

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

Tonight's concert pairs the traditional annual Proms performance of Beethoven's choral Ninth Symphony with music by George Walker, whose centenary is being marked this year. Nicole Cabell is the soprano soloist in *Lilacs*, a personal and touching setting of words written by the iconic American poet Walt Whitman in response to the assassination of Abraham Lincoln.

This is a concert of firsts. The remarkable Chineke! Orchestra is Europe's first majority Black and ethnically diverse orchestra, whose appearance here last summer was praised for the 'special electricity' generated in the Albert Hall. George Walker was the first African American composer to win the Pulitzer Prize. Tonight also sees the first visit to the Proms of Chineke! Voices and soloists Raehann Bryce-Davis, Zwakele Tshabalala and Ryan Speedo Green, who join Nicole Cabell, the Chineke! Orchestra and conductor Kevin John Edusei in what promises to be a very special performance of Beethoven's great paean to universal brotherhood.



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 61 • FRIDAY 2 SEPTEMBER 7.30pm–c9.30pm

George Walker *Lilacs* *first performance at the Proms* 15'

INTERVAL: 20 minutes

Ludwig van Beethoven *Symphony No. 9 in D minor, 'Choral'* 70'

Nicole Cabell *soprano*

Raehann Bryce-Davis *mezzo-soprano*

Zwakele Tshabalala *tenor*

Ryan Speedo Green *bass-baritone*

Chineke! Voices *Simon Halsey* *chorus-master*

Chineke! Orchestra *Kelly Hall-Tompkins* *leader*

Kevin John Edusei *conductor*



RADIO **3** FOUR SOUNDS iPLAYER

This concert is broadcast live by BBC Radio 3 and shown on BBC Four on Sunday at 8.00pm.
You can listen on BBC Sounds and watch on BBC iPlayer until Monday 10 October.

GEORGE WALKER (1922–2018)

Lilacs (1995)

first performance at the Proms

- 1 **When lilacs last in the dooryard bloom'd**
- 2 **O powerful western fallen star!**
- 3 **In the dooryard fronting an old farm-house**
- 4 **Sing on, sing on you gray-brown bird**

Nicole Cabell *soprano*

For text, see page 9

It is often difficult to approach a new work that intentionally strays from potential models. Reflecting on *Lilacs* after it won the 1996 Pulitzer Prize, composer George Walker explained: 'What I have tried to do is to write a work that is sufficiently independent of anything I know.' And so he did. Unlike other orchestral song-cycles for soprano in the standard repertoire, *Lilacs* unfurls stanzas from a single poem across four musically interrelated movements, gaining in expressive force from beginning to end. The result is arresting, personal and transcendent.

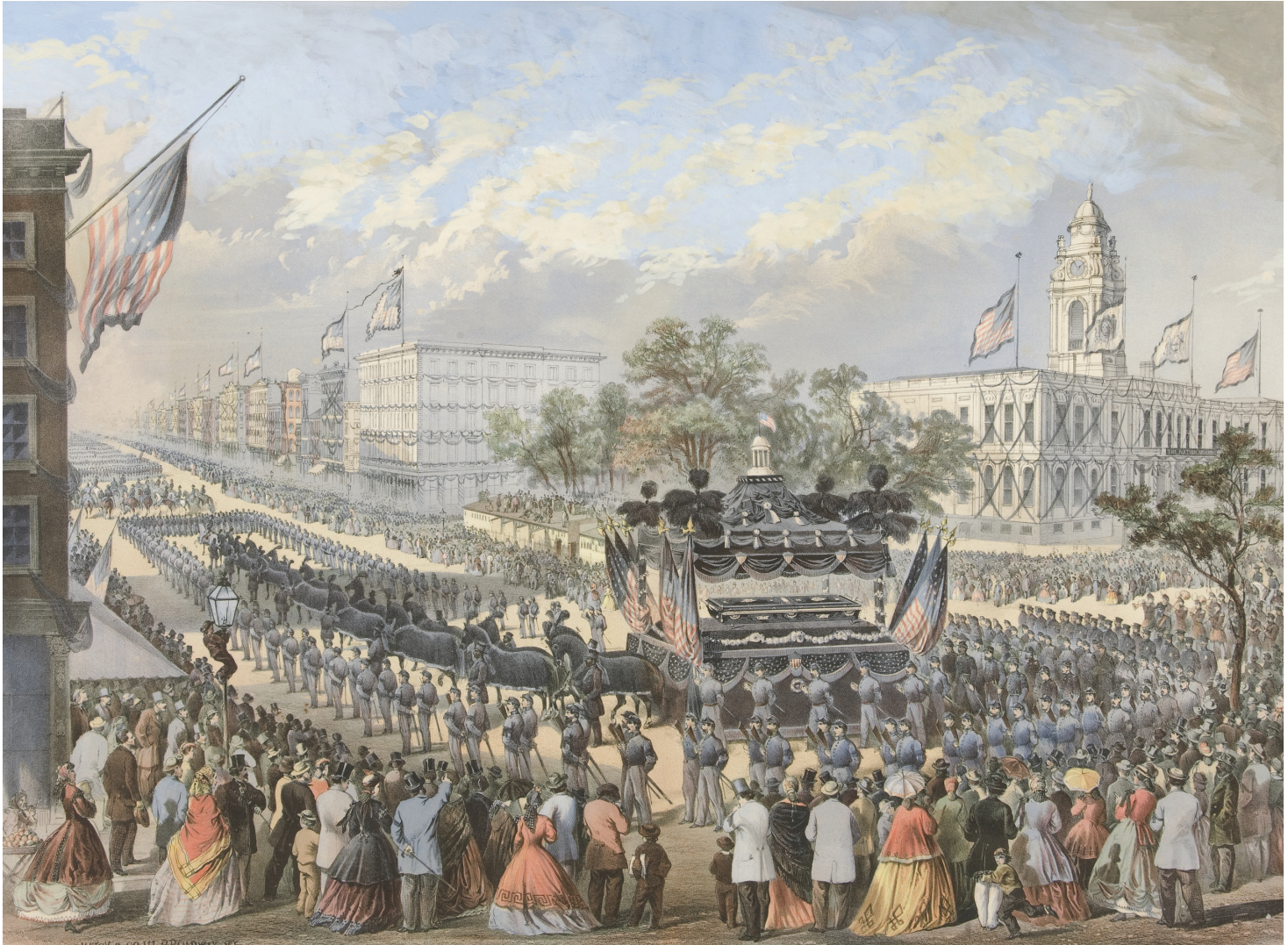
When Lilacs Last in the Dooryard Bloom'd is a profound 16-stanza elegy on the death of President Abraham Lincoln in 1865. In the early stanzas – Walker sets stanzas 1, 2, 3 and 13 – images of a fallen star (Venus in the western sky) are juxtaposed with lilacs, symbols of spring and renewal. In the first movement of *Lilacs*, pervasive dissonance punctuated by floral embellishments erupts into a luxurious and intimate statement of the phrase 'ever-returning spring' as the poem's speaker imagines a brighter future in the face of darkness.

The second and third movements zoom in on these images, offering deeper ruminations on each in turn. A half-step motif introduced by the horn at the opening of the work becomes the harmonic foundation for a densely textured invocation of the star in the second movement. The floral embellishments from the first movement return in the third but with an expansive melodic range dramatically slowed in time, as though the thought of death had caused the speaker to pause and reflect on each blossoming petal.

The character of the piece changes dramatically in the fourth movement – a shift explained by the circumstances of the work's composition. The Boston Symphony Orchestra commissioned Walker to write the piece for a celebration of the famous African American tenor Roland Hayes (1887–1977), who, along with Harry Burleigh and Marian Anderson, was one of the first classical artists to popularise concert settings of spirituals. Walker set the opening line of stanza 13 ('Sing on, sing on you gray-brown bird') to a spiritual in Hayes's repertoire, 'Lit'l boy, how old are you'. As the movement progresses, the preceding musical representations of the star, the lilacs and the bird converge into a fresh reflection on freedom, death and justice.

Programme note © Douglas W. Shadle

Douglas W. Shadle is Associate Professor of Musicology at Vanderbilt University in Nashville and the author of *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (OUP, 2015) and *Antonín Dvořák's New World Symphony* (OUP, 2021).



The funeral of Abraham Lincoln (1809–65), following which Walt Whitman composed his elegiac poem *When Lilacs Last in the Dooryard Bloom'd*

PREVIOUSLY AT THE PROMS

George Walker went unrepresented here until 2017, when his most-performed work, the *Lyrical for Strings*, made its overdue Proms debut in a Late Night event packing eight diverse pieces into 75 minutes. Under the direction of Kevin John Edusei, the Chineke! Orchestra was appearing for the first time at these concerts, with the band's prodigiously gifted young cellist member, Sheku Kanneh-Mason, the soloist in music by Dvořák and Popper. The score also featured during the Covid-struck 2020 season. In line with Proms director David Pickard's aspiration to take some main-evening Proms out of London, the concert took place at Glasgow's City Halls but there could be no audience present, and with Thomas Dausgaard unable to travel, the BBC Scottish Symphony Orchestra was conducted by Alpesh Chauhan. Earlier this season there were opportunities to sample more of Walker's prodigious output: Jordan de Souza and the BBC Symphony Orchestra introduced Walker's *Variations for Orchestra*, while his Trombone Concerto was championed by soloist Peter Moore with the Royal Philharmonic Orchestra under Vasily Petrenko. Of the many earlier works inspired by Walt Whitman's elegy, Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* was given its European premiere here in 1985 and Holst's *Ode to Death* was heard in 2018.

© 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.

“A rash of crank calls had been interrupting George Walker at his music since last year, so when the telephone rang on Tuesday afternoon as this 73-year-old composer labored over an organ piece, he snatched it up expecting to hear the maddeningly familiar click of a hangup. Instead, a friendly voice informed him that he had just won the 1996 Pulitzer Prize for music.”

The New York Times in 1996 reporting on the Pulitzer Prize success of George Walker's *Lilacs*

PROMS Q&A

Nicole Cabell

soprano

You're performing in both parts of tonight's concert – how do you find singing George Walker's *Lilacs*?

I've really enjoyed learning and performing it. It uses extremely powerful poetry, and the musical writing conveys the mood so effectively. It can be a bit of a challenge in vocal terms because of the range required – the hardest part, to be honest, is simply learning the notes, as they can be quite dissonant and unpredictable.

And what about the soprano part in Beethoven's Ninth?

It's not too challenging as it's quite short, and the soprano often sings in ensemble – the tenor and bass bear the brunt of the solo responsibilities. But Beethoven writes the soprano line quite high, so you must somehow sing words well above the staff – not an easy feat. But I'm sure I'll be warmed up from Walker's *Lilacs*!

Beethoven's Ninth is about brotherhood, unity and freedom. Does it speak to our current times, do you think?

We're constantly facing conflict – internationally, domestically and interpersonally. That's just the way our civilisation operates, it seems. But while we have the capacity to enact great evil, we also have the capacity to create works of intense beauty and inspiration. The words and music of Beethoven's Ninth are a testament to humanity's potential in uniting humankind through music, and it's essential. Cooperation and brotherhood are our way out of dark times, and Beethoven describes those sentiments so powerfully.

What impact do you feel organisations like Chineke! and Sphinx in your native USA have had on diversity in classical music? Is there still a long way to go?

Of course the hill to climb in terms of championing diversity and inclusion in the music business is a tall one, to say the least, but



organisations like Chineke! and Sphinx are essential in this effort. They've very much made an impact, and other organisations are following suit. The journey is slower than we'd like it to be, and efforts need to continue to improve, but things are getting better. The big question now is: what happens next? Efforts have been made over the past few years to bring people from all backgrounds to the table but we have to make sure this isn't simply a passing trend.

You were born in California but you've said that London is one of your favourite world cities, and a place you might consider moving to. What do you enjoy about being here?

I've always loved London, from the first moment I visited. You're never bored, and even the frenetic energy never feels overwhelming. I'm comfortably based in western New York these days but I do dream of having a vacation home in London somewhere down the line – if only to get my authentic afternoon tea!

Interview by David Kettle

GEORGE WALKER

The American composer, virtuoso pianist and teacher George Walker was the first composer of African descent to win a Pulitzer Prize for music. This accolade was awarded to him in 1996 for his song-cycle *Lilacs* for voice and orchestra. His most performed work, *Lyric for Strings* (1946), brought him early recognition and his number of subsequent firsts makes impressive reading.

George Walker was born in Washington DC on 27 June 1922 after his father, a medical doctor, had emigrated from Kingston, Jamaica, and met his mother, Rosa, a native of the area. After studying the piano and organ at Oberlin Conservatory, graduating with the highest honours aged 18, he was admitted to the Curtis Institute of Music, from which he graduated with diplomas in piano and subsequently composition (which he had studied with Rosario Scalerò, who also taught Samuel Barber), becoming the first African American to do so.

Beginning his professional life as a concert pianist, Walker made his concerto debut at New York's Town Hall with the Philadelphia Orchestra performing Rachmaninov's Third Piano Concerto, conducted by Eugene Ormandy. After this he toured the USA and Europe extensively and later returned to France to become one of the few private students of Nadia Boulanger (1957–9). In parallel with his concert performances, Walker continued to compose, having completed his First String Quartet in 1946. His orchestration of the second movement became *Lyric for Strings*.

Having gained a doctorate and an artist diploma from the Eastman School of Music in 1956, Walker then held a number of faculty positions at leading scholarly institutions,



including the Peabody Conservatory of Music and, in 1969, Rutgers University in Newark, where he gained a chair as Distinguished Professor in 1976. He received numerous fellowships, grants and awards for his work.

His output of more than 90 major pieces includes a range of orchestral and chamber works, many works for piano and organ, concertos for cello, trombone and violin, and a number of songs and choral compositions.

Profile © Shirley J. Thompson

Shirley J. Thompson is a British composer of Jamaican parentage, as well as an artistic director, film-maker and academic. She has composed extensively for the stage and screen, including *New Nation Rising: A 21st Century Symphony*, recorded by the Royal Philharmonic Orchestra. Her co-composed score for the contemporary ballet *PUSH* has toured to more than 40 opera houses worldwide.

GEORGE WALKER

Lilacs for Voice and Orchestra

1 **WHEN LILACS LAST IN THE DOORYARD BLOOM'D**

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in
the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

2 **O POWERFUL WESTERN FALLEN STAR!**

O powerful western fallen star!
O shades of night – O moody, tearful night!
O great star disappear'd – O the black murk that hides
the star!
O cruel hands that hold me powerless – O helpless soul
of me!
O harsh surrounding cloud that will not free my soul.

3 **IN THE DOORYARD FRONTING AN OLD FARM-HOUSE**

In the dooryard fronting an old farm-house near the
white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped
leaves of rich green,
With many a pointed blossom rising delicate, with
the perfume strong I love,
With every leaf a miracle – and from this bush in

the dooryard,
With delicate-color'd blossoms and heart-shaped leaves
of rich green,
A sprig with its flower I break.

4 **SING ON, SING ON YOU GRAY-BROWN BIRD**

Sing on, sing on you gray-brown bird,
Sing from the swamps, the recesses, pour your chant from
the bushes,
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.

O liquid and free and tender!
O wild and loose to my soul – O wondrous singer!
You only I hear – yet the star holds me, (but will soon
depart,)
Yet the lilac with mastering odor holds me.

Walt Whitman (1819–92)

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Continuing our series looking at cultural milestones of 1922 – the year the BBC was founded – an exploration of the Lincoln Memorial; plus Keelan Carew looks ahead to some Proms highlights.

Available on BBC Sounds until 10 October



LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 9 in D minor, Op. 125 'Choral' (1822–4)

- 1 **Allegro ma non troppo, un poco maestoso**
- 2 **Molto vivace – Presto**
- 3 **Adagio molto e cantabile – Andante moderato**
- 4 **Finale: Presto – Allegro assai – Alla marcia: Allegro vivace assai – Andante maestoso – Adagio non troppo, ma divoto – Allegro energico, sempre ben marcato – Allegro ma non tanto – Poco adagio – Poco allegro, stringendo il tempo – Prestissimo**

Nicole Cabell *soprano*

Raehann Bryce-Davis *mezzo-soprano*

Zwakele Tshabalala *tenor*

Ryan Speedo Green *bass-baritone*

Chineke! Voices

For text, see page 17

Beethoven's symphony 'with the final chorus on Schiller's "Ode to Joy"' had become a cultural icon within a generation of its premiere and has remained so ever since. Probably no other piece of music has provoked so many flights of critical fancy or had so many interpretations foisted upon it since its premiere, with the composer standing at the conductor's elbow, in Vienna's Kärntnerthor Theatre on 7 May 1824. Beethoven's many supporters in the audience were loudly enthusiastic. There was spontaneous applause at the timpani entry in the second-movement scherzo. And either at the end of this movement or at the end

of the whole performance – reports are contradictory – Caroline Unger, the contralto soloist, tapped the deaf composer on the shoulder and turned him round so he could see the wild applause.

Not surprisingly, though, the symphony's gigantic scale, elemental power and sheer diversity of material – above all in the Finale, with its unprecedented amalgam of instruments and voices – also provoked bewilderment and hostility, especially in England, where it was first heard in March 1825 in a concert given by the Royal Philharmonic Society, which had in fact commissioned the work in 1817. Critics here attacked the symphony for its exorbitant length and what they heard as eccentricity, crudeness and arbitrariness. In Vienna, Beethoven's enormous prestige ensured a warmer – if not unmixed – critical reception; and, while the Finale was generally deemed too long and diffuse, several writers were quick to place the symphony, for all its revolutionary originality, within the Classical tradition begun by Haydn and Mozart.

At the same time the seeds were sown for the Romantic view of the Ninth Symphony as autobiography. The tragic first movement was interpreted as Beethoven's own heroic grappling with deafness and 'destiny'; the next two movements embodied the composer's quest for joy – through a display of raw, unbridled energy in the scherzo and through human love in the Adagio; while the Finale depicted the euphoric fulfilment of that quest.

A performance of Beethoven's Ninth Symphony by combined Greek and Italian forces conducted by Riccardo Muti at the Odeon of Herodes Atticus as part of the Epidaurus Festival in 2019



Enrique Shore/Alamy



Johann Christoph Friedrich Schiller (1759–1805), author of the ‘Ode to Joy’: engraving from Charles Knight’s *The Gallery of Portraits*, Vol. 7 (1837)

Then Wagner got in on the act. For him the symphony, beginning in the void and ending in a wild frenzy, was at once a representation of the Creation myth and a revelation that ‘every human soul is made for joy’. And, never one to miss a trick when it came to self-promotion, Wagner saw in the Finale’s ‘rejection’ of purely instrumental music the prototype of his own aesthetic, whereby music is redeemed through the word ‘from its own peculiar element into the realm of universal art’.

In the wake of the revolutions of 1848, Beethoven’s symphony – thanks again largely to Wagner – became politicised. The ‘Millionen’ of the Finale were now the millions of free men and women proclaiming the gospel of happiness in a new civilisation. The plausible but unfounded notion took root that Schiller’s ‘Ode to Joy [Freude]’ was a veiled ‘Ode to Freedom [Freiheit]’, with the key word altered for reasons of censorship. In Nazi Germany ‘all men shall become brothers’ was, of course, applied to Aryans alone, and the symphony became a monument to pan-Teutonic culture. Then, when the Berlin Wall fell in 1989, the Ninth Symphony – with the substitution of ‘Freiheit’ for ‘Freude’ – was the only possible choice to celebrate the overthrow of Communism and the triumph of Western democracy.

Given the symphony’s ineluctable progression from darkness to light, and its Finale hymning the Enlightenment’s belief in mankind’s infinite potential for good (Schiller’s poem was written in 1785, three decades before Metternich’s totalitarian censorship and secret police), such subjective or opportunistic interpretations were inevitable. As for the symphony as autobiography, few would deny that the Finale is the most ecstatic expression of Beethoven’s ethical idealism and his belief in an all-loving deity (somewhat distorted in most English translations of Schiller’s poem, incidentally, which underplay its elements of paganism and humanism in favour of an orthodox Christianity). Even here, though, there seems to be something ironically incongruous in the sudden intrusion of the jaunty, demotic march, complete with ‘Turkish’ percussion and obscene grunts from the bassoons, after the heaven-storming cries of ‘vor Gott’ (before God). And, while the remote, modally inflected chant at ‘Brüder, über’m Sternenzelt’ (Brothers, up above the starry vault) may be an authentic expression of religious awe – albeit, to some ears, flecked with a sense of doubt and emptiness – the naive, childlike music (with

shades of Mozart's *The Magic Flute*) after the soloists' entry at 'Freude ... Tochter aus Elysium' (Joy ... daughter of Elysium) in the coda perhaps suggests a nostalgia for ideals that had been irrevocably lost by 1824.

What is irrefutable is the symphony's mighty tonal architecture, founded on the gradual victory of the tonic major over the tonic minor. In the first movement, D major is first glimpsed at the beginning of the development, after a return to the nebulous opening has led us to expect a repeat of the exposition. The development itself is actually the least dynamic part of the movement, exploiting fragments of the main theme to whimsical or pathetic ends, and moving at leisure through a narrow spectrum of tonalities. But the catastrophe comes with the recapitulation, which explodes out of nowhere, with the main theme *fortissimo* in D major in its unstable first inversion – 'instead of a distant nebula we see the heavens on fire' was Donald Tovey's characterisation of this apocalyptic moment, where the tonic major, perhaps for the first time in music, becomes an alien, dissonant intrusion. It is almost a relief when D minor is restored; and for the rest of the recapitulation D major is ambiguously shadowed with the minor. The huge coda offers a brief gleam of D major in a famous horn solo, one of the first ideas Beethoven jotted down for the symphony; but it ends in an implacable D minor, with the wind wailing over an ostinato chromatic figure in the strings – traditionally a metaphor for lamentation and death.

Surprisingly to us, perhaps, early critics heard playfulness, 'roguish comedy' and 'the wildest mischief' in the scherzo, a movement combining a complex sonata structure with extended stretches of fugato. More recent writers have emphasised the music's gargantuan upsurge of cosmic energy after the tragic close of the first movement, though there is also an element of rough

burlesque in the timpani disruptions and abrupt metrical manipulations. The luminous pastoral Trio introduces an unsullied D major for the first time in the symphony: the first stage in a tonal and spiritual process that will culminate in the orgy of D major at the end of the Finale.

In the third movement, action yields to music of profound contemplation and inwardness. As in the slow movements of the Fifth Symphony and the A minor String Quartet, Op. 132, the structure is based on the alternation and variation of two themes: a lofty, hymn-like Adagio in B flat major (the most important secondary tonality in the first movement) and a warmer, more fluid Andante heard first in D major – another important staging-post in the symphony's tonal progression – and then in G major.

“For Wagner the Ninth Symphony was at once a representation of the Creation myth and a revelation that 'every human soul is made for joy'.”

The rebarbative 'terror fanfare' (Wagner's description) that launches the Finale combines the triads of D minor and B flat major, the most important tonal centres in the symphony so far. Fragments of the previous movements, brushed aside in snatches of recitative, lead to the birth of the 'Joy' theme – a melody of quintessential lyric simplicity – and the establishment of D major. This is briefly disrupted by the recurrence of the fanfare, now made still more dissonant. But, after the bass soloist liberates the symphony into song, D minor is henceforth banished in a vast, unique structure that marries elements of sonata form (with the 'Turkish' march, significantly in B flat, as the second-subject group and

the following orchestral fugue as development), concerto and rondo with a series of nine variations on the 'Joy' theme. There is also a suggestion of a four-movement structure: introduction and first movement (to 'und der Cherub steht vor Gott'); scherzo (the 6/8 'Turkish' march and the following fugue); slow movement, beginning in G major at 'Seid umschlungen, Millionen!' – the mysterious spiritual core of the movement; and a finale initiated by the double choral fugue combining the 'Seid umschlungen' subject with the 'Joy' theme. Whether or not Beethoven could, by 1824, believe unreservedly in Schiller's vision, the whole movement remains at once a magnificent synthesis of Classical formal structures and the most overwhelming expression of affirmative idealism in all music.

Programme note © Richard Wigmore

Richard Wigmore is a writer, broadcaster and lecturer specialising in the Viennese Classical period and in lieder. A contributor to *Gramophone*, he has also written *The Faber Pocket Guide to Haydn*.

PREVIOUSLY AT THE PROMS

Cast adrift from its once-customary second-to-Last Night slot, Beethoven's totemic masterpiece has continued to prosper at the Proms, although understandably not in 2020 or 2021. It was missing in 1939, 1940 and 1944, seasons curtailed as a result of wartime hostilities as opposed to a worldwide health emergency. Neither was it heard in 1982, when the *Missa solemnis* was given instead. Nor in 2006, when Christoph Eschenbach and the Philadelphia Orchestra were unable to go on following a minor fire leading to loss of power in the hall. In 2001 the terrorist attacks on the United States prompted a programme change after Osmo Vänskä had already conducted the Ninth on 9 September: Beethoven's finale was performed again less than a week later in Leonard Slatkin's special memorial Last Night. Incomplete renditions of a different kind were common in the early years. Although vocal soloists were regularly engaged, sometimes two per concert, choirs remained a rarity. Only after the BBC had taken over the running of the Proms were regular complete airings deemed financially viable with the National Chorus, precursor of today's BBC Symphony Chorus, doing the honours from 1929 under Proms founder-conductor Henry Wood. When in 1902 the whole score was scheduled for the first time it was in the nature of a one-off, the choir brought together as much to exploit the temporary popularity of the preceding work, Elgar's *Coronation Ode*, which the composer himself directed. Arthur Payne was entrusted with the Beethoven during a rare bout of illness that kept Wood from the rostrum. These days the Ninth is presented (almost) annually. In 2012, with Daniel Barenboim directing his own West-Eastern Divan Orchestra, it crowned the first complete Beethoven symphony cycle given by a single conductor since Wood's in 1942. The following year it was the main work in the first-ever free main evening Prom, in which Vasily Petrenko guided the National Youth Orchestra of Great Britain and a choir of 150. Most recently, in 2019, it was the turn of Sakari Oramo's BBC forces. Rather differently memorable was 2009's Late Night Prom by the Ukulele Orchestra of Great Britain in which a packed audience, more than a thousand of whom had brought their own ukuleles, participated in an amiably strummed, apolitical 'Ode to Joy'.

© David Gutman

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was at the forefront of the major developments that took place in the musical world during his lifetime. He began his career in the employment of the Archbishop-Elector of Cologne in Bonn at a time when professional music-making was primarily cultivated within the courts of the European aristocracy. By the end of his life Beethoven had achieved great public success with works that posed unprecedented challenges for both performers and listeners, and lived as an independent artist – a status that was unimaginable for previous generations of musicians.

Beethoven moved from Bonn to Vienna at the age of almost 22, initially to study composition with Joseph Haydn (Mozart having died the previous year), and soon made his name as a virtuoso pianist and composer in all the major instrumental genres. A high point in his career was the public concert organised for his own benefit in December 1808, which included the premieres of his Fifth and Sixth Symphonies and his Fourth Piano Concerto with himself as soloist.

Beethoven's performing career was cut short by the onset of deafness, which began when he was in his late twenties and grew increasingly severe until the end of his life, leading him to focus his creative energies on composition. His seriousness of purpose with regard to his art is demonstrated by his laborious process of composing: he could devote upwards of six months to a single symphony, whereas Haydn sometimes produced six such works for a single season. His only opera, *Fidelio*, underwent two major revisions before achieving its final form in 1814, and his monumental *Missa solemnis* (completed in 1823) was the product of several years' work.



Much of Beethoven's music has remained in the core performing repertoire since the 19th century, particularly the 32 piano sonatas and the nine symphonies. Among his most influential and celebrated works are those in his so-called heroic style, characterised by their expanded scale, an emphasis on thematic development and dramatic overall trajectory leading to a triumphant conclusion. Such works are mostly concentrated in Beethoven's middle period, exemplified by the odd-numbered symphonies from No. 3 (the 'Eroica', 1803) onwards, the *Egmont* overture and the Fifth Piano Concerto. Nevertheless,

an immense variety of expression is found across Beethoven's works, from the lyrical and introspective, notably the 1816 song-cycle *An die ferne Geliebte* ('To the Distant Beloved'), to the comical and bombastic (as in the Symphony No. 8 of 1812). His late style grew increasingly esoteric, and works such as the five late string quartets (1824–6) appealed mainly to musical connoisseurs, being considered incomprehensible by some early listeners.

Profile © Erica Buurman

Erica Buurman is Director of the Ira F. Brilliant Center for Beethoven Studies and Assistant Professor in the School of Music and Dance at San José State University, California. She has contributed to *The Cambridge Companion to the Eroica Symphony* (CUP, 2020) and *The New Beethoven* (University of Rochester Press, 2020), and has appeared on BBC Radio 3 and Radio 4. She is editor of *The Beethoven Journal* and *The Beethoven Newsletter*.

MORE BEETHOVEN AT THE PROMS

SUNDAY 4 SEPTEMBER, 11.30am • PROM 64
Piano Sonatas Nos. 30–32: in E major, Op. 109; in A flat major, Op. 110; in C minor, Op. 111

MONDAY 5 SEPTEMBER, 7.30pm • PROM 66
The Creatures of Prometheus – overture

WEDNESDAY 7 SEPTEMBER, 7.30pm • PROM 69
Missa solemnis

THURSDAY 8 SEPTEMBER, 7.30pm • PROM 70
Symphony No. 3 in E flat major, 'Eroica'

For full Proms listings, and to book tickets, visit bbc.co.uk/proms.

LUDWIG VAN BEETHOVEN

Symphony No. 9, 'Choral'

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

Text by the composer

ODE 'AN DIE FREUDE'

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.

O friends, no more of these sounds!
Let us rather sing something
pleasant and full of joy.

ODE 'TO JOY'

Joy, you radiant spark of the gods,
daughter of Elysium,
drunk with fire we enter,
heavenly one, your holy shrine.

Your enchantment binds together
whatever custom has forced asunder;
all men become brothers,
wherever your gentle wings alight.

Whoever has the great good fortune
to find his friendship returned in kind,
whoever has won himself a lovely wife,
let him join in our rejoicing!

Yea, even he who has but one other soul
in all the world to call his own!
And he who has not, let him retreat,
weeping, from our company!

Joy is drunk in by every creature
straight from Mother Nature's breasts;
good men, bad men, all together
follow in her rosy steps.

TEXT

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen!

Freude, schöner Götterfunken, *etc.*

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt,
Über Sternen muss er wohnen!

Freude, schöner Götterfunken, *etc.*
Seid umschlungen, Millionen!, *etc.*

Friedrich Schiller (1759–1805)

Kisses she gave us, and the vine,
and a friend, true unto death;
even the worm gets his portion of pleasure,
while the Cherub stands before God!

Joyously, as his suns race
across Heaven's grand design,
so, brothers, must you run your course,
joyfully, like a hero on the way to victory!

Joy, you radiant spark of the gods, *etc.*

Join in one embrace, you millions!
Share this kiss with all the world!
Brothers, up above the starry vault
a loving father must surely dwell!

Do you bow yourselves, you millions?
Do you sense your creator, world?
Seek him up above the starry vault,
above the stars he must surely dwell!

Joy, you radiant spark of the gods, *etc.*
Join in one embrace, you millions!, *etc.*

Translation © Rik Breefe

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 7 What counts as 'classical music'?

It doesn't actually exist. 'Classical music', I mean. It's a made-up category that refers back to a time in European culture when the ancient world – the era of the 'Classical' – was having yet another renaissance (not to be confused with 'the Renaissance'; that was centuries earlier) at the end of the 18th century and the start of the 19th. That means the artworks of the time should properly be called 'neo-Classical', but that would be confusing, since that moniker was later used to describe the work of composers and artists in the early 20th century when, in turn, the musical styles and qualities of 18th-century 'Classical' music were being reappropriated and reimagined by figures such as Stravinsky and Prokofiev. The point is, there's nothing 'Classical' about 'Classical music'.

The first time the phrase appears in English is in the diaries of Vincent and Mary Novello in 1829, who wrote that they attended a concert of 'classical music', by which they meant Mozart – and by which they didn't mean and couldn't have foreseen the entire industry of branding and canonising in which the rest of the 19th century would furiously indulge. Think of all those concert halls built to consecrate the classical, even if the composers who are frozen up there on gilded plaques and plinths would not have wanted to be part of its immediately ossified conventions of pseudo-reverence and suffocating hermeticism.

The classical music racket, to paraphrase Virgil Thomson, is made for the propagation of values that are about

cultural power and politics. As an industry, classical music was created for bourgeois self-betterment, to be both economically and ethically aspirational. In the way it has functioned for much of the past two centuries, Classical Music, Inc. is like a combination of luxury goods store and church: it's better than the rest of us, often very expensively made, yet unattainably and unimpeachably moral.

None of which is true when it comes to the expressive power of the music that composers and performers have been making for the past millennium. The fundamental musical impulse is savagely sensual, overwhelmingly emotional, profoundly thought-provoking and essentially transformative. That's what it means to be musically human, and that's what connects Hildegard to Saariaho, Pérotin to Purcell to Penderecki. None of them writes or wrote 'Classical music': they all made music to change their lives, and ours.

The label 'Classical music' and the operation of its associated industry is a betrayal of the music it supposedly encompasses. Thankfully, in the moment of our listening, we are welcomed into a place that escapes the confines of the industrial 'Classical': we are remade and renewed by the encounter in the infinite potential of the musical moment. And where better to experience that thrill than at the Proms? Forget the 'Classical': come for the 'music' and stay for the life-changing power that's about to be unleashed.

→ Next week: **Getting to grips with Beethoven**

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.



Kevin John Edusei *conductor*

German conductor Kevin John Edusei is committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and

conducting an eclectic range of repertoire from the Baroque to the contemporary. He was Chief Conductor of the Munich Symphony Orchestra (2014–22) and from the 2022–3 season becomes Principal Guest Conductor of the Fort Worth Symphony Orchestra.

In recent seasons he has conducted major orchestras across the UK, Holland, Germany and the USA; this summer with the Chineke! Orchestra he has performed at festivals in Snape, Hamburg, Helsinki and Lucerne. In the coming season he makes debuts with a number of UK and US orchestras, including the London Philharmonic, BBC Symphony and Hallé orchestras, Utah and Cincinnati Symphony orchestras and National Symphony Orchestra (Washington DC). He also returns to the Baltimore, Colorado, City of Birmingham and London Symphony orchestras.

Next season also sees his debut with the Royal Opera, Covent Garden, conducting *La bohème* with Juan Diego Flórez and Ailyn Pérez. He recently made his debut with English National Opera and has conducted at the Dresden Semperoper, Hamburg State Opera, Hanover State Opera, Vienna Volksoper and Komische Oper Berlin. As Chief Conductor of Berne Opera House (2015–19) Kevin John Edusei led productions including *Peter Grimes*, *Salome*, *Duke Bluebeard's Castle*, *Tannhäuser*, *Tristan and Isolde*, *Katya Kabanova* and a cycle of the Mozart/Da Ponte operas.



Nicole Cabell *soprano*

American soprano Nicole Cabell was the winner of the 2005 BBC Cardiff Singer of the World competition.

Notable debuts include her first staged *Bess (Porgy and Bess)* for English National Opera, the

title-role in *Alcina* at the Grand Théâtre, Geneva, Flavia (Cavalli's *Eliogabalo*) for Dutch National Opera and *Violetta (La traviata)* for both the Royal Opera, Covent Garden, and the Paris Opéra. Recent US appearances have included *Juliette (Gounod's Romeo and Juliet)* for Cincinnati Opera, *Mimì (La bohème)* for Pittsburgh Opera, *Donna Elvira (Don Giovanni)* for Michigan Opera and *Violetta* for Minnesota Opera.

Engagements this season include her return to San Francisco Opera for her role debut as *Fiordiligi (Cosi fan tutte)*, performances of George Walker's *Lilacs* with the London Symphony Orchestra under Sir Simon Rattle in London and Stanford, California, a solo recital for Cincinnati's *Matinée Musicale* and concerts featuring Barber's *Knoxville: Summer of 1915*.

Nicole Cabell's debut solo album, *Soprano*, was named Editor's Choice by *Gramophone* and received the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique.



Raehann Bryce-Davis

mezzo-soprano

PROMS DEBUT ARTIST

American mezzo-soprano Raehann Bryce-Davis studied at the Manhattan School of Music and the University of Texas.

This season she has made house and role debuts at the Metropolitan Opera, New York, as Baba the Turk (*The Rake's Progress*) and at La Monnaie, Brussels, as La Zia Principessa (*Suor Angelica*). Other engagements included returns to both Los Angeles Opera and the Nuremberg State Theatre as Azucena (*Il trovatore*) and to Flemish Opera as the Composer (*Ariadne auf Naxos*). In concert she gave recitals at the Tuesday Musical Club in San Antonio, Texas, with pianist Heeyoung Choi and for the Merola Opera Program in San Francisco with Jeanne-Minette Cilliers.

Her operatic roles also include Eboli (*Don Carlos*), Sara (*Roberto Devereux*), Léonore (*La favorite*), Big Stone (the world premiere of Matthew Aucoin's *Eurydice*) and Wellgunde (*The Ring*). In concert she has sung a wide range of repertoire including the world premieres of Paul Moravec's *Sanctuary Road* (also recorded), Anthony Davis's *We Call the Roll* and Melissa Dunphy's *Come, My Tan-Faced Children*.

As a producer/performer, she has released *To the Afflicted*, a music video that was chosen as an official video for World Opera Day. Her second digital short, *Brown Sounds*, was co-produced with Los Angeles Opera and Aural Compass Projects and has won awards around the world.

Raehann Bryce-Davis is a co-founder of the Black Opera Alliance and is an advocate for social justice in opera.



Ryan Speedo Green

bass-baritone

PROMS DEBUT ARTIST

A native of Suffolk, Virginia, Ryan Speedo Green completed his training as a member of the Metropolitan Opera Lindemann Young Artist Development Program. He has maintained a close relationship with the Metropolitan Opera, where highlights include Jake (*Porgy and Bess*), King of Egypt (*Aida*) and Colline (*La bohème*). He was a recipient of the Beverly Sills Award last year.

He was previously a principal artist of the Vienna State Opera, where his roles included Sarastro (*The Magic Flute*), Raimondo (*Lucia di Lammermoor*), the One-Armed (*Die Frau ohne Schatten*), Sparafucile (*Rigoletto*), Don Basilio (*The Barber of Seville*), Varlaam (*Boris Godunov*), Angelotti (*Tosca*), Lodovico (*Otello*), Titirel (*Parsifal*), Timur (*Turandot*) and the King of Egypt. Other operatic highlights include Ferrando (*Il trovatore*) for Opéra de Lille, Third King (*Die Liebe der Danae*) at the Salzburg Festival and his house and role debuts as Osmin (*The Abduction from the Seraglio*) for Houston Grand Opera and Escamillo (*Carmen*) for Opera San Antonio.

Ryan Speedo Green's concert highlights include Beethoven's Ninth Symphony for his debuts with both the Los Angeles Philharmonic under Gustavo Dudamel at the Hollywood Bowl and the Philadelphia Orchestra, Mozart's *Requiem* under Louis Langrée for the closing night of the Mostly Mozart Festival, Walton's *Belshazzar's Feast* under Bramwell Tovey and Verdi's *Requiem* under Andris Nelsons, both with the Boston Symphony Orchestra, and Strauss's *Daphne* with the Cleveland Orchestra under Franz Welser-Möst.



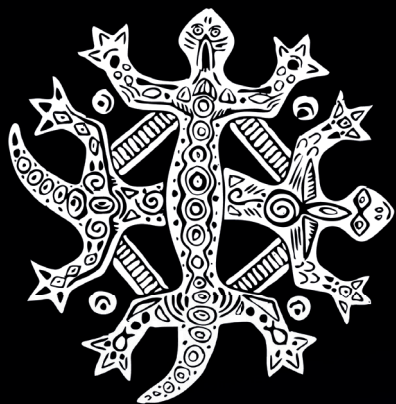
Zwakele Tshabalala *tenor*

PROMS DEBUT ARTIST

Born in South Africa, Zwakele Tshabalala joined the Drakensberg Boys Choir before becoming a member of the South African Youth Choir. He was invited to join the South African College of Music and subsequently won a full scholarship to study at the Royal College of Music in London.

Highlights of his career include his company debut at the Theater an der Wien in Vienna as Sportin' Life (*Porgy and Bess*), the title-role in the world-premiere performances of Neo Muyanga's *How Anansi Freed the Stories of the World* for Dutch National Opera, Hot Biscuit Slim (*Paul Bunyan*) for English National Opera at Alexandra Palace and Beethoven's Ninth Symphony under Marin Alsop at the World Economic Forum in Davos, Switzerland.

Next season Zwakele Tshabalala joins English National Opera as a Harewood Artist, making his debut as the Son in the UK premiere of Jeanine Tesori's *Blue* and appearing in Jake Heggie's *It's a Wonderful Life*.



CHINEKE!

FOUNDATION

chineke.org

Chineke! Orchestra

Southbank Centre's
Queen Elizabeth Hall

Sunday 9 October 2022

Sunday 27 November 2022

BOOK NOW

southbankcentre.co.uk



**SOUTHBANK
CENTRE**
ASSOCIATE

Image © Matthias Baus

Chineke! Orchestra

The Chineke! Foundation was created by Chi-chi Nwanoku OBE in 2015 to provide career opportunities for established and up-and-coming Black and ethnically diverse classical musicians in the UK and Europe. Chineke!'s motto is 'Championing change and celebrating diversity in classical music'. The organisation aims to be a catalyst for change, realising existing diversity targets within the industry by increasing the representation of Black and ethnically diverse musicians in British and European orchestras.

The foundation's flagship ensemble, the Chineke! Orchestra, comprises exceptional musicians from across the continent brought together several times a year. As Europe's first majority Black and ethnically diverse orchestra, Chineke! performs standard orchestral repertoire along with the works of Black and ethnically diverse composers both past and present. The orchestra works closely with its sister ensemble, the Chineke! Junior Orchestra, a youth orchestra of Black and ethnically diverse players aged between 11 and 22, with senior players acting as mentors, teachers and role models to the young musicians.

Cultural organisations such as the BBC, Association of British Orchestras, Royal Philharmonic Society and Arts Council England have supported Chineke!. In 2017 the orchestra released its first recording and made its BBC Proms debut. The following year it gave the inaugural concert at the newly refurbished Queen Elizabeth Hall returning later as part of the Southbank Centre's Africa Utopia festival. This year Chineke! became a Resident Orchestra at the Southbank Centre.

First Violins

Kelly Hall-
Tompkins
leader
Laura Ayoub
Zahra Benyounes
Usman Waseem
Peguero
Ronald Long
Eunsley Park
Sydney Mariano
Haim Choi
Betania Johnny
Soong Choo
Robert Miller
Nick Whiting
Laure Chan
Sophia
Kannathasan
Sarah Martin
Raye Harvey

Second Violins

Aischa Guendisch
Steven Crichlow
Nuno Carapina
Didier Osindero
Alfredo Reyes
Logounova
Shona Beecham
Radhika de Saram
Kourosh Ahmadi
Rebekah Reid
Kanyinsola Ojo
Blaize Henry
Helena Logah
Teddy Truneh
Angela
Antwi-Agyei

Violas

Jane Atkins
Lena Fankhauser
Deanna Said
Stephen Upshaw
Natalie Taylor
Natalia
Senior-Brown
Nikki Hicks
Betelihem
Boukhaten
Mira Glenn
Williams
Alison D'Souza
Adam Gibbs
Adyr Francisco

Cellos

Desmond
Neysmith
Jakob Nierenz
Laura Anstee
David
Kadumukasa
Elliott Bailey
Meera Raja
Christina Jones
Daniel Burrowes
Elaine Soedirman
Ruben
Jeyasundaram

Double Basses

Chi-chi
Nwanoku CBE
Charles
Campbell-Peek
Victor Ray Holmes
Thea Sayer
Jerrell Jackson
Fabián Galeana

Georgina Mcgrath
Marcelo Rodriguez

Flutes

Ebonee Thomas
Meera Maharaj
Deronne White

Piccolo

Thaddeus Watson

Alto Saxophone

Deronne White

Oboes

Titus Underwood
Nermis Mieses
Lorraine Hart

Cor Anglais

Lorraine Hart

Clarinets

Mariam Adam
Berginald Rash
Anton Clarke-
Butler
Benjamin Pinto

Bass Clarinet

Benjamin Pinto

Bassoons

Joshua Elmore
Linton Stephens
Gordon Laing

Contrabassoon

Margaret
Cookhorn

Horns

Pierre Buizer
Jonathan Hassan
Derryck Nasib
Francisco Gomez
Benjamin
Garalnick

Trumpets

Atse Theodros
Gabriel Dias
Harry Plant
Benjamin Inman

Trombones

Weston Sprott
Chris Augustine
David Cox

Bass Trombone

Michaias Berlouis

Tuba

Stephen Calow

Timpani

Jauvon Gilliam

Percussion

Sacha Johnson
Raynor Carroll
Rosie Bergonzi
Toril Azzalini-
Machecler

Harp

Ruby Aspinall

**Harpichord/
Celesta**

Nick Morris

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

Project Officer

Ellie Argente

**Orchestra
Manager**

Alexa Butterworth

Finance Director

Stephen Carpenter

Project Director

Claudia Clarkson

**Marketing and
Communications
Manager**

Jerrell Jackson

**Development
Director**

Sam Mackay

**Chineke! Intern
Summer 2022**

Jenna Youness

BBC Proms 2022

Director, BBC Proms David Pickard
Controller, BBC Radio 3 Alan Davey
Personal Assistant Yvette Pusey

Editor, BBC Radio 3 Emma Bloxham

Head of Marketing, Learning and Publications Kate Finch

Business Sanoma Evans (Business Advisor), Tricia Twigg (Business Co-ordinator) Nadim Jauffur (Business Assistant)

Concerts and Planning Helen Heslop (Manager), Hannah Donat (Artistic Producer), Alys Jones, Jo de Sa (Event Producers), Shaun Bajnoczky, Elisa Mare, Bethany McLeish, Shannon St Luce (Event Co-ordinators), Helen MacLeod (Operations Project Manager)

Marketing Emily Caket (Manager), Chloe Jaynes (Executive), Kiera Lockard (Co-ordinator)

Press and Communications Camilla Dervan (Communications Manager), Emma Donnan (Publicist), Freya Edgeworth (Publicist), Juliet Martin (Assistant Publicist), Joanna Mills (Publicity Assistant)

Learning Lauren Creed, Ellara Wakely (Senior Learning Managers), Alison Dancer, Melanie Fryer, Laura Mitchell (Learning Managers), Siân Bateman, Catherine Humphrey (Assistant Project Managers), Tshani Roulston Benjamin (Team Assistant)

Music Television Suzy Klein (Head of Commissioning, BBC Music TV), Livewire Pictures Ltd (Production)

Digital Rhian Roberts (Head of Content Commissioning, Speech and Classical Music), Philip Raperport (Commissioning Executive, Radio 3, Proms & Performing Groups)

BBC Music Library Tim Auvache, Anne Butcher, Raymond Howden, Alison John, Michael Jones, Richard Malton, Claire Martin, Steven Nunes, Alec Pavelich, David Russell, Joseph Schultz

Commercial Rights & Business Affairs Simon Brown, Sue Dickson, Pamela Wise

Royal Albert Hall Chief Executive Craig Hassall AM

Pianos supplied and maintained for the BBC by Steinway & Sons

BBC Proms Publications

Publishing Manager Christine Webb

Editorial Manager Edward Bhesania

Programme Editors Edward Bhesania, Harriet Smith, Timmy Fisher

Sub-Editor Timmy Fisher

Designers Reenie Basova, Paul Broughton

Co-ordinator Deborah Fether

Season Identity Mother Design/BBC; illustration by Amber Vittoria

Advertising Cabbells (020 3603 7930); cabbells.co.uk

Printed by APS Group. APS Group is ISO 14001 certified by BSI under certificate number EMS 500624, FSC® certified (FSC® C003270) and offers PEFC-certified products.

© BBC 2022. All details were correct at time of going to press

In line with the BBC's sustainability strategy, the BBC Proms is actively working with partners and suppliers towards being a more sustainable festival



Please recycle this programme when you have finished with it.

Chineke! Voices

PROMS DEBUT ENSEMBLE

Chineke! Voices is the sister organisation of Chineke! Orchestra and aims to be an inclusive choir, drawing singers from across the UK who support the organisation's aspirations of a more representative choral sector.

Chineke! Voices performed with Chineke! in 2017 at the Royal Festival Hall and in 2018 for the reopening of the Queen Elizabeth Hall at London's Southbank Centre, where Chineke! is a Resident Orchestra. More recently a professional core of Chineke! Voices toured regionally and performed at St Martin-in-the-Fields with a programme of works by the 16th-century Portuguese composer Vicente Lusitano, the first composer of colour whose works are known to have been published. A recording including music by Lusitano will be released next year

For tonight's performance, Chineke! Voices welcomes singers from the following choirs:

Deutscher Chor London
 London Adventist Chorale
 London Philharmonic Choir
 London Symphony Chorus
 Philharmonia Chorus
 The Bach Choir
 ZO! Gospel Choir.

Sopranos

Melanie
 Allmendinger
 Martha Barnes
 Shona Barnes-
 McCallum
 Uta Bergner
 Nikisha Brown
 Judy Butcher
 Carol Capper
 Anjali Christopher
 Maureen
 Chukwuka
 Argy Ciddy
 Jenny Clarke
 Gretchen
 Cummings
 Adwoa Dickson
 Isabel Emery
 Julia Ewert
 Jasmine Flicker
 Anne Fridal
 Dagmar Gauweiler
 Adelina Godhino
 Riva Grant
 Keren Hadas
 Isobel Hammond
 Lucy Hely-
 Hutchinson
 Denise Hoillette
 Parish Holly
 Jemima Inman
 Julia Jennings
 Gwyneth Johnson
 Lucy Johnson
 Debbie Jones
 Eva Klein
 Jane Koramoa
 Caddy Kroll
 Ghislain Levant
 Isabella Li-Yan-Hui

Gina Lindeboom
 Gemma Longhurst
 Sarah Mainwaring
 Louisa Martin
 Fifi McKenzie-
 Cook
 Izumi Nishizono
 Roxane Nkomo
 Krystle Nunnely
 Keisha Nurse
 Lynda Olivia
 Nwabudike
 Ijeoma Nwanoku
 Gill O'Neill
 Ama Ofori-Darko
 Koko
 Onwuzuruigbo
 Rachel Oyawale
 Leila Pacey
 Carole Radford
 Sara Rahman
 Marlene Skerritt
 Deborah Staunton
 Hannah Wilkes
 Eleri Williams
 Rebecca Wright

Altos

Kate Aitchison
 Ayesha Akkari
 Theresa Allen
 Lorraine
 Anderson-Reid
 Cherryline Barker
 Almut Beck
 Gina Broderick
 Megan Deniran
 Maggie Donnelly
 Lynn Eaton
 Jenny Eckner
 Soleil Eijken

Margarete Falk
 Merthia Fell
 Audrey Forrester
 Amanda
 Freshwater
 Julia Gervais
 Desola Haastrup
 Charlotte Hacking
 Kate Harrison
 Edda Hendry
 Venetia Iga
 Jacqueline John
 Basak Zengin
 Kayabinar
 Chessy Kimmijser
 Vanessa Knapp
 Freya Leveritt
 Magdalena
 Lippingwell
 Dewi Lopulalan
 Anne Loveluck
 Sasha Marius-
 Beeko
 Sarah Marzi
 Charlotte
 McDonough
 Honey Millard-
 Clothier
 Elisabeth Minkner
 Jane Muir
 Choolwe
 Muntanga
 Lufuno Ndou
 Mahalia Nesbeth-
 Bain
 Yvonne
 Nwanokwu
 Veronique Okafor
 Helen Palmer
 Beth Potter
 Ell Potter

Susannah Priede
Katy Rodda
Elisabeth
Sanguesa
Alison St-Denis
Liz Smith
Erika
Stasiuleviciute
Hannah Strange
Susanne Thiele
Linda Thomas
Hilda Thomas
Snezhana
Valcheva
Sascha Van Den
Kerckhove
Nicola Williams
Hannah Wisher

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Joaquim Badia
Simon Bainbridge
Ole Baxter
Culmore Bell
David Benny
Philipp Boeing
Oliver Burrows
Bill Canning
Bobby Carr
Michael Clarke
Osian Clarke
James David
Benjie Del Rosario
Colin Dunn
Michael Emmanuel

Joshua Furtado-
Mendes
Patrizio
Giovannotti
Simon Goldman
Hurdis Grandison
Yannick Groot
Michael Harman
Peter Hazzard
Benjamin Inman
Peter Johnstone
Matt Journee
Gopal Kambo
Jude Lenier
Erwin Li
Melvin Lijesen
Richard Loeser
Matthew McCabe
Vanessa Melody
Simon Naylor
David Phillips
Felix Richter
Mattia Romani
Jonathan Rought
Joost Rouw
Faza Samer
Samir Savant
Richard Street
Paul Thirer
Stan Voogt
Simon Wales
James Warbis
Robert Ward
Paul Weekes
Paul Williams-
Burton
Leonard Wong

Basses

Christian Anders
Christian Andreas
James Archer
Simon Backhouse
Ingolf Becker
Martin Becker
Roger Blitz
David Bryant
Jim Clifford
Richard Crook
Paul Dichtl
Amatey Doku
David Durham
Dominic Felts
Neville Filar
Ian Fletcher
Robert Garbolinski
Nigel Gee
Owen Hanmer
Richard Harding
Oliver Hogg
Andre Jones
Douglas Jones
Thomas Kaal
Ben Keohane
Alexander Kidney
Peter Kirby
Geoffrey Maddock
Robert Mare
Hugh McLeod
Paul Medicott
Timothy Newton
Martin Nosek
Benjamin Poore
Peter Quintrell
John Rayson
Michael Robson-
Kiernan

Johannes
Rosenbusch
Jesus Sanchez
Sanzo
Samuel Saunders
James Shirras
Marvin Smith
Nicolas Stepan-
Rivard
Rod Stevens
Abraham Sung
Richard
Tannenbaum
Jez Wareing

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

On Radio, TV and Online



BBC Radio 3

Every Prom broadcast live
Most Proms repeated in *Afternoon Concert* (weekdays, 2.00pm)



BBC TV

First Night live on BBC Two/BBC Four
Last Night live on BBC Two/BBC One
Broadcasts on BBC Four on Thursdays,
Fridays and Sundays



Online

Listen/watch online until 10 October –
on Sounds or iPlayer
Visit bbc.co.uk/proms for the
latest programme and broadcast
information

Coming up at the Proms

Highlights of the next few days



Wilfred Hosi

KIRILL PETRENKO

SATURDAY 3 SEPTEMBER

PROM 62 MAHLER'S SEVENTH

7.00pm–c8.25pm • Royal Albert Hall
In the first of two Proms, Kirill Petrenko and the Berliner Philharmoniker perform Mahler's 'song of the night', the Seventh Symphony, which sweeps from an overcast Alpine lake through love songs, nightmares and nocturnal marches to an ear-splitting finish.



MARIUS NESET

SATURDAY 3 SEPTEMBER

PROM 63 MARIUS NESET AND THE LONDON SINFONIETTA

10.15pm–c11.30pm • Royal Albert Hall
Saxophonist and composer Marius Neset has been praised for his 'voracious reinvention of jazz'. In his Proms debut he teams up with the London Sinfonietta to unleash his elemental new BBC commission *Geysir*.



Nadia F. Romanini

SIR ANDRÁS SCHIFF

SUNDAY 4 SEPTEMBER

PROM 64 SIR ANDRÁS SCHIFF PLAYS BEETHOVEN PIANO SONATAS

11.30am–c12.55pm • Royal Albert Hall
According to *The Guardian*, Sir Andrés Schiff's interpretations of Beethoven's late sonatas, in particular, 'sweep all before them', and that's what he'll be playing today: Beethoven's final trilogy – music of wild imagination, profound tenderness and sudden, piercing beauty.



TABEA ZIMMERMANN

SUNDAY 4 SEPTEMBER

PROM 65 SCHNITTKE & SHOSTAKOVICH

7.30pm–c9.40pm • Royal Albert Hall
The Berliner Philharmoniker and Kirill Petrenko return to perform Shostakovich's 10th – a symphony of dark secrets and shattering power – and viola soloist Tabea Zimmermann rediscovers Schnittke's powerful but neglected Viola Concerto.