Smyth maintained that *The Wreckers* was 'the work by which I stand or fall'. This is, perhaps, an exaggeration. Many of Smyth's works shine in quite different ways, illuminating other aspects of her compositional personality: her Concerto for Violin and Horn (1927), for example, shows a much more jovial side, while her fifth opera, *Fête galante* (1921–2), embraces neo-Classicism. Nonetheless, *The Wreckers* was a hugely important work both for Smyth and for British operatic history. It was hailed as an opera 'of first-rate importance', and quite possibly 'the best opera ever written by an English composer'. After so many years of neglect, perhaps now is the moment when *The Wreckers* will finally make its way into the repertoire for good.

Synopsis and programme note © Leah Broad

Leah Broad is a Junior Research Fellow at Christ Church, University of Oxford, specialising in 20th-century music. Her group biography of Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen will be published by Faber & Faber next year.



Ahoy, bounty! Wreckers luring a ship onto the rocks (19th-century engraving)

PREVIOUSLY AT THE PROMS

Ethel Smyth's magnum opus was memorably given here, more or less complete (albeit in English) in 1994. Directing the BBC Philharmonic and Huddersfield Choral Society, Odaline de la Martínez marshalled a cast headed by Anne-Marie Owens and Justin Lavender as Thirza and Mark (as the characters were then billed) with powerful support from Peter Sidhom as Pasko and Judith Howarth as Avis. The opera's thrustful overture and Act 2 prelude ('On the Cliffs of Cornwall') had once been popular staples, programmed regularly between 1913, when the composer conducted the overture herself, and 1947. The Act 2 prelude was revived in 2018 by Otto Tausk and the BBC National Orchestra of Wales, marking the centenary year of (some) British women gaining the right to vote. Proms founder-conductor Henry Wood lacked the conspicuous misogyny of his age when it came to the recruitment of orchestral players. In 1918 he told an *Observer* interviewer: 'I do not like ladies playing the trombone or double bass, but they can play the violin, and they do.' While that comment might not pass muster today, Wood had as many as 14 women in his orchestra by this time and would go on to incorporate compositions by Dorothy Howell, Susan Spain-Dunk, Elizabeth Maconchy and Ruth Gipps. Dame Ethel, a personal friend, was something of a fixture. Tomorrow we will have another opportunity to hear her Concerto for Violin and Horn. Wood, its dedicatee, recalls the composer directing one of her own pieces at a Prom: 'She went up to my rostrum, took up my baton and surveyed its length critically. Deciding that it was more than she could manage, she calmly snapped it in two, threw away one half and conducted with the other.'

© 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 *The Stage*.

Delve into Proms history for yourself by searching the online database of all Proms performances at bbc.co.uk/proms/archive.

'The Wreckers' Restored

It's always a journey to create a full performance edition but *The Wreckers* has had an even longer voyage than most. It started life in French, as *Les naufrageurs*. Even though Smyth's first two operas had been premiered in Germany, with German librettos, after the 1902 success of *Der Wald* at Covent Garden she hoped she might see her new opera premiered in the UK. At the time, Covent Garden's director was enthused about everything French, so Smyth thought *The Wreckers* stood a better chance if the text was in French.

Ultimately Covent Garden refused to perform the opera without a foreign success, so again Smyth turned to Germany. She secured a premiere in Leipzig, prompting a hasty translation from French to German (under the title *Strandrecht*). It was only later, when the opera finally came to England, that it got translated again to become *The Wreckers*. The various translations resulted in multiple versions of the music to accommodate the new languages. This production, first heard in May at Glyndebourne, restores the French text and is the result of years of work. The Glyndebourne team have created this edition by navigating between the 1906 published vocal score and a manuscript full score (in a copyist's hand), both held in the British Library, reconstructing a new version (with some additional orchestrations by Tom Poster) that comes as close to Smyth's lost original as possible.

Explanatory note © Leah Broad

ETHEL SMYTH

Ethel Smyth, path-breaking composer, writer and suffragette, was one of eight children born into a military family that came to be based in Surrey. Her father, a Major General, initially opposed her plans to take up composition professionally but ultimately permitted her to relocate to Leipzig in 1877 to enrol at its celebrated Conservatory. Leaving the following year to continue her training privately with the pedagogue Heinrich von Herzogenberg, Smyth wrote much of her chamber music, including sonatas for violin and cello (both 1887), and all of her piano works (c1877–80) in Germany. While on the Continent, she also became acquainted with musical luminaries of the day such as Brahms, Grieg, Tchaikovsky and Clara Schumann.

Circumstances necessitated Smyth's permanent return to England in late 1889, where she soon secured performances of large-scale pieces including her *Serenade*, *Overture to Shakespeare's 'Antony and Cleopatra'* (both 1890) and *Mass in D* (1891). Pursuing her aspirations to write opera, in the ensuing years she issued forth *Fantasio* (1892–4), *Der Wald* (1899–1901) and her grand opera *The Wreckers* (1902–4). With *Der Wald*, in 1903 Smyth became the first (and, for over a century, the only) female composer to have her work presented at New York's Metropolitan Opera.

Smyth's life was to take an unexpected direction in September 1910. Having had contact with Emmeline Pankhurst and been enchanted by her, she pledged two years to the women's suffrage cause, even serving a sentence in Holloway Prison for her militant deeds: her song 'The March of the Women' (1910), quickly adopted as the suffragette anthem, is the most famous of several vocal works from this period. Resuming her musical



career in earnest, Smyth moved to Egypt to compose her next opera, *The Boatswain's Mate* (1913–14). She also turned increasingly to prose writing at this time, and the first of her 10 books – a combination of memoirs, biographical sketches and polemics on the male-dominated music profession – was published in 1919.

The following decade saw Smyth compose her final two operas, *Fête galante* (1921–2) and *Entente cordiale* (1923–4), as well as a Concerto for Violin and Horn (1927) and her oratorio *The Prison* (1929–30). Recognition of her

reMarkable artistic achievements came in the form of her DBE, awarded in 1922, as well as several honorary degrees. The progressive deterioration of her hearing essentially spelt the end of her musical activities in her advanced years, but she continued to write memoirs.

Smyth's compositions have enjoyed sporadic revivals in recent times, especially receiving renewed attention since 2018, the centenary year of the Representation of the People Act that granted the parliamentary vote to many women in Britain, acknowledging her service as a leading suffragette.

Profile © Christopher Wiley

Christopher Wiley is Senior Lecturer in Music at the University of Surrey. His extensive research on Ethel Smyth has led to journal articles, CD notes and other essays, as well as many public lectures. He is also a Trustee of Retrospect Opera, whose recordings include Smyth's *Fête galante* and *The Boatswain's Mate*, as well as a re-release of *The Wreckers* in the live recording from the 1994 Proms. He is currently editing *The Cambridge Companion to Ethel Smyth* for Cambridge University Press.

MORE SMYTH AT THE PROMS

MONDAY 25 JULY, 7.30pm • PROM 14
Concerto for Violin and Horn

SATURDAY 20 AUGUST, 7.30pm • PROM 44
Mass in D major

MONDAY 29 AUGUST, 1.00pm • PROMS AT BIRMINGHAM*
Lieder, Op. 4

MONDAY 5 SEPTEMBER, 1.00pm • PROMS AT GLASGOW†
Piano Trio in D minor

*Bradshaw Hall, Birmingham; †Royal Conservatoire of Scotland, Glasgow, as part of the Proms at series
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 a range of this summer's Proms themes, presenter Tom Service takes a wide-angle view of each theme in this weekly column



Week 2 The Sea

The sea is not just a phenomenon that inspires storytelling in music such as the elemental drama of Ethel Smyth's opera *The Wreckers*, the impassioned tone-painting of Grace Williams's *Sea Sketches* or the storm-tossed poetry of Doreen Carwithen's *Bishop Rock*: the sea has a fundamentally physical connection with music.

It's to do with waves. The dynamic force of all sound on earth and all of the earth's oceans is an endless play of waves: currents of energy that in both music and water we experience as physical sensation. We're borne along by the swell of the currents of tides when we're on boats between one coast and another, and we're propelled through a symphonic structure such as Vaughan Williams's transcendent *A Sea Symphony* by the power of orchestral and choral waves of sound that literally touch and move us. Every frequency of every moment at this year's Proms season is experienced by all of us listening as a physical sensation all over our bodies, passing through the exquisite sensitivity of our hearing mechanisms, which include their own micro-ocean, the fluid of the cochlea in our inner ears, whose tiny tidal movements are turned into electrical signals that our brains interpret as sound and music.

This means that, when we're making music about the sea, we're not only dealing with a metaphorical or descriptive relationship in which sound evokes the sea or in which music makes an impression of the crash and splash of flotsam

and jetsam. Music makes an elemental parallel with the sea because both are based on the same physical forces: infinite waves of sound of teeming various dimensions, frequency and meaning, and an oceanic plenitude of currents interacting with each other, changing, shaping and remaking our coastlines, our weather and our world.

That's why pieces of music inspired by the sea often reveal most powerfully the essential truth that music, too, is a force of nature. Claude Debussy's *La mer* isn't simply a picture of the sea: it's an orchestral wave-scape that gathers its own terrifying momentum throughout its three movements, until a final climax whose power is so overwhelming not because it's a picturesque impression of white horses on the ocean but because it's a tsunami made of music.

Arguably the most sublimely inundatory sea music is American composer John Luther Adams's *Become Ocean*, a 45-minute experience in orchestral sound in which we're submerged in music that has an unnavigable power. It returns us to a primeval past in our deep biological origins in ancient oceans and gives us an awesome and frightening vision of a future in which we will again 'become ocean'. The sea is our music; our music is an ocean.

Sea music features this week at the Proms on 24 and 27 July, and at the two CBeebies Proms, 'Ocean Adventure', on 23 July.

→ Next week: **How does video-game music work?**

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 200-plus editions of the series on BBC Sounds. Tom's book based on the series is now available, published by Faber.



Robin Ticciati *conductor*

Born in London, Robin Ticciati trained as a violinist, pianist and percussionist. He was a member of the National Youth Orchestra of Great Britain when, aged 15, he turned to conducting under the guidance of Sir Colin Davis and Sir Simon Rattle. He was

recently appointed Sir Colin Davis Fellow of Conducting by the Royal Academy of Music.

He has been Music Director of the Glyndebourne Festival since 2014 and of the Deutsches Symphonie-Orchester Berlin since 2017, and was Principal Conductor of the Scottish Chamber Orchestra from 2009 to 2018. Recent engagements include the Chamber Orchestra of Europe and the London Philharmonic and London Symphony orchestras. Plans include concerts with the COE, LPO, Bavarian Radio Symphony Orchestra and Budapest Festival Orchestra. This summer, as well as *The Wreckers*, he conducts a double bill of Poulenc's *La voix humaine* and *Les mamelles de Tirésias* at Glyndebourne. In September he conducts a concert performance of *The Wreckers* with the DSO Berlin and many of tonight's cast at the Berlin Philharmonie.

Robin Ticciati's recordings include Berlioz with the Swedish Radio Symphony Orchestra, Berlioz, Brahms, Haydn and Schumann with the SCO and Brahms, Bruckner and Dvořák with the Bamberg Symphony Orchestra. His latest recordings with the DSO Berlin feature music by Debussy and Duruflé, and the violin concertos of Beethoven and Sibelius with soloist Christian Tetzlaff.



Donna Stirrup *stage director*

Donna Stirrup made her BBC Proms debut in 2012 as stage director for English National Opera's *Peter Grimes*, based on David Alden's production, returning in 2019 for Glyndebourne's *The Magic Flute*, based on the Barbe & Doucet production.

She directed *Tosca* for ENO at the South Facing Festival in 2021, *The Magic Flute* for Glyndebourne's 2020 autumn series, the world premiere of Oliver Tarney's *St Marc Passion* for the 2019 St Endellion Easter Festival, *The Turn of the Screw* for the 2019 Barnes Festival, *The Damnation of Faust* for the 2018 St Endellion Festival, the UK premiere of Philip Glass's *The Juniper Tree* for the 2017 Richmond Festival and ENO's contribution to the Royal Shakespeare Company/BBC *Shakespeare Live!* in 2016.

Donna Stirrup has directed revivals of *Saul* for the Glyndebourne Festival and Tour, the Adelaide Festival, Houston Grand Opera and the Théâtre du Châtelet in Paris. She has also directed revivals of ENO's *Rodelinda* in London and Moscow, *Katya Kabanova* in Barcelona, *Tosca* in London, Julian Anderson's *Thebans* in Bonn and Bernstein's *On the Town* in London and Paris, as well as Glyndebourne's *Rusalka* in Houston and *The Miserly Knight* and *Gianni Schicchi* at the Tenerife Opera Festival.

Assistant Director work at Glyndebourne includes *Hamlet*, *The Cunning Little Vixen*, *Billy Budd*, *The Rake's Progress*, *St Matthew Passion*, *La traviata* and *Eugene Onegin*.



Lauren Fagan *Avis*

Soprano Lauren Fagan is a graduate of the Jette Parker Young Artists Programme at the Royal Opera, Covent Garden. She made her BBC Proms debut at the 2016 Last Night singing in Vaughan Williams's *Serenade to Music* and represented her native Australia at

the 2019 BBC Cardiff Singer of the World competition. She made her Glyndebourne debut this year in *The Wreckers*.

Previous role debuts include the title-role in *Alcina* at the International Handel Festival in Karlsruhe, Violetta (*La traviata*) for Opera Holland Park and Mimì (*La bohème*) for Opera North. She has also made debuts in recent seasons in Munich, Paris, Zurich, and in Australia.

Highlights of past seasons include Magda (*La rondine*) for Australian National Opera, Giulietta (*The Tales of Hoffmann*) in Zurich, Norma (Marina Abramović's *7 Deaths of Maria Callas*) in Munich and Paris, and Violetta for Opera Holland Park. Forthcoming engagements include Violetta for State Opera South Australia.

In concert Lauren Fagan has performed with the Adelaide, Sydney and Hamburg Symphony orchestras and the Oslo Philharmonic Orchestra, working with conductors such as Gustavo Gimeno, Riccardo Minasi, Sakari Oramo, Leonard Slatkin and Simone Young.



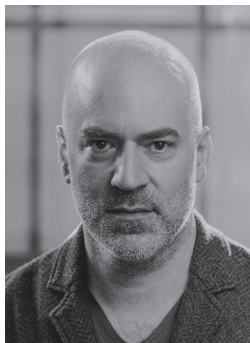
Marta Fontanals-Simmons *Jacquet*

Mezzo-soprano Marta Fontanals-Simmons is a graduate of the Guildhall School of Music & Drama, where she was awarded the Gold Medal, and was a Jerwood Young Artist at the 2015 Glyndebourne Festival. Alongside the standard

operatic and concert repertoire, she is a specialist in new commissions and 20th-century music.

Her previous Glyndebourne appearances include Second Lady (*The Magic Flute*) and Lapák the dog (*The Cunning Little Vixen*) at the Festival, Kate Pinkerton (*Madam Butterfly*) on the Tour and Ursula (David Bruce's *Nothing*) for Glyndebourne Youth Opera. Other recent highlights include First Maid (*Elektra*) and Matryosha (*War and Peace*) in Geneva, Amando (*Le Grand Macabre*) with the Royal Concertgebouw and Hamburg Elbphilharmonie orchestras, Jennie Hildebrand (*Street Scene*) in Monte Carlo and Madrid, Eurydice the Woman (*The Mask of Orpheus*) for English National Opera, Siébel (*Faust*) and Hel (Gavin Higgins's *The Monstrous Child*) for the Royal Opera, Covent Garden, Cherubino (*The Marriage of Figaro*) at Garsington and the Théâtre des Champs-Élysées in Paris, and Wagner's *Wesendonck-Lieder* in Tenerife.

Marta Fontanals-Simmons sang in the world premiere of Higgin's cantata *The Faerie Bride* last month at the Aldeburgh Festival. Forthcoming engagements include Vlasta (Weinberg's *The Passenger*) in Madrid and recitals at Wigmore Hall and the Lammermuir and Three Choirs festivals.



Philip Horst *Pasko*

PROMS DEBUT ARTIST

A graduate of the University of Cincinnati College-Conservatory of Music and Goshen College in Indiana, bass-baritone Philip Horst won first prize in the Wagner division of the Liederkrantz Competition and second prize

at the Gerda Lissner Foundation International Vocal Competition, both in 2011. He is a former winner of the Metropolitan Opera National Council Auditions, a recipient of the Marian Anderson Prize for Emerging Classical Artists, a former Filene Young Artist at Wolf Trap Opera, where he received the Shouse Career Grant, and an alumnus of San Francisco Opera's Adler Fellowship Program, the Merola Opera Program and Western Opera Theater's tour.

Recent engagements include Lindorf/Coppélius/Miracle/Dapertutto (*The Tales of Hoffmann*) for Ópera de Bellas Artes in Mexico City, Redburn (*Billy Budd*) and Gamekeeper (*Rusalka*) for San Francisco Opera, Orestes' Tutor (*Elektra*) and Panthée (*The Trojans*) for Chicago Lyric Opera and Capulet (Gounod's *Romeo and Juliet*) for the Metropolitan Opera, New York. He is making his Glyndebourne and Proms debuts in *The Wreckers*.



Jeffrey Lloyd-Roberts *Tallan*

Welsh tenor Jeffrey Lloyd-Roberts read Music at Lancaster University before studying at the Royal Northern College of Music. He works regularly with the major UK opera companies and made his Salzburg Festival debut in 2010

as Erik (*The Flying Dutchman*), returning to sing Arthur (Birtwistle's *Gawain*). He has sung at the Cheltenham and Edinburgh festivals and the BBC Proms, and has appeared with orchestras across the UK, Europe and further afield.

His previous roles for Glyndebourne include Polonius (Brett Dean's *Hamlet*) on the Tour, Maintop (*Billy Budd*) at the Brooklyn Academy of Music and Raflafla (Offenbach's *In the Marquet for Love*) for the Festival in autumn 2020. Recent engagements include Circus Master (*The Bartered Bride*) at Garsington, Drunk Prisoner (*From the House of the Dead*) for the Royal Opera, Covent Garden, Lyon Opéra and La Monnaie in Brussels, Panait (*The Greek Passion*) for Opera North, the title-role in *Peter Grimes* for Opera Queensland, Mayor (*Albert Herring*) for the Buxton Opera Festival, Bardolfo (*Falstaff*) for Grange Park Opera and Triquet (*Eugene Onegin*) for West Green Opera. Jeffrey Lloyd-Roberts's future engagements include Dafydd Pugh (David Hackbridge Johnson's *Blaze of Glory!*) for Welsh National Opera.



Rodrigo Porrás Garulo

Marc

PROMS DEBUT ARTIST

Born in Mexico City, tenor Rodrigo Porrás Garulo studied voice at the Salzburg Mozarteum with Helene Schneiderman and attended private lessons with Antonio Carangelo. He completed his

studies with Barbara Bonney, Josef Protschka, Marcus Eiche, Enza Ferrari, Jean-Pierre Fabre, Maris Skuja and Eike Grams, among others.

He was nominated Singer of the Year 2020 by *Opernwelt* magazine for his performance as Calaf (*Turandot*) at the Karlsruhe State Theatre, where he was an ensemble member. Currently a soloist at the Hanover State Theatre, he is a winner of the International Antonín Dvořák Singing Competition and of a Richard Wagner Association scholarship.

Having previously understudied Rodolfo (*Luisa Miller*) at Glyndebourne, Rodrigo Porrás Garulo is making his full debut with the company in *The Wreckers*. Recent engagements include Don José (*Carmen*) in Hanover and at the Croatian National Theatre, Rodolfo (*La bohème*) at the Landestheater, Linz, and Drum Major (*Wozzeck*) at the Kassel State Theatre. Plans include the title-role in *Don Carlo* at the Wiesbaden State Theatre and Rodolfo (*Luisa Miller*) in Cologne.



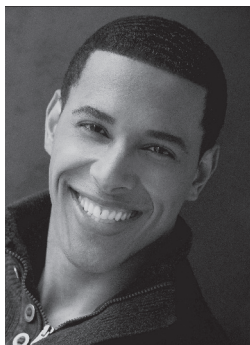
James Rutherford *Laurent*

Born in Norwich, James Rutherford studied Theology at Durham University and singing at the Royal College of Music and the National Opera Studio. He was a BBC Radio 3 New Generation Artist (2000–02) and his awards include first prize in the inaugural Seattle

Opera International Wagner Competition.

Early in his career he sang the title-role in *The Marriage of Figaro* for Opera North, Welsh National Opera, at Glyndebourne and in Paris. More recently he has focused on the dramatic German repertoire, with a number of performances as Hans Sachs (*The Mastersingers of Nuremberg*), which he has previously sung at Glyndebourne. He enjoyed a six-year association with Graz Opera and embarked during the 2015–16 season upon a new relationship with Frankfurt Opera, where he made his role debut as Wotan (*The Ring*) and has since performed the title-role in *The Flying Dutchman*, Mandryka (*Arabella*), Ford (*Falstaff*) and Balstrode (*Peter Grimes*).

James Rutherford's recent engagement include Sachs and Dutchman in Leipzig and Wotan (*Die Walküre*) in Madrid. Plans include Dutchman in Cologne and Germont (*La traviata*) in Graz.



Donovan Singletary *Harvey*

PROMS DEBUT ARTIST

A graduate of the Lindemann Young Artist Development Program at the Metropolitan Opera and the Juilliard School in New York, bass-baritone Donovan Singletary was the youngest male competitor to win the Met National Council

Grand Finals. He also won the Joseph Volpe Award, named after the Metropolitan Opera's then Director.

Recent engagements include Pastor/Kaboom (Terence Blanchard's *Fire Shut Up in My Bones*) for the Metropolitan Opera, Jake (*Porgy and Bess*) at La Scala, Milan, Crown (*Porgy and Bess*) for Grange Park Opera, Philip Glass's *Passages* with the Pacific Symphony at Carnegie Hall, the title-role in *The Marriage of Figaro* for Minnesota Opera and Antron McCray (Anthony Davis and Richard Wesley's *The Central Park Five*) for Portland Opera. Donovan Singletary is making his Glyndebourne and Proms debuts in *The Wreckers*.



Karis Tucker *Thurza*

PROMS DEBUT ARTIST

American mezzo-soprano Karis Tucker is in her fourth season at the Deutsche Oper Berlin, where she joined the scholarship programme in the 2019–20 season as winner of the 2019 Curt Engelhorn Scholarship awarded by The Opera

Foundation of New York. Raised and educated in Cluj-Napoca, Romania, she completed her studies at the University of Cincinnati College-Conservatory of Music with soprano Amy Johnson. In 2018 she was a Gerdine Young Artist at the Opera Theatre of St Louis and in 2019 she was an Apprentice Artist at Des Moines Metro Opera. She continues to study voice with Romanian soprano Adina Nițescu.

Recent engagements include Flosshilde (*Das Rheingold*), Rossweisse (*Die Walküre*), Second Norn/Wellgunde (*Götterdämmerung*), Hermia (*A Midsummer Night's Dream*) and Second Lady (*The Magic Flute*) for the Deutsche Oper. Plans include Fenena (*Nabucco*) and Prince Orlofsky (*Die Fledermaus*) for the Deutsche Oper and Verdi's *Requiem* with the Berlin State Ballet. Karis Tucker is making her Glyndebourne and Proms debuts with *The Wreckers*.

London Philharmonic Orchestra

The London Philharmonic Orchestra was founded in 1932 by Thomas Beecham, since when its Principal Conductors have included Adrian Boult, Bernard Haitink, Georg Solti, Klaus Tennstedt and Kurt Masur. In September 2021 the post was taken by Edward Gardner, succeeding Vladimir Jurowski, who was named Conductor Emeritus following his 14-year tenure as Principal Conductor (2007–21).

The LPO has performed at the Royal Festival Hall since it opened in 1951, becoming Resident Orchestra in 1992. It has residencies in Brighton, Eastbourne and Saffron Walden, performs regularly around the UK and tours internationally. Each summer it plays for Glyndebourne Festival Opera, where it has been Resident Symphony Orchestra for over 50 years.

The orchestra broadcasts regularly on television and radio, and has recorded soundtracks for numerous films. It has made many recordings over the past eight decades and its own CD label now numbers over 120 releases.

During the pandemic, the London Philharmonic Orchestra further developed its relationship with UK and international audiences through its 'LPOnline' digital content, which led to its being named runner-up in the Digital Classical Music Awards 2020. As it enters its 90th anniversary season in 2022–3, the orchestra continues to offer digital streams to selected live concerts throughout the season.

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Conductor Emeritus

Vladimir Jurowski

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Minn Majoe
Yang Zhang
Katalin Varnagy
Martin Höhmann
Cassi Hamilton
Morane Cohen-Lamberger
Alice Hall
Rasa Zukauskaitė
Ronald Long
Alice Apreda
Howell

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Tania Mazzetti *
Emma Oldfield †
Helena Smart
Fiona Higham
Nancy Elan
Nynke Hijlkema
Ashley Stevens
Kate Birchall
Joseph Maher
Harry Kerr

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Ting-Ru Lai
Laura Vallejo
Benedetto Pollani
Katharine Leek
Stanislav Popov
Daniel Cornford
Raquel López
Bolívar

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Francis Bucknall
Gregory Walmsley
David Lale
Susanna Riddell
Helen Thomas

Double Bases

Kevin Rundell *
Sebastian Pennar †
Hugh Kluger
George Peniston
Tom Walley

Flutes

Fiona Kelly †
Ian Mullin
Stewart McIlwham

Piccolos

Stewart
McIlwham *
Ian Mullin

Oboes

Ian Hardwick *
Amy Roberts

Cor Anglais

Sue Böhling *

Clarinets

Benjamin
Mellefont *
Thomas
Watmough

Bass Clarinet

Paul Richards *

Bassoons

Paul Boyes †
Emma Harding

Contrabassoon

Simon Estell *

Horns

Marc Vines *
Martin Hobbs
Duncan Fuller
Gareth Mollison

Offstage Horn

John Ryan *

Trumpets

Paul Beniston *
David Hilton

Offstage**Trumpet**

Tom Nielsen

Offstage**Flugelhorn**

Anne McAneney

Trombones

Marc Templeton *
David Whitehouse

Bass Trombone

Lyndon Meredith *

Tuba

Lee Tsarmaklis *

Offstage Tuba

Jonathan Rees

Timpani

Simon Carrington *

Percussion

Andrew Barclay *
Feargus Brennan
Karen Hutt
Richard Horne
Francesca
Lombardelli

Harp

Rachel Masters *

* *Principal*

† *Co-Principal*

‡ *Guest Principal*

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

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Glyndebourne Festival

Glyndebourne is recognised internationally as one of the great opera houses; a reputation that stems from a passion for artistic excellence.

John Christie and his opera singer wife, Audrey Mildmay, founded the Glyndebourne Festival in 1934. In 1968 the Glyndebourne Tour was established to bring opera to new audiences across the country and create opportunities for talented young singers.

Today Glyndebourne is a 12-month operation. The Festival runs from May to August with a programme of six operas in a 1,200-seat opera house. The annual Tour takes place from October to December. A widely respected learning and engagement programme is active year-round, staging new work and delivering projects to enhance the understanding and enjoyment of opera among a diverse and broad audience.

Together the Festival and Tour present 120 performances annually to an audience of 150,000 with many more people experiencing Glyndebourne's work through its new online streaming platform Glyndebourne Encore, as well as cinema screenings and traditional media. Glyndebourne has pioneered specialist recordings to share its work with a global audience through these channels and, as part of this mission to reach new audiences, also offers reduced-price tickets for live performances to under-30s.

Since its founding, Glyndebourne has remained financially independent and, while receiving valued Arts Council support for the tour and its learning and engagement work, the festival receives no public subsidy. As a registered charity, its work is funded by box office income, our members and supporters.

Chorus Director
Aidan Oliver

Sopranos
Charlotte Bowden *
Catherine Hooper
Nicola Hughes
Shafali Jalota
Helen Lacey
Cleo Lee-McGowan *
Caroline Modiba
Busisiwe Ngejane
Jacquelyn Parker
Samantha Quillish
Segomotso Shupinyaneng
Sophie Sparrow
Rachel Taylor
Rusnè Tušlaitė

Mezzo-Sopranos
Esme Bronwen-Smith
Natalia Brzezińska
Natalie Davies
Melissa Gregory
Amy Holyland
Susannah Horowitz
Rachael Liddell
Elizabeth Lynch
Jessica Ouston
Camilla Seale
Rhiain Taylor
Rosamond Thomas

Tenors
Rhys Batt
Glen Cunningham
George Curnow
Guy Elliott

Peter Haydn Ferris
Robert Forrest
Andrew Henley
Richard James
Samuel Jenkins
Niel Joubert
Sean Kerr
Innocent Masuku
Charles Styles
Dominic Walsh

Basses
Andrew Davies
Stephen Fort
Hugo Herman-Wilson
Thomas Isherwood
Patrick Alexander Keefe *
Jack Lee
John Mackenzie-Lavansch
Adam Marsden
Matthew Nuttall
Michael Ronan
Michael Wallace
Sam Young

** Jerwood Young Artists 2022*

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Managing Director
Sarah Hopwood

**Director of Artistic
Administration**
Steven Naylor

Technical Director
Eric Gautron

Finance Director
Lisa Wong

**Director of
Audience
Development and
Media**
Richard Davidson-
Houston

**Director of
Development**
Helen McCarthy

**Director of
Customer
Experience**
Donna Marsh

**Director of
Organisational
Development**
Veronica Brooks

**Head of Planning
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Management**
Ian Jackson

**Head of Music
Library and
Resources**
Martyn Bennett

**Production
Manager**
Tom Harrison

Head of Costume
Pauline Leccrass

Head of Wigs
Sheila Slaymaker

Head of Props
Paul Brown

**Head of Lighting
and A/V**
Vic Pyne

**Head of Stage
Management**
Stephen Cowin

Stage Manager
Ben Sedgwick

**Deputy Stage
Manager**
Robert Coupe

**Assistant
Stage Managers**
Ffion Loynes
Rica Struckman

**Sound and Video
Supervisor**
Jonathan Moss

Running Wardrobe
Leah Williams
Emily Webster
Lou Petty
Emma Kennedy
Ellie Parry

Wigs and Make-up
June Egerton
Gina Sassi
Ruby Tull

Surtitle Operator
Chloe Miller

Music Librarian
Chloe Miller

**Orchestra Stage
Assistant**
Angelika Gtód

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Edward Gardner conducts the epic oratorio joined by Nadine Benjamin, Sarah Connolly, Kenneth Tarver and Roderick Williams.

Sun 22 Jan 2023 | Tan Dun's Buddha Passion

Tan Dun himself conducts the UK premiere, featuring Sen Guo, Huiling Zhu, Kang Wang and Shenyang.

Sat 4 Feb 2023 | Berlioz's The Damnation of Faust

Berlioz's choral-orchestral spectacular, featuring Edward Gardner, Karen Cargill, David Junghoon Kim, Christopher Purves and Jonathan Lemalu.

Sat 6 May 2023 | Janáček's Glagolitic Mass

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