

Welcome to the 2023 BBC Proms



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

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

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

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

David Pickard
Director, BBC Proms

Tonight *at the* Proms

The Last Night of the Proms is a musical party like no other – this year especially so after the cancellation of 2022’s final three Proms following the passing of Queen Elizabeth II.

The past eight weeks have seen adventures in Northern Soul and Portuguese fado; tributes to Bollywood icon Lata Mangeshkar and soul legend Stevie Wonder; and Poulenc’s French Revolutionary opera *Dialogues of the Carmelites* and the UK premiere of nonagenarian György Kurtág’s first opera, *Endgame*. Last week, Sir Simon Rattle conducted his final concert as Music Director of the London Symphony Orchestra.

Under Marin Alsop – returning for her third Last Night – the combined forces of the BBC Symphony Orchestra, BBC Singers and BBC Symphony Chorus are joined by star performers soprano Lise Davidsen and cellist Sheku Kanneh-Mason for a send-off to the 2023 season that reminds us of coronations old and new in pieces by William Walton and Roxanna Panufnik.

Enjoy the party, and see you next year at the world’s greatest classical music festival!



Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices. Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.



Royal Albert Hall

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



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

Prom 71

SATURDAY 9 SEPTEMBER • 7.00pm–c10.20pm



Last Night of the Proms 2023

Richard Strauss Don Juan 18'

Max Bruch Kol nidrei 10'

Roxanna Panufnik Coronation Sanctus
world premiere of orchestral version 2'

James B. Wilson 1922
BBC commission: world premiere c6'

William Walton Coronation Te Deum 10'

Richard Wagner Tannhäuser –
'Dich, teure halle' 3'

Pietro Mascagni
Cavalleria rusticana – Easter Hymn; Intermezzo 11'

Giuseppe Verdi Macbeth – 'Nel dì della
vittoria ... Vieni! t'affretta!' 8'

INTERVAL: 20 minutes

Laura Karpman Higher. Further. Faster. Together.
(Main Theme from 'The Marvels') *world premiere* c3'

Samuel Coleridge-Taylor
orch. Simon Parkin Deep River 5'
first performance of this arrangement at the Proms 5'

Emmerich Kálmán The Gypsy Princess –
'Heia, heia, in den Bergen ist mein Heimatland' 3'

Heitor Villa-Lobos Bachianas brasileiras
No. 5 – Ária (Cantilena) 6'

arr. Henry Wood Fantasia on British
Sea-Songs (with additional numbers arr. Bob Chilcott
and Gareth Glyn) 13'

concluding with:

Thomas Arne, arr. Malcolm Sargent
Rule, Britannia! 3'

Edward Elgar Pomp and Circumstance
March No. 1 8'

Parry, orch. Elgar Jerusalem 2'

arr. Benjamin Britten The National Anthem 2'

Trad., arr. Paul Campbell Auld Lang Syne 2'

Lise Davidsen *soprano*
Sheku Kanneh-Mason *cello*

BBC Singers Nicholas Chalmers *chorus-master*
BBC Symphony Chorus Neil Ferris *chorus-master*
BBC Symphony Orchestra Igor Yuzefovich *leader*
Marin Alsop *conductor*

RADIO 3 ONE TWO SOUNDS iPLAYER

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You can listen on BBC Sounds, and watch on BBC iPlayer for 12 months.

RICHARD STRAUSS (1864–1949)

Don Juan – tone-poem after Nikolaus Lenau, Op. 20 (1888–9)

Southern light and the love of his life played vital roles in shaping Richard Strauss's first unqualified orchestral masterpiece. The 24-year-old composer jotted down initial ideas for *Don Juan* in 1888 in a church cloister in Italy. (The 'land where the lemon trees bloom' had already inspired the highly individual 'symphonic fantasia' *Aus Italien*, premiered earlier that year.) He had just fallen in love with one of his singing pupils, Pauline de Ahna, whom he later married. So, while Strauss would never savour the thousandfold conquests of the fictional seducer, he had at least some experience with which to flavour the first of many passionate love scenes in his music.

Strauss was to come to know Mozart's *Don Giovanni* (focusing on the same central character) intimately during his conducting years at the Munich Court Opera and later cited it as an illustration of his favourite composer's astonishing emotional range. His model, however, was not Mozart's version of the Spanish legend that culminates in the statue of the murdered Commendatore dragging the atheistical libertine down to hell. Instead he turned to fragments of a German verse-drama by Nikolaus Lenau, first published in 1851, a year after the poet's death. Here the idealistic protagonist's pursuit of the perfect moment ends in a duel; Don Juan dies because victory has come to seem as meaningless as everything else in his existence. Strauss reflects this in the last of the Lenau quotations he placed at the head

of the score – 'the fuel is all consumed and the hearth is cold and dark' – as well as in the surprising final bars of his tone-poem, one of the few works in the repertoire to start in a brilliant major key and end in the minor. Although Strauss deprives the audience of a chance to roar its delight, it was the sheer flamboyance of *Don Juan* that impressed at the Weimar premiere conducted by the composer on 11 November 1889. To his father, one of many musical conservatives who pleaded for 'less outward glitter and more content', he wrote proudly of the 'immense glow and sumptuousness' of the sound.

...

After a wayward fanfare, the violins characterise Don Juan's energetic genius with a high-leaping theme of irresistible ardour. Two very different love affairs appear in contrasting episodes: the first an ardent bedroom scene swiftly consummated, only to bring the first of many dissatisfactions in its wake; the second suggesting a more vulnerable victim in one of the most limpid oboe solos ever written, underpinned by muted horns and strings discreetly writhing in a theme already announced as a passionate introduction to this latest conquest. But our hero is not to be detained and, in a masterstroke to kindle our sympathy, Strauss gives him a new and noble melody emblazoned by the four horns. *Don Juan* passes through a carnival, has his first brush with death – bringing with it ghostly memories of the past – and strides onwards to the apogee of his career, with the horn theme raised aloft. He pauses expectantly, as if to ask, 'Where next?'; the answer is a rapier thrust, which swiftly brings the work shuddering to its shock conclusion.

Programme note © David Nice

David Nice is a writer, lecturer and broadcaster who contributes regularly to *BBC Music Magazine*. He also reviews for theartsdesk.com. The first volume of his Prokofiev biography was published in 2003.



Greek hospitality: Don Juan in the cave with Haidée after he is shipwrecked on a Greek island: in Lord Byron's telling of the story Juan is the seduced rather than the seducer (painting, 1831, by Alexandre Colin, with Juan presented in the likeness of Byron)

PREVIOUSLY AT THE PROMS

Ever since his first Proms appearance in 1902, Strauss's dubious lover has rather hogged the limelight. Back in the days when rehearsal time was at a premium and virtually all these concerts were given by founder-conductor Henry Wood and his Queen's Hall Orchestra, four renditions were given in 1907 alone. Forty years later a separate initiative from Thomas Beecham and Strauss's publisher, Ernst Roth, brought the veteran composer himself to the Royal Albert Hall to direct the piece during a fund-raising festival devoted to his music. Adrian Boult and the BBC Symphony Orchestra had included it in a regular Proms date only the previous month. *Don Juan* went on to attract such distinguished interpreters as John Barbirolli (1954), Bernard Haitink (1970), Riccardo Chailly (1980), Georg Solti (1981), Lorin Maazel (1985), Mariss Jansons (1989), Colin Davis (1996), Zubin Mehta (1999), Vladimir Ashkenazy (2000), Christoph Eschenbach (2001), Andris Nelsons (2011), Sir Donald Runnicles (2012), Sir Andrew Davis (2014) and, most recently, Domingo Hindoyan (2021). A number of them brought ensembles from overseas. In 2018 it was the turn of the Berlin Philharmonic in the company of its incoming Music Director, Kirill Petrenko.

© David Gutman

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

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

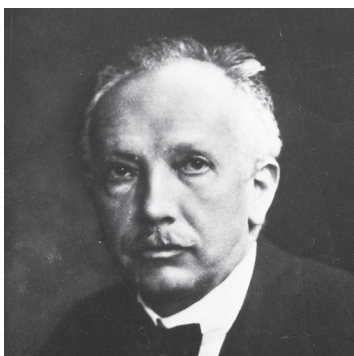
Placing of the chaplet

Before tonight's second half, the bust of Proms founder-conductor Henry Wood (upstage, centre) will be decorated with a chaplet. This honour is normally performed during the Last Night performance by two Promenaders. The bust, recovered from the ruins of the bombed-out Queen's Hall (the original home of these concerts) in 1941, stands onstage throughout the Proms season and is kindly loaned each year by the Royal Academy of Music.

“The younger generation has developed a virtuosity in the creation of sound effects beyond which it is hardly possible to go. Colour is everything, musical thought nothing ... These outwardly brilliant compositions are nothing if not successful. I have seen Wagner disciples exalting the Strauss *Don Juan* with such enthusiasm that it seemed as though shivers of delight were running up and down their spines. The tragedy is that so many of our younger composers think in foreign languages – philosophy, poetry, painting – and then translate their thoughts into the mother tongue, music ...”

From a review of Strauss's *Don Juan* by the influential critic Eduard Hanslick, after an 1890 performance in Vienna

RICHARD STRAUSS



Richard Strauss was born on 11 June 1864 into the heart of the German operatic world: his father, Franz Joseph Strauss, was principal horn at the Munich Court Opera. He began to compose aged only 6 and his talent developed prodigiously. Exploring

Wagner's *Tristan and Isolde* aged 17 proved a special epiphany. By his early thirties, he had composed some of his most celebrated symphonic poems, with *Don Juan* (1888–9) serving as breakthrough work, rapidly followed by *Tod und Verklärung* ('Death and Transfiguration'), *Till Eulenspiegels lustige Streiche* ('Till Eulenspiegel's Merry Pranks') and *Also sprach Zarathustra* ('Thus Spake Zarathustra'), among others.

Aged 21, Strauss was helped by conductor Hans von Bülow to secure his first conducting post in Meiningen. Later he held posts at opera houses in Munich, Weimar and Berlin, before serving as principal conductor of the Vienna Court Opera from 1919 to 1924 and co-founding the Salzburg Festival in 1920.

In a rehearsal for Strauss's first opera, *Guntram*, the soprano Pauline de Ahna threw a piano score at the composer. He later married her. At Garmisch-Partenkirchen in the Bavarian Alps, they built a substantial villa with proceeds from the opera *Salome* (1903–5). The pair's volatile relationship left its mark on Strauss's tone-poem *Ein Heldenleben* ('A Hero's Life', 1897–8), in which Pauline is personified by a solo

violin, as well as on his *Symphonia domestica* (1902–3) and the semi-autobiographical opera *Intermezzo* (1918–23). Pauline's presence is felt above all, however, in the power and sensuality with which Strauss wrote for the female voice.

Strauss's other muse was the writer Hugo von Hofmannsthal, librettist of his operas *Elektra* (1906–8), *Der Rosenkavalier* ('The Rose Knight', 1909–10), *Ariadne auf Naxos* ('Ariadne on Naxos', 1911–12), *Die Frau ohne Schatten* ('The Woman Without a Shadow', 1914–17), *Die ägyptische Helena* ('The Egyptian Helen', 1923–7, later revised) and *Arabella* (1929–32). After Hofmannsthal's death in 1929, Strauss worked with writers including Joseph Gregor and Stefan Zweig, among others, but no team proved quite as satisfying again.

In 1933, aged nearly 70, Strauss was appointed head of the Nazi administration's Reichsmusikkammer, whose aim was to promote 'good German music' by 'Aryans'. He was forced to resign in 1935 when the Gestapo intercepted a letter he had written to his Jewish librettist Zweig that disparaged the regime.

At the end of the Second World War, American troops arrived at Strauss's Garmisch house, where one soldier, an oboist, encouraged the composer to write an oboe concerto. The resulting work, along with *Metamorphosen* for string orchestra, was part of his 'Indian summer' of late masterpieces. Three years later he wrote his *Four Last Songs*, his final and perhaps most perfect offering to the soprano voice. He died aged 85 on 8 September 1949.

Profile © Jessica Duchon

Jessica Duchon's music journalism appears in *The Sunday Times*, the *i* and *BBC Music Magazine*. She is the author of seven novels, three plays, biographies of Fauré and Korngold and the librettos for Roxanna Panufnik's operas *Silver Birch* and *Dalia*, commissioned by Garsington Opera.

MAX BRUCH (1838–1920)

Kol nidrei (1880)

Sheku Kanneh-Mason *cello*

Kol nidrei, subtitled ‘Adagio on Two Hebrew Melodies’, is one of Bruch’s best-known works. It was partly inspired by the composer’s long-standing association with Cantor Abraham Lichtenstein, with whom he had worked in Berlin. Through Lichtenstein, Bruch became familiar with the haunting melody of ‘Kol nidrei’, traditionally sung in the synagogue on the eve of Yom Kippur (the Day of Atonement). His transcription faithfully projects what his biographer Christopher Fifield describes as the melody’s contrasting elements of ‘remorse, resolve and triumph’ by breaking it up into a sequence of almost breathless three-note patterns in the solo cello as it engages in increasingly impassioned dialogue with the orchestra.

This opening storm subsides with the introduction of an entirely new and wonderfully heartfelt melody in the major key. This is initially announced by the orchestra with prominent harp arpeggios before being taken up by the cello, which



Prayers in a synagogue on Yom Kippur, on the eve of which the ‘Kol nidrei’ is typically sung: painting by Maurycy Gottlieb (1856–79)

spins a long lyrical line that eventually brings the music to a calm and reflective conclusion. Here Bruch, who was at the time conductor of the Liverpool Philharmonic, quotes directly from the middle section of British-Jewish composer Isaac Nathan's arrangement of 'O! weep for those that wept by Babel's stream', which also formed the basis of one of Bruch's *Three Hebrew Songs* composed at roughly the same time.

Kol nidrei received its first performance at a concert in Liverpool in 1881 with Bruch conducting and Robert Hausmann as soloist.

Programme note © Erik Levi

Erik Levi is a writer, broadcaster and visiting professor in Music at Royal Holloway, University of London. He is author of the books *Music in the Third Reich* (Palgrave Macmillan, 1996) and *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon* (Yale UP, 2010) and co-editor with David Fanning of *The Routledge Handbook to Music under German Occupation, 1938–1945* (2019).

“Words are very powerful, but I do feel melody carries you higher still ... Melody can greatly enhance and deepen just about anyone's emotions. The music [of 'Kol nidrei'] creates a sentiment that feels like genuine awe and humbling oneself.”

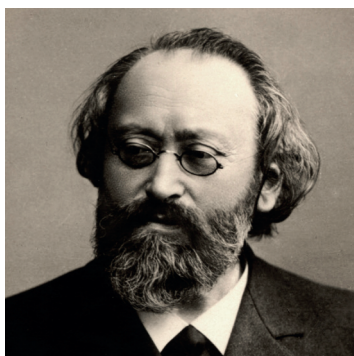
Jonny Mosesson, cantor and musician

PREVIOUSLY AT THE PROMS

In the first quarter-century of these concerts, when one might have encountered Bruch's *Second Violin Concerto* as well as his *First*, *Kol nidrei* was played on as many as nine occasions. The first soloist, in 1897, was the sadly short-lived virtuoso Elsa Ruegger. Lucerne-born and Brussels-educated, she would later be billed as 'the greatest woman cellist in the world', although she did not care for that description. 'Mlle Ruegger's technique is beautiful in its finish,' opined *The Strad* magazine. 'Her tone is full, round and refined and her intonation faultless, while her bowing is singularly free from scratchiness.' For whatever reason, *Kol nidrei* vanished from the lists after 1922.

© David Gutman

MAX BRUCH



For many music-lovers today, Max Bruch is probably the ultimate ‘one-work composer’. His Violin Concerto (actually the first of three) is treasured as one of the cornerstones of the virtuoso violin repertoire. Apart from that, his *Scottish Fantasy* for violin

and orchestra and *Kol nidrei* for cello and orchestra are the only other works to have survived into posterity.

It was very different in Bruch’s lifetime. His choral works in particular were prized for their melodiousness and technical accomplishment. Bruch’s friendships with leading violinists of the day, including Joseph Joachim, Ferdinand David and Pablo de Sarasate, encouraged him to compose a significant amount of music for violin. But his later compositions were almost entirely overshadowed by the success of his First Violin Concerto, from which, sadly, Bruch derived very little material gain. His decision to sell the score to a publisher for a modest one-off payment was, as he soon came to realise, a catastrophic mistake.

Born in Cologne, on 6 January 1838, Bruch was a youthful prodigy as a composer. At the age of 14 he won the prestigious Frankfurt Mozart Foundation Prize for a symphony. The prize money enabled him to study with two musical luminaries of the day: the conductor and composer Ferdinand Hiller and the concert pianist Carl Reinecke. Ambitious early works such as the opera *Die*

Loreley (1862) and the cantata *Frithjof* (1864) earned him a reputation as a musical rising star, such expectations apparently being confirmed by the triumphant premiere of the newly revised Violin Concerto in G minor in 1868.

But, despite signs of genuine originality of thought in the Violin Concerto, Bruch never really developed as a composer in later years. He remained justly proud that the folk songs used in his *Scottish Fantasy* (1880) were gleaned from personal ‘field’ research rather than taken from collections but, in contrast to his more adventurous contemporary Edvard Grieg, his use of ‘exotic’ folk elements never went any further than superficial colouring.

Despite receiving many honours – and his appointment in 1890 as professor at the Berlin Academy, where he taught until his retirement in 1911 – Bruch died in poverty. Efforts to raise money through the sale of the manuscript of the First Violin Concerto in America came to nothing. After his death in 1920, his waning prestige in his native country suffered a further blow when the Nazis decided that as the author of a popular ‘Jewish’ work, *Kol nidrei*, Bruch must himself be racially suspect. Despite all this, Bruch’s First Violin Concerto has if anything increased in popularity since the end of the Second World War. Today many would agree that, if Bruch only ever achieved greatness in one work, this does not in any way detract from that achievement.

Profile © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Wagner, Mahler and Shostakovich, and a regular contributor to *BBC Music Magazine*. For 14 years he was a presenter of BBC Radio 3’s *Discovering Music*. He now works both as a freelance writer and as a composer.

ROXANNA PANUFNIK (born 1968)

Coronation Sanctus (2023)

world premiere of orchestral version

BBC Singers

For text, see below

Coronation Sanctus was commissioned for the coronation of King Charles III at Westminster Abbey on 6 May. Originally written for double choir and organ, the version with orchestra that we hear tonight was commissioned by the Choral Arts Society of Washington DC at the instigation of Marin Alsop, who has included it in tonight's Prom.

For the original version, I was delighted to be given a very detailed brief by Westminster Abbey Organist and Master of the Choristers Andrew Nethsingha – a once-in-a-lifetime commission. He wanted this part of the service to be festive and glittering, in contrast to the more meditative Mass movements that appeared either side of it.

The piece starts a little mysteriously, with an atmosphere of awe and wonderment as Isaiah describes his vision of heaven. The music quickly builds and finishes ecstatically, with organ fanfares that, in the orchestral version, become more numerous with their flamboyantly colourful harmonies.

Coronation Sanctus was first performed, at the coronation, by the choirs of Westminster Abbey and His Majesty's Chapel Royal, St James's Palace, with girl choristers from Truro Cathedral Choir and Methodist

College, Belfast, an octet from the Monteverdi Choir and organist Peter Holder.

I am hugely honoured and deeply grateful to His Majesty King Charles III for the original commission, and to Andrew Nethsingha and Canon Mark Birch for their invaluable guidance during the creative process.

Programme note © Roxanna Panufnik

Coronation Sanctus was commissioned on behalf of The King by the Dean and Chapter of Westminster for the Coronation of King Charles III and Queen Camilla. This version for choir and orchestra was commissioned by The Choral Arts Society of Washington DC, made possible by Caryn Fraim and Tad Czyzewski.

PREVIOUSLY AT THE PROMS

The music of Roxanna Panufnik arrived here in 2014 with the European premiere of her *Three Paths to Peace*, celebrating the common ground shared by the world's three great monotheistic faiths, Christianity, Judaism and Islam. *Songs of Darkness, Dreams of Light* was a Last Night commission for 2018, marking the centenary of the end of the First World War. Its premiere brought together the BBC Singers, BBC Symphony Chorus and BBC Symphony Orchestra, conducted by Sir Andrew Davis. The smaller-scale *Floral Tribute* featured earlier this season in VOCES8's late-night Mindful Mix Prom.

© David Gutman

Sanctus [Holy]
 Holy, holy, holy, Lord God of hosts,
 Heaven and earth are full of thy glory.
 Glory be to thee, O Lord most high.

ROXANNA PANUFNIK



Roxanna Panufnik has carved out a distinctive niche among today's leading British composers. Her musical voice is recognisable for its lyricism and rich harmonic language, while her influences range from a passion for traditional music from around the

world to a heartfelt spirituality. As the *Wiener Zeitung* has commented, 'Her music owes nothing to modish fads. Again and again she has the courage of simple integrity, interweaving her very direct emotionality with elegant harmonies.'

Born in Twickenham, Panufnik is the daughter of the photographer Camilla Jessel and the Polish composer Andrzej Panufnik (1914–91). She has often spoken of the lasting impact of his example and encouragement. She studied composition at the Royal Academy of Music, where her teachers included Hans Werner Henze.

Her music encompasses genres from string quartets to opera, including a significant amount of choral music. Her breakthrough work in 1997 was *Westminster Mass*, to mark Cardinal Basil Hume's 75th birthday.

Panufnik has a staunch belief in music's power to bring together different faiths and cultures. Her *Three Paths to Peace*, performed at the Proms in 2014, started life as a violin concerto for Daniel Hope entitled *Abraham* and draws on Islamic, Christian and Jewish music. She has

also written a set of multi-faith choral love songs, *Love Abide* (2006).

More landmarks have included *The Audience* (2009), a setting of 10 humorous poems by Wendy Cope for narrator and string quartet; *Dance of Life: Tallinn Mass* (2011) for the Tallinn Philharmonic Society and combined Tallinn choirs, premiered to mark Tallinn's year as European City of Culture; *Four World Seasons* (2007–11), a violin concerto for Tasmin Little and the London Mozart Players; *Faithful Journey: A Mass for Poland* (2017–18), premiered in Katowice; and *Across the Line of Dreams* (2019), for double choir and orchestra with two conductors, commissioned by Marin Alsop, who has performed it in Baltimore, São Paulo and at the Ravinia Festival. Her *Songs of Darkness, Dreams of Light* was commissioned for the Last Night of the Proms 2018.

Her opera *Silver Birch*, commissioned by Garsington Opera, was premiered in 2017 ('a remarkable event', according to *The Stage*), featuring 180 performers including professional singers, child soloists, adult community chorus, youth companies and Foley artists from Pinewood Studios. It was shortlisted for a 2018 International Opera Award. Her second community opera, *Dalia*, for Garsington 2022, won the Excellence in Musical Theatre award at the Music and Drama Education Awards.

Panufnik was among 12 composers commissioned to write a new piece for the coronation ceremony of King Charles III in 2023; she contributed the *Coronation Sanctus* that we hear tonight.

Profile © Jessica Duchon

JAMES B. WILSON (born 1990)

1922 (2022)

BBC commission: world premiere

Commissioned for last year's Last Night of the Proms, which was abandoned following the death of Queen Elizabeth II, *1922* celebrates a moment of innovation. In that year the first BBC broadcast was sent. Since that point, this technology has become invaluable to us. We now have access to such riches of experience, information, news, storytelling, music – and much more. And it is through the universality of technology and social media that, on an individual level, we share our thoughts and experiences. We are part of an all-encompassing broadcasting culture.

1922 takes a bird's-eye view of the BBC's first 100 years; it races forwards with the energy and innovation we have borne witness to. It is exuberant and, at heart, it's a celebration.

...

The piece begins with that initial moment of creation – a fizz of static – and then music pours out, like water from a burst dam: a cloud of sounds that race away at an incredible speed.

1922 is dedicated to my grandmother, who passed away while I was writing the final few bars. At 99 years of age, she almost reached her own centenary.

Programme note © James B. Wilson

“Nobody could tell to what extent broadcasting would catch on, nor indeed whether it would take on at all ... There was no precedent, no store of experience to be tapped, no staff ready to hand with mettle proved in a similar field ... And now, in 1937, the broadcast programmes of the world are accessible to 250 million persons. It is almost too immense to contemplate: so different from those simple beginnings 14 years ago ...”

Arthur Burrows, the voice heard on the BBC's first radio broadcast, on 14 November 1922, recalling the experience in 1937

JAMES B. WILSON



James B. Wilson is a storyteller who lives and breathes the here and now. From climate change and social justice, to the messy contradictions and imperfections of everyday life, he is drawn to human stories. ‘I don’t live in a vacuum and neither does my music,’

he explains. ‘Music is an essential part of what it means to be a human being. It is communication, emotion. Living composers tell the stories of our time.’

And he is not afraid of confronting them head-on. When London’s Southbank Centre reopened after closure during the pandemic, it was his music that was heard first. *Remnants* (2020) for poet and orchestra captures an iconic and powerful moment of modern history: the image of a Black Lives Matter protester carrying a white counter-protester to safety and saving him from harm. A year earlier, Wilson composed *Free-man* for the Chineke! Orchestra, a work honouring the activist Dr Paul Stephenson for his part in tackling racial discrimination during the Bristol Bus Boycott of 1963. The energies – and tensions – of these narratives are bundled up within his music, which is fierce, strident and unapologetic.

Little wonder, then, that his musical influences are just as striking and diverse. He studied at the Royal Academy of Music with Gary Carpenter and David Sawer, taking regular lessons with Peter Maxwell Davies, but his influences encompass everything from the dystopian

films of David Lynch to the experimental rock music of Sonic Youth. His music flits between these worlds with effortlessness and integrity. There is nothing contrived in his use of electronics, or in his mixing of spoken word and orchestra. These disparate landscapes collide and intertwine in ways that extend the possibilities of acoustic composition, creating powerful, provocative artworks that seek to challenge – rather than simply mirror – contemporary society. ‘As composers we can be a catalyst for conversations,’ he says. ‘We don’t have to have all the answers; it’s about starting a dialogue.’

His distinctive voice has not gone unnoticed. Among other accolades, he has received the RPS Composition Prize, the Paul Hamlyn Foundation Award and the Charles Black Fellowship, and has had his music commissioned by the likes of the London Symphony Orchestra, BBC Singers, Britten Sinfonia, Cheltenham Festival and BBC National Orchestra of Wales.

Profile © Jo Kirkbride

Jo Kirkbride is the outgoing Chief Executive of the Dunedin Consort and a freelance writer on classical music. This month she becomes CEO of IMPACT Scotland, overseeing the building and running of the Dunard Centre, the first concert hall to be built in Edinburgh for more than a century.

WILLIAM WALTON (1902–83)

Coronation Te Deum (1952)

BBC Singers
BBC Symphony Chorus

For text, see page 18

In February 1952 Walton was working on his opera *Troilus and Cressida*, at his home on the Italian island of Ischia, when the news reached him of the death of King George VI, at whose coronation in 1937 Walton's orchestral march *Crown Imperial* had been premiered (although originally commissioned by the BBC for the crowning of Edward VIII, before his abdication).

As the nation's sadness at the King's death began to be overlaid by thoughts of the forthcoming coronation of Queen Elizabeth II, Walton was keen to demonstrate once again his mastery of the art of composing for state occasions. He became even keener when he discovered that Benjamin Britten, the object of his (usually) friendly rivalry, was composing an opera – *Gloriana*, on the life of Queen Elizabeth I – for the coronation festivities.



Queen Elizabeth II following her coronation on 2 June 1953, holding the orb and sceptre and sitting before a painted backdrop of Westminster Abbey: the most iconic of the official coronation photographs created by Cecil Beaton (1904–80)

In September 1952, during one of his regular visits to England, Walton met Sir William McKie, the organist of Westminster Abbey and Director of Music for the coronation service planned for 2 June 1953. Walton agreed to compose a new coronation march (*Orb and Sceptre*) and also a *Coronation Te Deum*. Always the thorough professional, he asked for precise details of the number and layout of the choir, orchestra and Kneller Hall Trumpeters, and looked over the Abbey himself to keep in his mind's eye just where all these performers would be positioned. With the necessary royal and ecclesiastical approval secured, composition could then begin.

Besides Walton's inside knowledge of choral singing (he had been a chorister at Oxford's Christ Church Cathedral), the *Coronation Te Deum* demonstrates its composer's orchestral brilliance and his flair for ceremonial style. The forces involved are suitably large: two mixed choruses, two semi-choruses, organ, orchestra and optional military brass. Meanwhile Walton also maximised the opportunities for quiet contrast suggested by the text.

...

The *Coronation Te Deum* begins with shouts of praise from the choir, complete with joyful orchestral injections and answering phrases on the organ. At 'To thee Cherubim and Seraphim', bold, swinging modulations lead to the semi-choruses' quieter 'Holy, holy', then a rousing climax at 'the Majesty of thy Glory', and gentler material for 'The glorious company of the Apostles', with strings and harp adding serene commentary.

Brass fanfares introduce 'Thou art the King of Glory, O Christ' and a more reflective central section, before the opening music returns for 'O Lord, save thy people'. Then, at the final statement of 'Let me never be confounded', the lavish splendour suddenly falls away

to leave a trumpet call hinting at the Day of Judgement. The quiet and memorable ending reminds us that, even on such a rightly happy occasion, a moment of reflection also has its place.

Programme note © Malcolm Hayes

Malcolm Hayes is a composer, writer, broadcaster and music journalist. He contributes regularly to *BBC Music Magazine* and edited *The Selected Letters of William Walton*. His BBC-commissioned Violin Concerto was performed at the Proms in 2016.

PREVIOUSLY AT THE PROMS

It's no surprise that this work has been aired at times of renewal and celebration. In 2003 Her Late Majesty Queen Elizabeth II and the then Duke of Edinburgh were back at the Royal Albert Hall for a special Prom marking the 50th anniversary of her coronation. With Sir Andrew Davis at the helm of the BBC Symphony Orchestra and the involvement of as many as five choirs, the programme consisted of mainly British fare. Gordon Jacob's arrangement of the National Anthem preceded Walton's *Coronation Te Deum* and the evening later took in Tippett's *Dance, Clarion Air*, also written for coronation year. Bax's centenary was recognised by the inclusion of his *November Woods*. The one 19th-century contribution (if only just) was Elgar's *Sea Pictures*, the most recent Mark-Anthony Turnage's *Momentum*, commissioned by the BBC to inaugurate Birmingham's Symphony Hall. The Commonwealth was represented by the eccentric Australian-born Percy Grainger and the evening closed with Britten's *Young Person's Guide to the Orchestra*. As might be expected, the *Coronation Te Deum* was heard initially in the 1953 season, just eight weeks after the coronation itself. Malcolm Sargent and the BBC Symphony Orchestra were joined by the BBC Choral Society (today's Symphony Chorus) and Goldsmiths' Choral Union in what was dubbed a 'Coronation Concert'. Handel featured more than any other composer, mostly in arrangements now considered outdated. Sargent conducted another performance of the Walton at his own 70th Birthday Concert in 1965.

© David Gutman

WILLIAM WALTON



‘There’s a lot in this chap; you must keep your eye on him,’ observed Hubert Parry, composer of the famous hymn *Jerusalem*, on seeing compositions by the teenage William Walton. Born in 1902 to a family of professional musicians in Oldham, Lancashire, Walton was

encouraged in music from an early age. Though he never mastered the violin or piano, he had a fine singing voice, and at 10 he became a chorister at Christ Church Cathedral School in Oxford, where his talents flourished.

At just 16 Walton gained a place at Christ Church College, but he neglected his non-musical studies and left Oxford without a degree. Fortunately his talents were noticed by the writer Sacheverell Sitwell, youngest sibling of an artistically prominent aristocratic family. The Sitwells took him into their home in Chelsea: as Walton later put it, ‘I went for a few weeks and stayed about 15 years.’

In 1922 Walton collaborated with Edith Sitwell in creating *Façade*. The first performance, during which Sitwell recited her own verses through a megaphone from behind a screen, was a scandal, but it established Walton, then only 21, as the country’s leading musical *enfant terrible*. The image persisted for about a decade, but then three major works – the Viola Concerto (1928–9), the oratorio *Belshazzar’s Feast* (1929–31) and the First Symphony (1931–5) – changed all that. Each was hugely successful, and the symphony brought Walton international fame: the composer John Ireland spoke for many in this country

when he asserted that it had established Walton as ‘the most vital and original genius in Europe’.

In 1939 the equally fine Violin Concerto followed, composed for the virtuoso Jascha Heifetz. Then, with the outbreak of war, Walton threw himself into film music. Outstanding among his cinema efforts are the scores for *The First of the Few* (1942) and Laurence Olivier’s version of Shakespeare’s *Henry V* (1943–4). Getting back to ‘serious’ composing after the war was hard, however, especially as Walton now found himself increasingly eclipsed by the new rising star of British music, Benjamin Britten. More important scores followed, including the String Quartet (1945–6), the opera *Troilus and Cressida* (1947–54), the Cello Concerto (1955–6) and the Second Symphony (1957–60), but critical reactions had begun to cool, and Walton became increasingly discouraged.

Fortunately there were compensations, especially his marriage to Susana Gil Passo in 1948 and the couple’s move to the Italian island of Ischia the following year. In 1951 he was knighted. In his last years Walton found himself being honoured and acclaimed again, but he wrote virtually nothing new. He died at his home on Ischia on 8 March 1983, at the age of 80.

Walton’s manner of expression may have changed with the years, yet his stylistic fingerprints remained remarkably consistent: spiky rhythmic energy, influenced by jazz and Stravinsky, keen-edged humour, luscious melancholic or ardent harmonies, and a wonderful expansive lyricism, most evident in the three concertos for string instruments. If there was a time when Walton’s music seemed dated or backward-looking, that time has now passed, and his originality and brilliance are no longer in dispute.

Profile © Stephen Johnson

WILLIAM WALTON

Coronation Te Deum

We praise thee, O God: we acknowledge thee to be the Lord.

All the earth doth worship thee: the Father everlasting.
To thee all angels cry aloud: the heavens and all the powers therein.

To thee Cherubin and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.

The holy church throughout all the world doth acknowledge thee;

The father of an infinite majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the comforter.
Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, thou didst open the kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in the glory of the Father.

We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.

Govern them and lift them up for ever.

Day by day we magnify thee;

And we worship thy name ever, world without end.

Vouchsafe, O Lord, to keep us this day without sin.

O Lord, have mercy upon us.

O Lord, let thy mercy lighten upon us, as our trust is in thee.

O Lord, in thee have I trusted; let me never be confounded.

Book of Common Prayer

RICHARD WAGNER (1813–83)

Tannhäuser (1842–5) – 'Dich, teure Halle'

Lise Davidsen *soprano*

For text, see page 21

'Dich, teure Halle' gives us our first glimpse of Elisabeth, the heroine of Wagner's opera *Tannhäuser*. First staged in Dresden in 1845, *Tannhäuser* draws on medieval Germanic legends to tell the story of a minstrel-knight who has been led astray by Venus, the goddess of love, but, having tired of a life of only pleasure, has torn himself away from her realm. He returns to the Wartburg Castle and to his former love, Elisabeth, who, it transpires, will award the prize in a song competition. Tannhäuser, still distracted by memories of Venus, sings of lust and passion, and in doing so offends the court so gravely that he is banished and ordered to make a pilgrimage to Rome. In the end, the Pope cannot save his soul, but the love of Elisabeth can. *Tannhäuser* thus follows one of Wagner's favourite themes: that of female self-sacrifice leading to male (or indeed universal) redemption.

The aria 'Dich, teure Halle' starts as the curtain rises on Act 2. Following an orchestral introduction that captures her agitated exuberance, Elisabeth stands in the Wartburg's Hall of Song for the first time since Tannhäuser left, and the memory of her sadness during his absence is eclipsed by music expressing her joy and confidence in his return.

Programme note © Erica Jeal

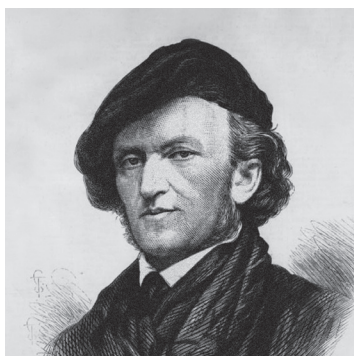
Erica Jeal is a music critic for *The Guardian* and Deputy Editor of *Opera* magazine.

PREVIOUSLY AT THE PROMS

Tannhäuser has been given here only once in its entirety, in 2013 under the direction of Sir Donald Runnicles, but no definitive performance tally can be offered for the opera's component parts. While its overture is often reckoned the most ubiquitous stretch of music in the history of the Proms, other purple passages tended to be strung together in grand fantasias, selections or potpourris. As a stand-alone aria, 'Dich, teure Halle' nonetheless featured in only the fourth Prom ever given. With Henry Wood conducting his Queen's Hall Orchestra in August 1895, the soloist was American-born Anna Fuller. It became the practice to group such excerpts together in so-called Wagner Nights, the journal *Musical Opinion* publishing a poetic gloss on this kind of scheduling: 'The week begins with Wagner's frenzy: / Perchance the Overture *Rienzi*. / Anon we trace the subtle line / Of Siegfried's *Journey to the Rhine*; / Some tenor earns a great ovation / For singing *Lohengrin's Narration*.'

© David Gutman

RICHARD WAGNER



Wagner was a cultural colossus who straddled 19th-century Germany. During his lifetime his nation changed as radically as his own fortunes. When he was born in Leipzig in 1813, the Napoleonic wars were still raging in Saxony. When he died,

in Venice in 1883, Germany was the most powerful state in continental Europe and Wagner was a world-famous figure who had built his own opera house.

He spent an unsettled childhood in Leipzig and Dresden and began studying composition at the age of 15. After working for various companies, he was appointed musical director at the Riga theatre in 1837 but in 1839 he and his first wife Minna fled to Paris to escape his creditors.

In Paris, he completed his first German Romantic opera, *Der fliegende Holländer* ('The Flying Dutchman', 1840–41). The couple then left for Dresden in 1842, where Wagner was appointed Royal Kapellmeister at the Court Theatre in 1843. Two further Romantic operas followed – *Tannhäuser* (1842–5) and *Lohengrin* (1845–8). But, after his participation in the 1849 May Uprising in Dresden, he escaped into Swiss exile and settled in Zurich.

During the next watershed years Wagner detailed his radical new form of music drama and its musical, dramatic and socio-political constituents in a series of essays. He also penned his notorious anti-Semitic tract 'Jewishness in Music'. Immersed in Germanic myth, he

mapped out his gargantuan four-opera cycle *Der Ring des Nibelungen* ('The Ring of the Nibelung'). He began composing the first instalment, *Das Rheingold* ('The Rhinegold'), in 1853, and had finished *Die Walküre* ('The Valkyrie') and the first two acts of *Siegfried* by 1857, when he laid aside *The Ring* to concentrate on a supposedly small-scale project, *Tristan and Isolde* (1857–9). He was forced to leave Zurich in 1858 after an affair and lived peripatetically around Europe until 1864.

His financial problems were solved shortly thereafter by King Ludwig II of Bavaria, who paid off his debts and gave him a generous stipend. Wagner moved to Bavaria and then to Tribschen, to a house on Lake Lucerne where he was eventually joined by his second wife Cosima (Franz Liszt's daughter). Here he continued work on his comic opera *Die Meistersinger von Nürnberg* ('The Mastersingers of Nuremberg'), which he completed in 1867.

Wagner had long dreamt of a dedicated festival for the unveiling of his *Ring* cycle; this was now a realistic prospect. In 1872 the foundation stone of the Bayreuth Festival Theatre was laid; in 1874 he finished the last opera of the tetralogy, *Götterdämmerung* ('Twilight of the Gods'). Three *Ring* cycles were performed at the first Bayreuth Festival in 1876. His last work, *Parsifal* (1877–82), received its premiere at Bayreuth in 1882.

The utopian theme of much of Wagner's output is the redemption of humanity through love and compassion, expressed in music of intoxicating potency. Yet his legacy remains controversial, not least because of its entanglement with 20th-century German history.

Profile © Tash Siddiqui

Tash Siddiqui is Associate Editor of *The Wagner Journal*. Her latest publication is 'Specters of Nazism' in *The Cambridge Companion to Wagner's 'Der Ring des Nibelungen'*. She is working on a book about Wagner and the Kroll Opera in 1920s Berlin.

RICHARD WAGNER

Tannhäuser – ‘Dich, teure Halle’

Elisabeth

Dich, teure Halle, grüss’ ich wieder,
Froh grüss’ ich dich, geliebter Raum!
In dir erwachen seine Lieder
Und wecken mich aus düstrem Traum.
Da er aus dir geschieden,
Wie öd’ erschienst du mir!
Aus mir entfloh der Frieden,
Die Freude zog aus dir.

Wie jetzt mein Busen hoch sich hebet,
So scheinst du jetzt mir stolz und hehr;
Der dich und mich so neu belebet,
Nicht länger weilt er ferne mehr.
Wie jetzt mein Busen hoch sich hebet, *etc.*
Sei mir gegrüsst! Sei mir gegrüsst!
Du, teure Halle, sei mir gegrüsst! *etc.*

Richard Wagner

You, blessed hall, I greet again,
I greet you with joy, beloved place!
In you his songs awake
and rouse me from my gloomy dreams.
Since he left you,
how desolate you have appeared to me!
Peace fled from me,
joy took leave of you.

As now my breast swells full of joy,
you seem to me sublime and proud;
he who revives both you and me
is no longer far away.
As now my breast swells full of joy, *etc.*
I salute you! I salute you!
You, blessed hall, I salute you! *etc.*

*Translation by Inge Moore and Gery Bramall, reprinted
with kind permission from Chandos Records*

PIETRO MASCAGNI (1863–1945)

Cavalleria rusticana (1889)

- 1 Easter Hymn
- 2 Intermezzo

Lise Davidsen *soprano*
BBC Singers
BBC Symphony Chorus

For text, see page 25

With the first performance of *Cavalleria rusticana* ('Rustic Chivalry') at the Teatro Costanzi in Rome on 17 May 1890, a new epoch began in Italian opera. The work's 26-year-old composer, Pietro Mascagni, had been a fellow student of Puccini at the Milan Conservatory but had left without completing his course, joining an operetta company instead as double-bass player and conductor.

Stranded by the company after the manager disappeared with the takings, he was slowly building a career as a local musician in Cerignola in Apulia when, in 1889, he decided to enter a competition for new one-act operas instigated by the publisher Edoardo Sonzogno. His entry,



Realism meets royalty: a performance of Mascagni's *verismo* opera *Cavalleria rusticana* before Queen Victoria in the Waterloo Chamber at Windsor Castle in 1891

Cavalleria rusticana, won and went on to establish itself as a permanent addition to the operatic repertoire.

It was among the first of a new genre known as *verismo*, meaning ‘realism’, and following its overwhelming success at its premiere, and then both nationally and internationally, it strongly influenced other Italian composers, as well as many further afield.

Mascagni’s opera was based on a play by the Sicilian writer Giovanni Verga derived from his own short story of the same title. Inspired by the French novelist Zola, Verga’s own literary vocation focused on documenting the lives of the poor in communities familiar to him in his native area.

Following suit, Mascagni’s work deliberately moved away from the concerns of regal or noble characters to present everyday tragedies concerning the inhabitants of Italian rural or urban working-class communities.

Set in a small Sicilian village, *Cavalleria rusticana* tells how Santuzza, seduced and abandoned by her former lover Turiddu (and consequently excommunicated), takes revenge on him by informing Alfio – husband of Turiddu’s current lover, Lola – of what is going on under his very nose.

...

The Easter Hymn is sung as the villagers celebrate Christ’s resurrection on Easter Sunday. Offstage are heard the voices of the church choir, while onstage local people, including Santuzza, raise their voices in a hymn of praise.

Not long after this inspiring piece Santuzza, goaded beyond endurance by Turiddu’s indifference, informs Alfio of his wife’s affair. Played with the curtain up and

to an empty stage, the Intermezzo follows. Midway in the action, it seems to distance itself from the violent passions of the drama it intersects.

Programme note © George Hall

George Hall writes widely on classical music and opera for such publications as *The Stage*, *Opera*, *Opera Now* and *BBC Music Magazine*. He also co-edited *The Proms in Pictures* (BBC Books, 1995) with Matias Tarnopolsky.

PREVIOUSLY AT THE PROMS

While *Cavalleria rusticana* has never been given in its entirety at these concerts, its most popular passages did not escape the attention of Henry Wood and his associates. Early seasons included recurring medleys, variously billed, in which the vocal parts were stripped out or reallocated. This ‘grand fantasia’ concept did not outlast the Edwardian era. Thereafter the occasional aria and the opera’s famous Intermezzo kept *Cavalleria rusticana* in the lists for another half-century. The Intermezzo, first included in a Last Night as long ago as 1896, returned in the special circumstances of the 2020 season, when organist Jonathan Scott played a transcription on the Royal Albert Hall’s own spectacular instrument. The pandemic made it impossible to have an audience physically present but the event was shared live on BBC Radio 3 and live-streamed to BBC iPlayer.

© David Gutman

PIETRO MASCAGNI



Pietro Mascagni was born in the Tuscan port of Livorno in 1863, the son of a baker. His musical talents were evident early and encouraged by an uncle, even though his father maintained grave misgivings about a career in music.

Nevertheless, with the encouragement of the distinguished Amilcare Ponchielli – composer of *La Gioconda* – Mascagni entered the Milan Conservatory to study with the latter, among others.

Unfortunately, the young man had a headstrong manner that would cause problems for him throughout his career: he left the conservatory without completing his course, instead taking up a life as a double-bass player and conductor of a touring operetta company.

The latter project ended badly. Mascagni and his pregnant wife settled in the town of Cerignola in Apulia, where his contribution to local musical life was much appreciated but hardly constituted the important career he had hoped for.

The first performance of his *verismo* opera *Cavalleria rusticana* ('Rustic Chivalry') at the Teatro Costanzi in Rome in 1890 changed all that: Italian audiences looking for a successor to the ageing Verdi saw in its composer a likely candidate. From that moment on his works were keenly anticipated as compositions by a leading member of the *giovane scuola* ('young school'), with Puccini his most serious rival.

While none of his subsequent operas achieved the overwhelming success of *Cavalleria*, they show his constant exploration of new musical and dramatic territories. Among the finest are the charming romantic comedy *L'amico Fritz* (1891), the ambitiously Gothic *Guglielmo Ratcliff* (1895) and the Japanese Symbolist drama *Iris* (1898) – all remarkable pieces successfully revived in our day.

Also well received in Mascagni's lifetime were the *commedia dell'arte*-based *Le maschere* ('The Masks', 1901); the grand, decadent *Isabeau* (1911); *Parisina* (1913) – a setting of his contemporary, the poet Gabriele D'Annunzio; the sentimental *Lodoletta* (1917); and the French revolutionary drama *Il piccolo Marat* ('The Little Marat', 1921). Less acclaimed, his final opera *Nerone* ('Nero', 1935) may have been intended as a veiled criticism of Mussolini; it seriously displeased the dictator.

Mascagni was also a notable composer of songs, orchestral works and even a film score (*Rapsodia satanica*, 1915), also enjoying a secondary career as a conductor. By the time of his death in a Roman hotel in August 1945, he was out of favour in an Italy keen to put its recent past behind it; but nearly 80 years later the appeal of his most famous work remains undiminished.

Profile © George Hall

PIETRO MASCAGNI

Cavalleria rusticana – Easter Hymn

Santuzza, Chorus

Innegiamo, il Signor non è morto.
Ei fulgente ha dischiuso l'avel,
inneggiamo al Signore risorto
oggi asceso alla gloria del Ciel!

We rejoice that our Saviour is living!
He all-glorious arose from the dead;
Joys of heaven the Lord to us giving,
All the sorrows of darkness are fled!

*Giovanni Targioni-Tozzetti (1863–1934) and Guido Menasci
(1867–1925), after 'Cavalleria rusticana' by Giovanni Verga
(1840–1922)*

GIUSEPPE VERDI (1813–1901)

Macbeth (1846–7) – ‘Nel dì della vittoria ... Vieni! t’affretta!’

Lise Davidsen *soprano*

Andrew Rupp *baritone*

For text, see page 29

Giuseppe Verdi’s search for striking librettos drew him repeatedly to Shakespeare – ‘one of my favourite poets,’ he once claimed. ‘I have had him in my hands since my earliest childhood and I read and re-read him continually.’

Three of his finest operas are directly derived from Shakespeare: *Macbeth* (1847, revised 1865), *Otello* (1887) and *Falstaff* (1893). Although he also had a libretto for an operatic *King Lear* drawn up, Verdi did not set it.

Premiered at the Teatro della Pergola, Florence, in 1847, *Macbeth* was based on a play the composer admired inordinately. ‘The tragedy is one of the greatest human



Red-letter day: Lady Macbeth learns from her husband’s letter of the witches’ prophecy that he is to be king, and resolves to spur him on to expedite events by plotting King Duncan’s murder; Susan Maclean pictured in Richard Jones’s production at the Opéra de Lille in 2011 (first seen at Glyndebourne in 2007)

creations!,' he wrote to his librettist, Francesco Piave. 'If we can't do something great with it, let us at least try to do something out of the ordinary.'

In this distillation of Shakespeare's original, Lady Macbeth receives and reads a letter from her husband informing her of the strange prophecies made to him by the witches. Fearing her husband's lack of resolve in following the ruthless path to power that lies ahead, she bids him come so that she can give him sufficient courage to become King of Scotland.

Then, learning that the present King – Duncan – will arrive shortly to spend a night at the Macbeths' castle, she calls on the agents of Hell to support her and her husband in the assassination she plans.

Programme note © George Hall

PREVIOUSLY AT THE PROMS

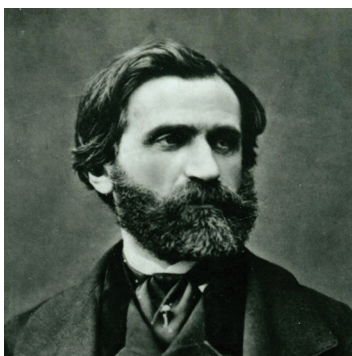
Lady Macbeth's entrance aria, sung by Laelia Finneberg in 1938, 1942 and 1947 and (during a Winter Prom Season) by Margherita Grandi in 1948, has more recently been heard within the context of the complete opera. In the two imported Glyndebourne productions, that of 1965 conducted by Lamberto Gardelli and 2007's by Vladimir Jurowski, the Lady Macbeths were Gunilla af Malmborg and Sylvie Valayre respectively. In 1978 a restoration of Verdi's 1847 version of the score featured Rita Hunter as Lady Macbeth, Peter Glossop as Macbeth and Sir John Tomlinson as Banquo; John Matheson directed the BBC Concert Orchestra.

© David Gutman

“A teacher said to me once, ‘If you can’t come up with anything else you want to do, you should become a musician.’ At the time I thought that was a horrible thing to say, but of course what she meant was that you have to want a career as a musician more than anything else.”

Lise Davidsen in an interview last year with the *Financial Times*

GIUSEPPE VERDI



Giuseppe Verdi was born in 1813 in Le Roncole, a village outside Busseto, in the Po valley. His parents were small-time landholders and innkeepers, who provided a good education for their son. He studied music as a child and played the organ in a church in his

village before continuing his education in Busseto. While he could have settled for the life of a provincial musician, he wanted to pursue studies at the Milan Conservatory and soon found a wealthy patron, Antonio Barezzi, who agreed to finance his education. Barezzi was the father of Verdi's first wife, Margherita.

Milan turned out to be a difficult place. When he arrived in 1832, Verdi was too old to enter the Conservatory and so he studied privately with Vincenzo Lavigna, a maestro al cembalo at the Teatro alla Scala. He attended the theatre regularly and often said that his true education came from paying close attention to what he saw. His earliest performed opera at La Scala, *Oberto*, was successful but his second, the comedy *Un giorno di regno*, failed to please. It was a terrible period for Verdi, who had – in short order – lost two young children and his wife. With *Nabucco* in 1842, however, his fortunes changed and the operas he was to write during the 1840s and 1850s established him as Italy's leading composer, reaching a peak with the so-called trilogy of the early 1850s: *Rigoletto*, *Il trovatore* and *La traviata*. In his personal life, the prima donna of *Nabucco*, Giuseppina Strepponi, soon became his mistress and later (in 1859)

his wife. Already in 1849 they had moved to Busseto and later settled into a new home in Sant'Agata, near the town. She remained his lifelong companion until her death in 1897.

Beginning as a follower of Rossini and Donizetti, Verdi soon developed his own musical and dramatic personality. Ambitious in his choice of subjects (selecting texts from Schiller, Shakespeare and Victor Hugo), he was a hard taskmaster, as librettists soon found out. While he developed his musical and dramaturgical approach within Italian operatic traditions, he moved beyond, where appropriate. His experiences in Paris were particularly important: after composing *Les vêpres siciliennes* for the Opéra it became possible for him to undertake works such as *Simon Boccanegra* (1857), *Un ballo in maschera* (1859) and *La forza del destino* (1861–2, rev. 1869). His rate of production slowed greatly during the 1860s. Following the French *Don Carlos* (1867) he considered *Aida* (1871) to be his final opera.

He did, however, complete a *Requiem* (1869–74, rev. 1875) to honour the late Italian novelist and patriot Alessandro Manzoni (Verdi himself was closely associated with the pro-unification *Risorgimento* movement and with the founding of the new Italian state, in whose first parliament he sat). And then, thanks to his publisher, Giulio Ricordi, he began to collaborate with the younger musician and librettist Arrigo Boito, as a consequence of which the composer experienced a new creative period in the 1880s and 1890s, resulting first in the revision of *Simon Boccanegra* (1881) and then in the creation of *Otello* (1887) and *Falstaff* (1893).

Profile © Estate of Philip Gossett

Philip Gossett (1941–2017) was the Robert W. Reneker Distinguished Service Professor Emeritus at the University of Chicago, and general editor of *The Works of Giuseppe Verdi* and *The Works of Gioachino Rossini*. He was also the author of *Divas and Scholars: Performing Italian Opera*.

GIUSEPPE VERDI**Macbeth – ‘Nel dì della vittoria ... Vieni! t’affretta!’****Lady Macbeth** (*reading a letter*)

‘Nel dì della vittoria io le incontrai ...
 Stupito io n’era per le udite cose;
 Quando i nunzi del re mi salutarò
 Sir di Caudore vaticinio uscito
 Dalle veggenti stesse
 Che predissero un serto al capo mio.
 Racchiudi in cor questo segreto. Addio.’

Ambizioso spirito
 Tu sei, Macbetto ... Alla grandezza aneli,
 Ma sarai tu malvagio?
 Pien di misfatti è il calle
 Della potenza, e mal per lui che il piede
 Dubitoso vi pone e retrocede!

Vieni! t’affretta! Accendere
 Ti vo’ quel freddo core!
 L’audace impresa a compiere
 Io ti darò valore;
 Di Scozia a te promettono
 Le profetesse il trono ...
 Che tardi? Accetta il dono,
 Ascendivi a regnar.

(A servant enters.)

Servant

Al cader della sera il re qui giunge.

Lady Macbeth

Che di’? Macbetto è seco?

‘I met them on the day of victory ...
 I was stunned at what I heard;
 when the King’s messengers hailed me
 Thane of Cawdor, it fulfilled
 those seers had made,
 predicting a crown for my head.
 Keep this secret in your heart. Farewell.’

You are an ambitious soul,
 Macbeth ... You long for greatness,
 but can you be wicked?
 The road to power is filled
 with crimes, and woe to him who sets on it
 shakily and then retreats!

Come! Rouse yourself! I wish
 to fire up that cold heart of yours!
 I shall give you the courage
 to carry out this bold undertaking;
 the prophetesses promise you
 the throne of Scotland ...
 Why delay? Accept the gift,
 ascend the throne and reign.

The King is coming here this evening.

What? Is Macbeth with him?

TEXT

Servant

Ei l'accompagna.
La nuova, o donna, è certa.

Lady Macbeth

Trovi accoglienza quale un re si merta.

(The servant leaves.)

Duncan sarà qui? ...
Qui? ... Qui la notte?

Or tutti sorgete, ministri infernali,
Che al sangue incorate, spingete i mortali!
Tu, notte, ne avvolgi di tenebra immota;
Qual petto percota non vegga il pugnale.

*Francesco Maria Piave (1810–76) and Andrea Maffei (1798–1885),
after 'Macbeth' by William Shakespeare (1564–1616)*

He is with him.
Of that, my lady, I am certain.

Let us provide him with a royal welcome.

Duncan will be here? ...
Here? ... Here tonight?

Arise, all you agents of hell
who rouse mortals to bloody acts!
Night, wrap us in motionless darkness;
may the knife not see the breast it strikes.

*Translation © Emanuela Guastella; reprinted with kind permission
from Chandos Records*

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Artist and social commentator Sir Grayson Perry joins Radio 3's Georgia Mann and Petroc Trelawny to discuss the Last Night of the Proms. Plus interviews with tonight's soloists, and pianist and Radio 3 presenter Keelan Carewe ventures into the Arena to get the Prommers' perspective.

Available on BBC Sounds



LAURA KARPMAN (born 1959)

Higher. Further. Faster. Together. (Main Theme from 'The Marvels') (2022)

world premiere

Sheku Kanneh-Mason *cello*
BBC Singers • BBC Symphony Chorus

Feminist superheroes are the inspiration behind *Higher. Further. Faster. Together.* This is the main theme for the film *The Marvels*, due for release in November, for which I have written the music. In the film, being a powerful superhero is not a solo act but part of a collaboration. In my experience, teamwork is what always gets the hardest jobs done, from taking down a villain, to fighting for equality and opportunity.

On the soundtrack, *Higher. Further. Faster. Together.* opens with solo viola, a sound that is mournful but powerful, but for tonight, I was thrilled to arrange the part for Sheku Kanneh-Mason, who will be taking us to a higher, other-worldly register! Metallic instruments then present a broken theme that never quite lands. The choir begins to chant a newly constructed language based on the words 'Athena' (Goddess of wisdom and war), 'Artemis' (Goddess of wild animals, the hunt and vegetation) and 'Persephone' (Queen of the Underworld).

The strings then come in with a very long, rhythmically driven build-up. Our superheroes are summoning their powers and their energy, almost willing heroism to



Power of three: the trio of superheroes for *The Marvels*, alongside Nick Fury (Samuel L. Jackson), on a poster for the forthcoming movie

emerge. Finally, the main theme bursts through with the French horns playing the epic sound of empowerment and dynamic collaboration. We march towards an ending that appears not quite complete: bright, shiny, optimistic, but not yet resolved, because there is still so much more work to be done ...

Programme note © Laura Karpman

“We all are prone to fall into similar traps when it comes to hero worship. You think that heroes can fix any problem. But in this movie, we examine how, actually, sometimes decisions you make in an attempt to make things better can sometimes make things worse, and have a cascading effect that spirals out of your control. So, while we’re seeing Carol Danvers [aka Captain Marvel] grapple with what has become of her actions, we see that also processed through the eyes of [superfan] Ms. Marvel. We actually experience forgiveness through the eyes of another person. That can be freeing for the person who might not be able to forgive themselves.”

Mary Livanos, Executive Producer of *The Marvels*

LAURA KARPMAN



A bold, incandescent talent, composer Laura Karpman creates powerful, imaginative music that pushes the boundaries of storytelling. Her award-winning compositions – spanning film, television, theatre, interactive media and live performance – reflect

a prodigious and audaciously creative spirit. Notable performers, writers and directors with whom she has collaborated include Jessye Norman, Steven Spielberg, Marin Alsop, Misha Green, The Roots, Dame Evelyn Glennie, Kevin Feige, Eleanor Coppola, Nia DaCosta, Raphael Saadiq, Gail Collins, James Lapine, Sharmeen Obaid-Chinoy and Kasi Lemmons.

With a doctorate from New York’s Juilliard School, Karpman commands ears and hearts with an explosion of power and melody. Her orchestral writing pays homage to 20th-century modernism while pulling harmonically from her extensive jazz background and landing firmly in what she emphatically describes as ‘Maximalism’.

Karpman’s distinctions include five Emmy Awards, a Critic’s Choice Award, an American Academy of Arts and Letters Charles Ives Scholarship, multiple BMI Awards and the Lifetime Achievement Award from the Tenerife International Film Music Festival. Her papers are in the collection of the Library of Congress.

With what she describes as ‘a bad opera habit’, Karpman is best known for her Grammy Award-winning

multimedia opera *Ask Your Mama* (2009), commissioned by Carnegie Hall and based on the cycle of poems by Langston Hughes. In addition, she has composed *Wilde Tails* (2016), commissioned by Glimmerglass Festival and directed by Francesca Zambello; *Balls* (also 2016), an opera chronicling Billie Jean King's 1973 'Battle of the Sexes' tennis match, directed by Yuval Sharon; and *On the Edge* (2021), a pandemic opera for Opera Theatre of Saint Louis, directed by James Robinson.

Her fanfare *All American* (2019), commissioned by the Los Angeles Philharmonic, looks to the vast feminist history of patriotic music. Karpman's orchestral writing has taken centre stage in her Emmy-nominated scores for the television series *Lovecraft Country* (HBO) and *Ms. Marvel, What If...?* (Disney+) and the forthcoming film *The Marvels*.

A fierce champion for inclusion in Hollywood, after founding the Alliance for Women Film Composers, Karpman became the first female governor in the music branch of the Academy of Motion Picture Arts and Sciences. During her two consecutive terms she was able to implement sweeping change.

As her wife and a fellow composer and conductor, it is a privilege for me to witness her daily music creation. Laura's facility and unbridled joyful creativity fuel an endless curiosity that she brings to every note. She is funny, brilliant and brave – and, I believe, one of the great voices of a generation.

Profile © Nora Kroll-Rosenbaum

Nora Kroll-Rosenbaum is a Grammy Award-winning Juilliard-trained composer of film and concert music. She has received commissions from the London Symphony Chorus, San Francisco Symphony, Seattle Symphony and Cabrillo Festival of Contemporary Music, and is an advisor to the Sundance Institute.

SAMUEL COLERIDGE-TAYLOR

(1875–1912) orch. Simon Parkin
(born 1956)

Deep River

(1905, orch. 2022)

*first performance of this
arrangement at the Proms*

Sheku Kanneh-Mason *cello*

Composed originally for solo piano, Samuel Coleridge-Taylor's *24 Negro Melodies*, Op. 59 (1905), draw inspiration from African, Caribbean and African American folk songs. This collection was published at a time when Jim Crow segregation was in full swing and blackface minstrelsy was one of the dominant forms of mainstream entertainment, not only in the US but also in Europe. Defiantly, Coleridge-Taylor took the word 'Negro' and restored pride and power with a body of works that celebrated the ingenuity of diverse folk cultures across the African continent and diaspora.

'Deep River' (No. 10 in the set) is based on a spiritual and is one of the collection's most enduring works. Coleridge-Taylor's score includes an excerpt from the lyrics: 'Deep River,



A US postage stamp honouring American contralto Marian Anderson, who gave the first performance at the Proms of the spiritual 'Deep River', in 1928

my home is over Jordan, / Deep River, Lord I want to cross over into campground.’ Rippling gestures on E major chords open the music, as if evoking water. The spiritual melody then enters, stoic and unhurried. There are two contrasting sections: a short and pensive episode that begins in C sharp minor, and an extended jubilant passage, signalled by a shift to E minor. The solo and chamber renderings of ‘Deep River’ by the Kanneh-Masons have been a hit with modern audiences, and now the work finds new expression in this version for solo cello, harp and strings.

Programme note © Samantha Ege

Samantha Ege is a musicologist and concert pianist, as well as a Research Fellow at the University of Southampton. She is the author of the forthcoming *South Side Impresarios: How Race Women Transformed Chicago’s Classical Music Scene*. She has recorded several albums, featuring piano music by Florence Price, Margaret Bonds and Samuel Coleridge-Taylor. Her next album highlights piano concertos by women who composed in the 19th and 20th centuries.

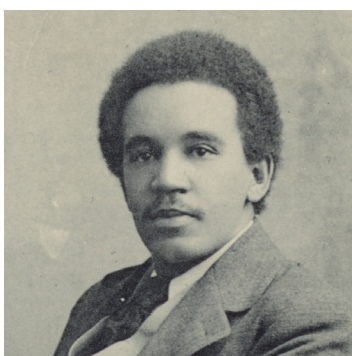
and instrumental highlights from *The Song of Hiawatha*, which had its first complete performance as a cantata trilogy at the Royal Albert Hall, featured copiously for 60 years in whatever location: the Queen’s Hall in Langham Place was the season’s home until that building’s destruction during a bombing raid at the height of the Blitz. In 2021 Kalena Bovell and the Chineke! Orchestra revived two original works: *The Song of Hiawatha* overture, previously aired here in 1959, and the Symphony No. 1 in A minor, mostly written when Coleridge-Taylor was a student over the road at the Royal College of Music. This year has seen a veritable mini-festival of his works in the course of the season.

© David Gutman

PREVIOUSLY AT THE PROMS

A promising young African American contralto, later world-renowned, was welcomed to these concerts on four occasions between 1928 and 1931. On her first visit Marian Anderson sang Verdi and then, rather than the light-hearted fare it was customary to offer after the interval, a clutch of spirituals with keyboard accompaniment. So it was that ‘Deep River’ was first heard in the voice-and-piano arrangement by Henry Thacker (‘Harry T.’) Burleigh. This was in founder-conductor Henry Wood’s time, a year after the BBC had taken over the running of the Promenade Concerts from music publishers Chappell & Co. Seventy years later ‘Deep River’ was being performed by Carol Pemberton’s Black Voices in the course of an after-hours presentation of protest songs, African folk songs, reggae and gospel music, but its most frequent outings have come by way of Tippett’s secular wartime oratorio *A Child of Our Time* – ‘Deep River’ is one of five spirituals ‘written into’ the fabric of the music. Those settings, in turn, featured during the Last Night of 2001, its programme radically revamped in the wake of the 9/11 terrorist attacks on the US. While Samuel Coleridge-Taylor’s Brahmsian treatment of ‘Deep River’ is new to the Proms, several of his scores once enjoyed great local popularity. Vocal

SAMUEL COLERIDGE-TAYLOR



Referred to as the ‘Black Mahler’ and ‘Black Dvořák’ during his lifetime, Samuel Coleridge-Taylor – composer, teacher and musician – represented a new era in British music. He was born in Holborn, London, in 1875 but was raised mainly in Croydon.

His father, Daniel Peter Hughes, was a Krio from Sierra Leone who attended medical school in London, and his mother, Alice Hare Martin, was an Englishwoman who named her first child after the celebrated poet Samuel Taylor Coleridge. There is no evidence that Hughes knew of his son’s existence, since he returned to West Africa prior to his birth.

In 1877 Samuel’s mother married George Evans, who taught his stepson the fundamentals of music and also to play the violin. At the age of 15 Coleridge-Taylor was awarded a scholarship to the Royal College of Music. There his focus shifted to composition and he studied under Charles Villiers Stanford.

Despite garnering a reputation for his compositional prowess, Coleridge-Taylor endured acts of racism during his time at the RCM. He was called derogatory names and once classmates attempted to set his hair on fire. Nevertheless, in 1898, at the suggestion of Edward Elgar, he was commissioned to write for the Three Choirs Festival. The result was his *Ballade in A minor*, which helped establish his career in England and abroad. His

other great early success was *Hiawatha’s Wedding Feast*, the first in a trilogy of cantatas (1898–1900) based on Henry Wadsworth Longfellow’s 1855 epic poem.

Though its subject matter held no direct connection to Black culture, *Hiawatha’s Wedding Feast* was adopted as an anthem of the movement to advance racial and social justice in America during the late 19th and early 20th centuries. In 1901 the Samuel Coleridge-Taylor Society was founded in Washington DC, and throughout the first two decades of the 20th century a number of schools and community centres were named after the Afro-British composer. Coleridge-Taylor toured the USA three times – in 1904, 1906 and 1910 – each time garnering new audiences. It was during one of these trips that he was invited to the White House by President Theodore Roosevelt. For the Black intelligentsia, Coleridge-Taylor embodied the type of Black excellence and intellectuality that underscored the earliest manifestations of Pan-Africanism. This spawned a cultural dialogue between the composer, Afro-American, Afro-Caribbean and African intellectuals that significantly influenced his compositional output. This is evident in such works as *24 Negro Melodies* (Op. 59), *African Romances* (Op. 17), *Four African Dances* (Op. 58), *The Bamboula* (Op. 75) and the *African Suite* (Op. 35).

Despite the popularity of his works, Coleridge-Taylor endured cycles of poverty and financial uncertainty, breeding a lifestyle of overwork that is believed to have contributed to his early death in 1912 at the age of 37.

Profile ©Tammy L. Kernodle

Tammy L. Kernodle is a musicologist whose scholarship focuses on African American music with an emphasis on the contributions of women musicians. She is University Distinguished Professor of Music at Miami University (OH) and is the Past President of the Society for American Music.

EMMERICH KÁLMÁN (1882–1953)

The Gypsy Princess (1915) – ‘Heia, heia, in den Bergen ist mein Heimatland’

Lise Davidsen *soprano*
BBC Singers
BBC Symphony Chorus

For text, see page 39

From the distant Carpathian Mountains, a cry from the heart. The singer is the beautiful Sylva Varescu, known to her fans as the Gypsy Princess, and she’s a supreme performer of the famous Hungarian folk dance – first slow and sultry, then fast and furious – known as the csárdás. Sylva is the star of Budapest’s Orpheum cabaret, a haunt of bohemians and off-duty princes. And we’re hearing the flamboyant opening number of an operetta from 1915 by Emmerich Kálmán: a world in which illusion is stronger than reality (and definitely more fun), and social norms are up for grabs – until, of course, love finally conquers all.

Kálmán’s *Die Csárdásfürstin* (‘The Gypsy Princess’) took Vienna by storm during the First World War, then crossed the Atlantic to Broadway too, where its translator, P. G. Wodehouse, declared that ‘the Kálmán score was not only the best that gifted Hungarian ever wrote, but about the best anybody ever wrote’. Sylva’s song – moving from the slow (*lassú*) opening to the headlong *friss* of a traditional Hungarian csárdás – tells us exactly where

we are, but also sets the terms of the drama to come. ‘When a Magyar girl falls in love with you, don’t play games.’ All that folkloric passion is just a performance ... isn’t it? The words might tease, but the music never lies.

Programme note © Richard Bratby

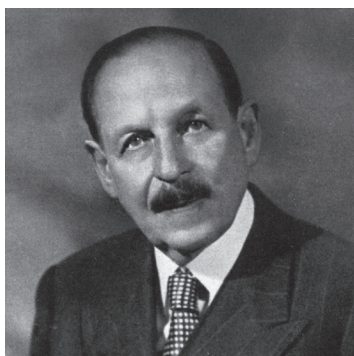
Richard Bratby writes on music and culture for *The Spectator*, *Gramophone*, *Bachtrack* and the *Birmingham Post* and is a passionate operetta enthusiast. His book *Refiner’s Fire: The Academy of Ancient Music and the Historical Performance Revolution* will be published next month.

PREVIOUSLY AT THE PROMS

Yvonne Kenny sang this aria here in 2004, part of a mixed programme from Barry Wordsworth’s BBC Concert Orchestra. After an exclusively French first half, taking in Berlioz’s overture *Le corsaire* and Saint-Saëns’s ‘Organ’ Symphony (soloist Dame Gillian Weir also contributed a Messiaen encore), the second half came over all Viennese. Orchestral music by Strauss family members was interspersed with operetta arias by Kálmán, Zeller, Lehár and Stolz.

© David Gutman

EMMERICH KÁLMÁN



Emmerich Kálmán was born Imre Koppstein in the Hungarian resort of Siófok, and the story goes that the 4-year old Imre sat beneath the family's grand piano while his sister played Liszt's *Hungarian Rhapsody No. 2* – then sang it back, note for note. Sent to

study in Budapest (where Bartók and Kodály were among his classmates), he changed his name to something less obviously Jewish and discovered a lucrative gift for writing cabaret songs, before trying his hand in the booming Viennese operetta market.

Kálmán's first major success, *Tatárjárás* (1908) transferred from Budapest to Vienna as *Ein Herbstmanöver*, then to New York as *The Gay Hussars*. It set a pattern: by 1914, Kálmán's shows were among the most performed in both Europe and the USA, and were even drawing crowds in the West End of London. Moving to Vienna, Kálmán collaborated on a series of hit operettas that told Hungarian stories with Austrian charm, and sprinkled Viennese waltzes with authentic Magyar spice. *Die Csárdásfürstin* ('The Gypsy Princess', 1915) has been called the last great Austro-Hungarian operetta, and its blend of heartfelt longing and exuberant escapism made it an enduring success in a Central Europe shattered by war.

Kálmán moved with the times and, as well as offering ardent love stories and flamboyant spectacle, his operettas struck an increasingly modern note. He satirised bogus

folklore in *Der Zigeunerprimas* ('The Gypsy Violinist', 1912), blurred reality and fantasy in *Die Bajadere* ('The Bayadere', 1921) and recreated a vanished world in *Gräfin Mariza* ('Countess Maritza', 1924). In *Die Herzogin von Chicago* ('The Duchess of Chicago', 1928) he embraced jazz in an operetta that's effectively a blockbuster musical, complete with children's chorus, jazz band, folk ensemble and a huge cast (since a Kálmán show was a guaranteed success, the aim was to give work to as many colleagues as possible).

The Nazis banned Kálmán's music and would probably have killed him if he hadn't escaped to the USA in 1940. He struggled to relaunch his career (though *Marinka* went head-to-head with Rodgers and Hammerstein on Broadway in 1945), and stock market speculation helped him support his three children and a wife, Vera, whose lifestyle (and colourful memoirs) made Alma Mahler look like a model of discretion. When he died, in Paris in 1953, many felt that Viennese operetta died with him. But, although Kálmán's less familiar works are now being revived and reappraised, the popularity of *Die Csárdásfürstin* and *Gräfin Mariza* has never flagged – filling theatres and dancefloors across Central Europe to the present day.

Profile © Richard Bratby

EMMERICH KÁLMÁN**The Gypsy Princess – ‘Heia, heia! In den Bergen ist mein Heimatland’****Sylva**

Heia, heia!
 In den Bergen ist mein Heimatland!
 Heia, o heia!
 Hoch dort oben meine Wiege stand!
 Dort, wo scheu blüht das edelweiss,
 Dort, wo ringsum glitzern Schnee und Eis.
 Heia, o heia! –
 Schlagen Herzen wild und heiss.

Wenn ein Siebenbürger Mädels
 Sich in dich verliebt.
 Nicht zum Spielen, nicht zum Scherzen,
 Sie ihr Herz dir gibt.
 Willst du dir die Zeit vertreiben,
 Such ein anderes Schätzelein,
 Bist du mein – musst, mein du bleiben,
 Musst mir deine Seel verschreiben.
 Muss ich Himmel, dir und Hölle sein!

Olala! So bin ich gebaut!
 Olala! Auf zum Tanz!
 Küsst mich, ach, küsst mich,
 Denn wer am besten küssen kann –
 Nur der wird mein Mann!

Libretto by Leo Stein (1861–1921) and Bela Jenbach (1871–1943)

Heia, heia!
 In the mountains is my homeland!
 Heia, o heia,
 high up there where my cradle stood!
 There, where the shy edelweiss blossoms,
 where all around snow and ice glisten.
 Heia, o heia! –
 hearts beat wild and hot.

When a Magyar girl
 falls in love with you,
 don't play games, don't jest,
 she'll give you her heart.
 If you want to waste your time,
 then find another sweetheart;
 you are mine – mine you must remain,
 your soul should be reserved for me.
 Must I be heaven and hell to you!

Olala! This is how I was created!
 Olala! Off to dance!
 Kiss me, oh, kiss me,
 because he who kisses best,
 Only he will be my husband!

HEITOR VILLA-LOBOS (1887–1959)

Bachianas brasileiras No. 5 (1938–45) – Ária (Cantilena)

Lise Davidsen *soprano*
Sheku Kanneh-Mason *cello*

For text, see opposite

Early in his career Heitor Villa-Lobos travelled across Brazil ‘collecting’ popular and folk music, feeding what would be a lifelong curiosity about the music of his home country. He also had another enduring fascination: the music of J. S. Bach. The affinity he saw between the two inspired some of his most distinctive music.

Between 1930 and 1945 he composed nine *Bachianas brasileiras* – loosely, ‘Brazilian pieces in the style of Bach’ – in which he sought to fuse Brazilian lyricism with Bach’s harmonic and contrapuntal rigour. No. 5 is scored for a solo singer and eight cellos.

We hear the first of No. 5’s two movements tonight. Like most of the *Bachianas brasileiras*, it has twin titles, each nodding to one side of its mixed heritage: it is called both *Ária* (as Bach might have named it) and *Cantilena* (‘chant’ or ‘singsong’). The wistful poem at the centre of the song is gone in a flash, the harmonies sliding away from underneath the singer’s chant-like tune; the heart of the song, though, is in the long, sultry, wordless melody we hear before and after.

Programme note © Erica Jeal



Willkommen in Rio!: a 1929 Hamburg Süd poster advertising a route into Rio de Janeiro: a meeting of Germany and South America that Villa-Lobos espoused in his series of nine *Bachianas brasileiras* between 1930 and 1945

PREVIOUSLY AT THE PROMS

In 1992 a Late Night Villa-Lobos Prom, given by Lontano and the BBC Singers under Odaline de la Martínez, introduced no fewer than five compositions previously unheard here, among them *Bachianas Brasileiras* No. 5 (with soprano Anne Dawson). The work has been performed complete on three further occasions, though only once in the Royal Albert Hall itself. That was in 2000, when Juanita Lascarro joined the Twelve Cellists of the Berlin Philharmonic, making their Proms debut. Ailish Tynan (2009) and Golda Schultz (2016) sang at lunchtime chamber-music performances at Cadogan Hall.

© David Gutman

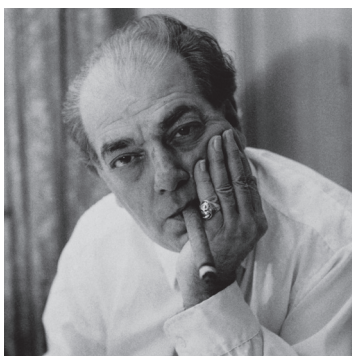
Tarde, uma nuvem rósea, lenta e transparente,
 Sobre o espaço sonhadora e bela!
 Surge no infinito a lua docemente,
 Enfeitando a tarde, qual meiga donzela
 Que se apresta e alinda sonhadamente,
 Em anseios d'alma para ficar bela
 Grita ao céu e a terra, toda a Natureza!
 Cala a passarada aos seus tristes queixumes
 E reflete o mar toda a sua riqueza ...
 Suave a luz da lua desperta agora,
 A cruel saudade que ri e chora!
 Tarde uma nuvem rósea lenta e transparente,
 Sobre o espaço sonhadora e bela!

Ruth Valladares Corrêa (1904–63)

Evening – a rose-coloured cloud, lingering and gauzy
 across the sky, dreamingly beautiful!
 In the infinite the moon appears softly,
 gracing the evening like a sweet maiden
 who half in dream prepares, adorning herself,
 wishing from her soul to become beautiful,
 beseeching sky and earth, Nature in full!
 All birds fall silent at her sad complaints
 while the sea reflects her full glory ...
 The gentle moonlight now awakens
 the sharp longing that laughs and weeps.
 Evening – a rose-coloured cloud, lingering and gauzy
 across the sky, dreamingly beautiful!

Translation © BIS Records

HEITOR VILLA-LOBOS



Although not the father of Brazilian classical music, Villa-Lobos was undeniably its greatest creative force, his life and career teeming with contradictions as tangled as the rainforests of his homeland. For the most part he was self-taught, possessed of a natural

musical genius as performer and creator. It was that innate musicality – and the fame he acquired in the 1920s – that led to his becoming a key figure in Brazilian musical education in the 1930s.

Villa-Lobos wrote a huge amount of music (some 350 scores), though at times claimed even more. An incorrigible storyteller, he scandalised Europe and Brazil with tall tales of escapades among the peoples of the rainforests. Several compositions have never surfaced, such as the sixth, last and (he averred) best guitar Prelude, while others materialised only when performances had been announced. Of 14 operas only two – *Izaht* (assembled piecemeal between 1912 and 1940) and *Yerma* (1955–6) – exist complete in score, along with two operettas, *Magdalena* (1947) and *A menina das nuvens* ('The Girl in the Clouds', 1952–8). Of his 12 symphonies, one was written down, out of numerical sequence, to satisfy a request from a concert promoter, and No. 5 remains lost.

Series of works abound in Villa-Lobos's catalogue (which includes ballets, symphonic poems, a Mass, songs and choruses), the most celebrated being the *Bachianas*

brasileiras (1930–45), suites blending South American sonorities with Baroque polyphony. Given the alternative scorings of Nos. 4 (piano or orchestra), 5 (soprano with eight cellos or guitar) and 9 (chorus or string orchestra), there are in all 12, rather than nine, works. The 14 single-span *Chôros* (1920–29) are scored for diverse instrumental combinations including orchestra and chorus (alternative arrangements and unnumbered pieces extended the series to 19; Nos. 13 and 14 are 'lost'), and he also wrote 17 string quartets (1915–57; sketches exist of an 18th), three piano trios (1911–18), four violin sonatas and two for cello, his own instrument (1913–23), and many ensemble works for unorthodox combinations. He composed five concertos for piano (1945–54, along with a 1913 Suite, *Chôros* No. 11, 1928, and *Mômoprecóce* a year later), two for cello (1913, 1953) and others for guitar (1951), harp (1953) and harmonica (1955–6). His piano music includes *Carnaval das crianças brasileiras* (1919–20), *A prole do bebê* ('The Baby's Family', two suites, 1920–21; a third is 'lost'), *Rudepoêma* (1921–6, for Arthur Rubinstein), *Cirandas* (1926), *Bachianas brasileiras* No. 4 (1930–36), *Ciclo brasileiro* (1936) and *New York Sky Line* (1939), its melody derived from a photograph of the city's iconic skyscrapers.

Profile © Guy Rickards

Guy Rickards writes extensively on Nordic music, is the author of books on Jean Sibelius and Hindemith, Hartmann and Henze, and also contributed three of the eight chapters to a life-and-works study of John McCabe.

ARR. HENRY WOOD (1869–1944)

Fantasia on British Sea-Songs (1905)

with additional numbers arranged by Bob Chilcott* (born 1955) and Gareth Glyn† (born 1951)

- 1 The Saucy Arethusa
- 2 Tom Bowling –
- 3 Hornpipe: Jack's the Lad
- 4 Londonderry Air (Danny Boy)*
- 5 The Skye Boat Song* (BBC Singers only)
- 6 Ar lan y môr (Beside the sea) †
- 7 See, the conqu'ring hero comes –
- 8 Rule, Britannia! (Thomas Arne, arr. Malcolm Sargent)

Lise Davidsen *soprano*

BBC Singers • BBC Symphony Chorus
with audience participation

For texts, see page 45

Henry Wood could have been describing himself when he declared his business partner, impresario Robert Newman, was a man who 'always had an eye on the main chance'. In 1905 they both seized the opportunity to mark the centenary of the Battle of Trafalgar with a nautically themed musical extravaganza. Wood admitted he'd gone 'the whole hog on a "sea business" programme' for their special matinee Promenade concert on 21 October, which climaxed with his newly arranged *Fantasia for Orchestra on British Sea-Songs*.

Wood programmed it in succeeding years, 'just to see how it would go', and by the mid-1920s the *Fantasia* had

become a Last Night fixture. It marked the start of a transformation of the season finale from a lighter evening of shorter numbers into a set 'ritual', in which a serious first half was followed by an increasingly nostalgic second. One year, Wood deigned to think that they'd 'had enough of it' and left the *Fantasia* off the programme, but the following Monday there were 'so many letters of protest and disappointment' that Wood 'resolved never to omit it again'.

Commemorating Nelson's triumph over the French and Spanish navies and the Admiral's death aboard HMS *Victory*, Wood's original arrangement began with a series of six meticulously researched bugle calls used to convey orders on a naval warship, including the 'Admiral's Salute'. The remaining parts of the *Fantasia* charted the course of a battle and the triumphant return home from the perspective of a British sailor.

Wood was a practical musician, one who revised and adapted works to suit available forces and occasions, so it is with no disrespect to him that the *Fantasia* has recently become something of a flexible compendium. It is regularly modified to include other British songs – sometimes in arrangements by hands other than Wood's. In that spirit, we bypass the bugles and 'The Anchor's Weighed', and launch straight into 'The Saucy Arethusa', which recounts an engagement in the English Channel on 17 June 1778 between HMS *Arethusa* and the French warship *Belle Poule*.

It's unlikely that Wood's Prommers shed the now-customary mock tears when the original cellist, Jacques Renard, performed the solo in 'Tom Bowling', but there's no doubting the heartache behind Charles Dibdin's song, written in the late 1780s in memory of his brother Thomas, a captain who perished at sea.

Next, the action is back on deck, for a sailor's hornpipe – 'Jack's the Lad' – and the annual reminder that 'Old Timber' (as Wood was affectionately known) had a mischievous sense of humour:

The younger Promenaders thoroughly enjoy their part in it. They stamp their feet in time to the hornpipe – that is until I whip up the orchestra in a fierce *accelerando* which leaves behind all those whose stamping technique is not of the very first quality. I like to win by two bars, if possible, but sometimes have to be content with a bar and a half.

This year, three national songs are inserted at this point in the proceedings to reflect the truly British nature of the Last Night. First, to Ireland, and Bob Chilcott's arrangement of a song whose origins lie in the mists of time. The first recorded mention of what would become known as the 'Londonderry Air' was from the pen of Miss Jane Ross of Limervady in 1855, and it was subsequently immortalised by F. E. Weatherly's lyrics 'Danny Boy'. Across the water to Scotland, and the Jacobite lament, 'The Skye Boat Song', traces a fleeing Bonnie Prince Charlie on his way to the Isle of Skye, following his defeat at the Battle of Culloden in 1746. Like 'Danny Boy', this Gaelic rowing song was also in fact written to words by an Englishman, Sir Harold Boulton, in the 1880s; his collaborator Annie MacLeod adapted the tune long known as 'The Cuckoo in the Grove'. This lilting arrangement, together with the pipe-infused 'Londonderry Air', was specially arranged by Chilcott for the Last Night in 2005 and dedicated to the BBC Singers. This year the trio is completed by Gareth Glyn's tender take on the traditional Welsh love song, 'Ar lan y môr' (Beside the sea).

Wood's sailor then makes a victorious return to the strains of George Frideric Handel's 'See, the conqu'ring hero comes'. Originally written for *Joshua*, the hit chorus became synonymous with *Judas Maccabaeus* after Handel

inserted it into a revised version of the oratorio, which commemorated the Duke of Cumberland's victorious homecoming from the Battle of Culloden in 1746.

Wood concluded his *Fantasia* with an orchestral rendition of 'Rule, Britannia!', from Thomas Arne's 1740 patriotic masque *Alfred*. But tonight this finale is performed in the popular arrangement made by the real showman of the Last Night podium, Malcolm Sargent, whose version restored Arne's vocal soloist and martial introduction.

Programme note © Hannah French

Hannah French is a BBC Radio 3 presenter and the author of *Sir Henry Wood: Champion of J. S. Bach* (Boydell & Brewer, 2019).

PREVIOUSLY AT THE PROMS

Wood's *Fantasia on British Sea-Songs* first appeared at a Last Night in 1908, becoming a regular feature from the 1920s. It survives as the most authentic of Last Night inclusions, even if the compilation of its parts is open to change. In 2005 some authentic bugle calls were restored but other original features disappeared, to be replaced, as tonight, by Welsh, Scottish and Irish elements. Crowd participation has waxed and waned and transformed itself through the technological advances that can bring far-flung audiences together. Wood anticipated some of this, providing his version of 'Rule, Britannia!' with a repeated refrain and at this point writing on his own score, 'Conductor turn to public'. His own instrumentation is for orchestra and organ and omits the introductory flourish. Since 1953 it has been Malcolm Sargent's alternative (recast for solo mezzo-soprano, chorus and orchestra) that generally has been heard, although in 2009 Dame Sarah Connolly, in naval attire complete with sword from which burgeoned the Union Jack, was a memorable exponent of the Arne in something closer to its original 18th-century guise. The 2020 rendition was given by slimmed-down and socially distanced incarnations of the BBC Singers and BBC Symphony Orchestra. In 2021, with soloist Stuart Skelton in Aussie cricketing gear, it was possible to return to full-throated audience participation. Last year's Last Night was of course cancelled as a mark of respect following the death of Her Majesty Queen Elizabeth II.

© David Gutman

TRAD., ARR. CHILCOTT & GLYN

Fantasia on British Sea-Songs

4 LONDONDERRY AIR (DANNY BOY)

Oh Danny boy, the pipes, the pipes are calling,
From glen to glen, and down the mountain side.
The summer's gone, and all the roses falling,
'Tis you, 'tis you must go, and I must bide.

But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow.
'Tis I'll be here in sunshine or in shadow,
Oh Danny boy, oh Danny boy, I love you so.

But when ye come and all the flowers are dying,
If I am dead, and dead I well may be,
You'll come and find the place where I am lying
And kneel and say an 'Ave' there for me.

And I shall hear, tho' soft you tread above me,
And all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me.

Frederick Edward Weatherly (1848–1929)

5 THE SKYE BOAT SONG (BBC SINGERS ONLY)

Speed, bonnie boat, like a bird on the wing,
'Onward,' the sailors cry!
Carry the lad that is born to be king,
Over the sea to Skye!

Loud the winds howl,
Loud the waves roar,
Thunderclaps rend the air,
Baffled our foes
Stand on the shore,
Follow they will not dare.

Speed, bonnie boat, like a bird on the wing, *etc.*

Though the waves leap,
Soft shall ye sleep,
Ocean's a royal bed.
Rocked in the deep,
Flora will keep
Watch by your weary head.

Speed, bonnie boat, like a bird on the wing, *etc.*

Harold Boulton (1859–1935)

6 AR LAN Y MÔR

Ar lan y môr mae rhosys cochion,
Ar lan y môr mae lilis gwynion,
Ar lan y môr mae 'nghariad inne,
Yn cysgu'r nos a chodi'r bore.

Ar lan y môr mae carreg wastad,
Lle bŵm yn siarad gair â'm cariad,
Oddeutu hon mae teim yn tyfu
Ac ambell sbrigyn o rosmari.

Ar lan y môr mae cerrig gleision,
Ar lan y môr mae blodau'r meibion,
Ar lan y môr mae pob rhin wedde,
Ar lan y môr mae 'nghariad inne

Trad. Welsh

8 RULE, BRITANNIA! (ARNE, ARR. SARGENT)**Soprano**

When Britain first at Heavn's command
Arose from out the azure main,
This was the charter of the land,
And guardian angels sang this strain:

Choirs and AUDIENCE

*Rule, Britannia! Britannia, rule the waves:
Britons never will be slaves.*

Soprano

Still more majestic shalt thou rise,
More dreadful, from each foreign stroke;
As the loud blast that tears the skies,
Serves but to root the native oak.

BESIDE THE SEA

Beside the sea red roses growing,
Beside the sea white lilies showing,
Beside the sea their beauty telling,
My true love sleeps within her dwelling.

Beside the sea the stones lie scattered,
Where tender words in love were uttered,
While all around there grew the lily
And sweetest branches of rosemary.

Beside the sea blue pebbles lying,
Beside the sea gold flowers glowing,
Beside the sea are all things fairest,
Beside the sea is found my dearest.

Choirs and AUDIENCE

*Rule, Britannia! Britannia, rule the waves:
Britons never will be slaves.*

Soprano

The Muses, still with freedom found,
Shall to thy happy coast repair.
Blest Isle! With matchless beauty crown'd,
And manly hearts to guard the fair.

Choirs and AUDIENCE

*Rule, Britannia! Britannia, rule the waves:
Britons never will be slaves.*

atrib. James Thomson (1700–48)

HENRY WOOD



Sir Henry Wood is, literally, the presiding genius of the BBC Proms, the concert series of which he was the founder-conductor – every year his bust is brought from his alma mater, the Royal Academy of Music, and placed in front of the organ.

During the Last Night concert his bust is adorned with a chaplet of laurel leaves, and he gazes down, we presume approvingly, on all of the performances of established classics and new music which to this day replicate and renew the tradition he himself established at London's Queen's Hall in 1895.

Wood's initial conducting experience came with opera, including the famous Carl Rosa Opera Company (he conducted the British premiere of Tchaikovsky's *Eugene Onegin* in 1892) and he might well have devoted his entire career to the vocal arts; but, from the mid-1890s until his death, the concert hall became the focus of his attention.

In 1894, following a visit to the Wagner Festival at Bayreuth, Wood was invited to assist the Austrian conductor Felix Mottl in Wagner performances at London's newly built Queen's Hall. Together with the hall's manager, Robert Newman, Wood re-established a long-standing London tradition of inexpensive and informal 'Promenade' concerts; but, under Wood, the menu of predominantly light music shifted increasingly to mainstream classical. A formula was established that remains undiluted to this day: to present 'old'

and new music (both strictly 'classical' and less so) with equal conviction and determination. Wood commanded international respect: Richard Strauss, Debussy, Reger, Scriabin and Rachmaninov came to the Proms to conduct their own works, or hear them entrusted to Wood's direction; he turned down offers to direct the New York Philharmonic and the Boston Symphony (which he considered the finest orchestra in the world), to devote himself to music in Britain.

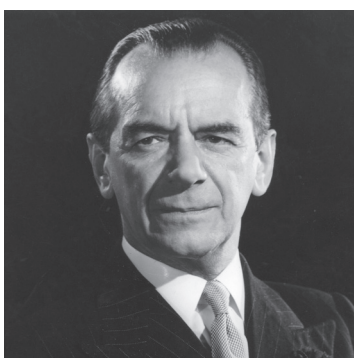
Following a tradition in which conductors are musical all-rounders, Wood was an accomplished arranger – his *Fantasia on British Sea-Songs* has gone on to form an indispensable component of the Last Night of the Proms.

Wood was a generous and hard-working spirit, so much so as to endanger his health at various periods in his life. He spread his talents far and wide, supporting regional festivals and insisting on performing up and down the country during the Second World War; and his skill and encouragement were bestowed on conductor protégés such as Adrian Boult and Malcolm Sargent.

'His orchestral players affectionately nicknamed him "Timber" – more than a play on his name, since it seemed to represent his reliability too,' wrote Wood's biographer Arthur Jacobs. 'His tally of first performances, or first performances in Britain, was heroic: at least 717 works by 357 composers.' Jacobs concluded, and none would demur, that Henry Wood remains one of the most remarkable and significant musicians Britain has ever produced.

Profile © Graeme Kay

Writer and broadcaster Graeme Kay is a former editor of *Classical Music*, *Opera Now* and *BBC Music* magazines. His topical 'Freestyle' column appears in *Choir & Organ* magazine. He is a digital multiplatform producer for BBC Radios 3, 4 and 4 Extra.

MALCOLM SARGENT

Born in 1895, the son of a Lincolnshire coal-merchant, Malcolm Sargent learnt the piano and organ as a child. He took his BMus at Durham and became parish organist in Melton Mowbray. After a brief spell in the army, he established himself

as a conductor among local amateur music societies.

His first major conducting appearance was in his own composition, *An Impression on a Windy Day*, with Henry Wood's New Queen's Hall Orchestra in 1921. He then became founder-conductor of the Leicester Symphony Orchestra, and in 1926 and 1927 conducted the D'Oyly Carte seasons of Gilbert & Sullivan operettas, when he became known as 'the drill Sargent'. He forged associations with a number of other organisations – the Royal Choral Society, Huddersfield Choral Society, the Courtauld–Sargent concerts, the London Philharmonic Orchestra – becoming Chief Conductor of the Hallé Orchestra (1938–42) and then of the Liverpool Philharmonic Orchestra (1942–8).

In 1948 Sargent succeeded Henry Wood as chief conductor of the Proms. Also assuming the Chief Conductorship of the BBC Symphony Orchestra in 1950, he became a favourite with Proms audiences, his well-groomed appearance and his flamboyant style earning him the nickname 'Flash Harry'.

Profile © Edward Bhesania

EDWARD ELGAR (1857–1934)

Pomp and Circumstance March No. 1 in D major (‘Land of Hope and Glory’) (1901)

BBC Singers
BBC Symphony Chorus
with audience participation

For text, see opposite

For many years it was fashionable to regard Elgar – on the flimsy evidence of his moustachioed Edwardian looks, and a more credible record of writing stirring marches for ceremonial occasions – as the musical embodiment of the British Empire. After all, in a magazine interview of 1904 he declared, 'I have something of the soldier in me.' But in earlier remarks about his successful *Imperial March*, written in 1897 for Queen Victoria's Diamond Jubilee, the composer stated pragmatically that 'I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong?'

In 1901 Elgar knew that he had another hit theme on his hands, confiding to his young friend Dora Penny ('Dorabella' of the *'Enigma' Variations*): 'I've got a tune that will knock 'em – knock 'em flat.' The tune in question was the central trio section of the *Pomp and Circumstance* March No. 1 in D major, premiered with its A minor sibling (No. 2) on 19 October 1901 at the Philharmonic Hall, Liverpool, with the Liverpool Orchestral Society; although it was originally thought to have been conducted by the work's dedicatee, Alfred Rodewald,



Two Eds better than one?: King Edward VII with Edward Elgar – both adorned with medals; it was in his 1902 *Coronation Ode* for the monarch that Elgar reused the rousing tune from his *Pomp and Circumstance* March No. 1 (illustration for *Look & Learn* magazine, 19 December 1981)

recent research confirms that the composer himself was in charge of the first performance. The title comes from Shakespeare's *Othello*: 'Farewell ... Pride, pomp, and circumstance of glorious war!'. Elgar's prediction for his epic tune proved correct: at a further performance a few days after the premiere, Proms founder-conductor Henry Wood had to give an unprecedented double encore to satisfy a crowd who had 'risen and yelled'.

Artists often talk about launching a work into the world, where it finds a life of its own. But *Pomp and Circumstance* March No. 1 was a gift that kept on giving for Elgar: at the instigation of the contralto Clara Butt, in 1902 Elgar incorporated the trio section of the march into the final movement of his *Coronation Ode*, composed for the coronation of King Edward VII. The words were by A. C. Benson, a poet and master at Eton; subsequent

modifications to the text at publisher Boosey's request allowed 'Land of Hope and Glory' to become the standalone piece that is now an indispensable part of the Last Night of the Proms rituals.

Programme note © Graeme Kay

PREVIOUSLY AT THE PROMS

A particular triumph at its London premiere during the 1901 Proms, this piece was often programmed more than once a season in the early years, in part to save on rehearsal time and also because a success was guaranteed. Its first appearance at a Last Night was in 1905 but only after the Second World War did it become a fixture. In 1902 and 2012 Elgar's *Coronation Ode* (from which the texted version of 'Land of Hope and Glory' derives) was also given. Not every rendition of a *Pomp and Circumstance* march is precisely identified in the records but of one thing we can be sure: No. 1 in D major was, and seemingly always will be, a hit, with or without the addition of A. C. Benson's verse. For 2020's Last Night, performed without an audience for the first time in Proms history due to the coronavirus pandemic, a scaled-down BBC Symphony Orchestra was joined by socially distanced members of the BBC Singers scattered about the stalls. British composer and pop musician Anne Dudley tactfully adapted the score.

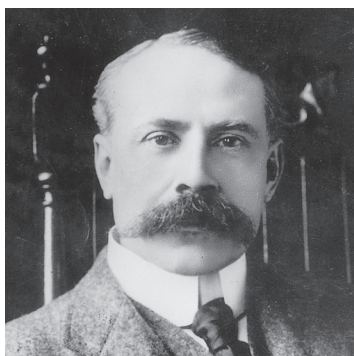
© David Gutman

Choirs and AUDIENCE

Land of Hope and Glory,
 Mother of the Free,
 How shall we extol thee
 Who are born of thee?
 Wider still and wider
 Shall thy bounds be set;
 God, who made thee mighty,
 Make thee mightier yet.

Arthur Christopher Benson (1862–1925)

EDWARD ELGAR



Edward Elgar was one of a generation of composers, including Richard Strauss, Mahler, Schoenberg and Sibelius, whose hugely varied output provided the foundations for musical modernism. He was born near Worcester in 1857

into a lower-middle-class family and, lacking the privilege of a higher status background, it took him several decades to establish his music on the national stage. Choral music was the most important musical market in late 19th-century England and in the 1890s Elgar produced a series of works, including *The Black Knight* (1889–93, rev. 1898) and *Caractacus* (1898), in which he explored chivalric and religious themes that modulated between his musical Wagnerism and Roman Catholic identity. *The Dream of Gerontius* (1900) was the culmination of this period, Catholic in its text but secular and even decadent in its musical language. Later religious works, such as *The Apostles* (1902–3) and *The Kingdom* (1905–6), rarely regained this white heat of inspiration.

The orchestral genres of symphony and concerto were, in Elgar's view, the pinnacle of musical art. The *Variations on an Original Theme* (1898–9), with their chimerical 'Enigma', provided his major breakthrough into this tradition. Overtures such as *Cockaigne* (1900–1) and *In the South* (1904) combined a quasi-narrative musical style with considerable formal experimentation. Both of these qualities were developed with increasing mastery in the *Introduction and Allegro* (1904–5), the Violin Concerto

(1907–10), the First and Second Symphonies (1907–8 and 1910–11) and his masterpiece, *Falstaff* (1913). In these works, vigorous, striving and at times even mechanistic musical expressions of modernity are pitted against extended lyrical passages of intense feeling. These can be heard either as nostalgia for an irrecoverable past or regretful acknowledgement that a better world can never be realised in the future. The sometimes boisterously confident conclusions to these works used to be considered simply as 'happy endings', but nowadays critics and listeners often wonder whether they are a musical equivalent of a stiff upper lip, only barely concealing anxieties boiling below the surface. A high degree of musical ambiguity was the spirit of Elgar's age, and the interpretative inexhaustibility of his symphonic writing marks him clearly as a member of his generation.

Like Sibelius, Elgar wrote relatively little after the language of musical modernism turned in a post-tonal direction, but he continued to compose occasional pieces and even made headway on a large-scale Third Symphony. His five *Pomp and Circumstance* Marches (1901–30) and works such as the candidly imperialist *Crown of India* (1912) have complicated his reputation in recent years. But an inescapable historical sediment is both the curse and the glory of art, and Elgar's multi-layered musical evocation of his troubled times seems more pertinent now than ever.

Profile © J. P. E. Harper-Scott

J. P. E. Harper-Scott is Emeritus Professor of Music History and Theory at Royal Holloway University of London. His books include *Elgar: An Extraordinary Life* (ABRSM, 2007) and *Edward Elgar, Modernist* (CUP, 2006).

HUBERT PARRY (1848–1918)
orch. Edward Elgar

Jerusalem (1916, orch. 1922)

BBC Singers
BBC Symphony Chorus
with audience participation

For text, see overleaf

Jerusalem is an extremely artful piece of composition. The text is by William Blake (1757–1827) and is contained in the preface to his epic *Milton: A Poem in Two Books*, written between 1804 and 1810. The music follows the words closely, the text describing a perfect musical arc through the climactic points of each verse ('Was Jerusalem built here?' and 'Till we have built Jerusalem') then down again to the 'dark Satanic mills' and 'in England's green and pleasant land'.



English composer Ethel Smyth campaigning for women's right to vote at a 1912 meeting of the Women's Social and Political Union (WSPU) in London; Parry gladly allowed *Jerusalem* to be taken up as the Women Voters' Hymn

Ironically, the music for both verses shares a problem with ‘God Save the King’ – it ends on a falling phrase, one of the reasons why the UK national anthem is thought to be a bit pedestrian. But Parry solves this by adding a short tail-piece, or coda, that finishes on a high.

Blake’s poem lay undisturbed for much of the 19th century. In 1916 poet laureate Robert Bridges included it in an anthology, *The Spirit of Man*, which was intended to fortify readers’ spirits at a time when the world was facing destruction and slaughter on a wholly unprecedented scale. It therefore made perfect sense for Bridges to ask Parry to set Milton’s text to music for a meeting of Fight for Right, a nascent movement intended to boost morale among Britain’s beleaguered soldiers.

Initially reluctant because of the ultra-patriotic tone of Fight for Right’s campaign, Parry overcame his reservations, eventually telling his former student Walford Davies, its first conductor: ‘Here’s a tune for you, old chap. Do what you like with it.’

Jerusalem was an instant hit. In November 1916 Parry orchestrated it, and in 1922, four years after his death in 1918, Edward Elgar, who admired Parry, made the lush and luxurious orchestral arrangement that is usually heard today; Elgar’s version was premiered that year at the first Leeds Festival to take place after the war.

The conductor Malcolm Sargent introduced *Jerusalem* to the Proms in the 1950s. It is now a staple, alongside ‘Rule, Britannia!’, ‘Land of Hope and Glory’ and ‘Auld Lang Syne’, of the audience participation element in the Last Night festivities.

Programme note © Graeme Kay

PREVIOUSLY AT THE PROMS

Wood never did conduct *Jerusalem* at the Proms. It first appears in the lists during the dark days of the Second World War, dropped into Adrian Boult’s mainly Handelian programme of 1942, which also took in Parry’s *Blest Pair of Sirens*. Elgar’s more flamboyant orchestration of *Jerusalem* has usually been preferred to Parry’s own. Whole books have been written about the hymn’s increasing association with our national identity and how social and political factions of left and right have sought to impose their own meanings upon it. Its place as a fixture of the Last Night is a tribute to the showmanship of Malcolm Sargent, master of ceremonies for two decades, who, terminally ill, was led onto the platform in 1967 by Colin Davis to make an exceptionally brave, valedictory address. In the special circumstances of 2020, the accompaniment was for organ alone.

© David Gutman

Choirs and AUDIENCE

And did those feet in ancient time
Walk upon England’s mountains green?
And was the Holy Lamb of God
On England’s pleasant pastures seen?

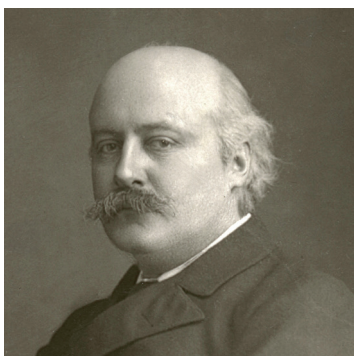
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my Chariot of Fire!

I will not cease from mental fight;
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England’s green and pleasant land.

William Blake (1757–1827)

HUBERT PARRY



Born in Bournemouth on 27 February 1848, Charles Hubert Hastings Parry grew up at Highnam Court, Gloucestershire, the son of Thomas Gambier Parry, landowner, artist and friend of Ruskin and the Pre-Raphaelite movement. He was

educated at Twyford (Hampshire) and Eton. Having obtained his BMus degree at 18, he studied Law and Modern History at Exeter College, Oxford. While working at Lloyds' Register of Shipping he married Maude Herbert, sister of the politician George Herbert, in 1872.

Unable to study with Brahms, he took lessons in London with Edward Dannreuther, who proved to be the vital catalyst in Parry's development as a composer and music historian. Besides a corpus of substantial chamber works for Dannreuther's semi-private concerts in Bayswater, he produced a Piano Concerto in F sharp major (1880) for Dannreuther and *Scenes from Prometheus Unbound* for the Gloucester Three Choirs Festival, a work heavily influenced by a visit to Wagner's Bayreuth Festival in 1876 and a landmark in late 19th-century British music.

Appointed Professor of Musical History in 1883 at the newly instituted Royal College of Music, he enjoyed some success as a symphonist, particularly with the euphonious 'English' Symphony (No. 3, 1887–9), though his Fourth Symphony (1889) proved more challenging. Unsuccessful in opera – his only work in the genre, *Guenever*, was rejected by Carl Rosa – his prowess as a choral composer

was unequivocally established with *Blest Pair of Sirens* (1887) and his first oratorio, *Judith* (1888), after which he became one of the foremost contributors to British choral festivals. With a style infused by his love of Brahms, Wagner and J. S. Bach and his background in Anglican cathedral music, Parry produced an impressive range of choral essays, notably the secular cantatas *L'Allegro ed Il Pensieroso* (1890), the *Invocation to Music* (1895), *The Pied Piper of Hamelin* (1905) and the brooding *The Chivalry of the Sea* (1916), the short oratorio *Job* (1892) with its highly Wagnerian 'Lamentations', the Bachian *Magnificat* (1897) and *Ode on the Nativity* (1912), as well as the finest of ceremonial coronation works in *I was glad* (1902, rev. 1911) and the coronation *Te Deum* for George V (1911).

An Indian summer of creativity in his last years bore his revised Fourth Symphony (1909–10), his Fifth Symphony (1912) – arguably his masterpiece – and the deeply introspective motet-cycle *Songs of Farewell* (1916–18). In March 1916 he composed the choral song *Jerusalem* for the propagandist movement Fight for Right, though later, in 1918, it more happily became associated with Millicent Garrett Fawcett and the Suffragists; since the 1950s, it has become a staple of the Last Night of the Proms.

Appointed Director of the RCM in 1895 and Professor of Music at Oxford (1900–08), Parry was knighted in 1898 and made a baronet in 1902. His death from influenza and septicaemia on 7 October 1918, four weeks before the Armistice, marked a watershed between the older generation indebted to German musical culture and the new generation devoted to nationalism and 20th-century modernity.

Profile by Jeremy Dibble © BBC

Jeremy Dibble is a Professor of Music at Durham University. The author of books on Hubert Parry, Charles Villiers Stanford, John Stainer, Michele Esposito and Hamilton Harty, he is a contributor to *Gramophone*.

ARR. BENJAMIN BRITTEN (1913–76)

The National Anthem

(arr. 1961, rev 1967)

BBC Singers
BBC Symphony Chorus
 with audience participation (verse 2 only)

As a piece of music, the UK National Anthem is something to be performed dutifully and respectfully. But we might be forgiven for looking a little enviously across the Channel to the rabble-rousing *Marseillaise* of France or the gloriously operatic *Il canto degli Italiani* for an anthem that really sets the pulses racing. The remarkable thing about Britten's arrangement is that it achieves precisely this effect, through a highly daring and dramatic compositional scheme which is effectively realised in a piece which lasts less than three minutes.

Written in 1961 for the Leeds Festival, Britten's arrangement is described by publishers Boosey & Hawkes as 'conceived as a single crescendo, building powerfully from a simple *pianissimo* opening to a resounding *fortissimo* close'.

After a hushed opening chord and drum roll, the mostly unaccompanied chorus intones the first verse *pianissimo*, in varied harmonies – exactly the opposite of what one might expect to convey words that are a supplication for, and exclamation about, royal glory. Then a chain of rising orchestral scales ushers in the brass, snare drum and a substantial upward key-change as the chorus surges into verse two, the energy of both the singing and fanfares intensifying towards the twice-repeated (with added cymbal crashes) 'God save the King'.

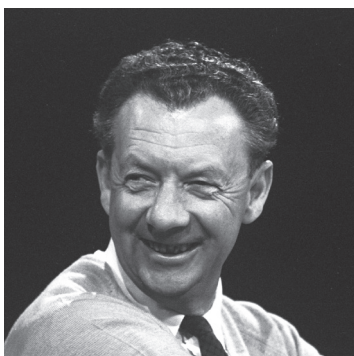
In all, Britten composed four works for the royal family; this National Anthem arrangement was associated with the opening in 1967 of both the Queen Elizabeth Hall in London, and Snape Maltings Concert Hall in Suffolk (the latter being the home of Britten's Aldeburgh Festival).

Programme note © Graeme Kay

Choirs only
 God save our gracious King!
 Long live our noble King!
 God save the King!
 Send him victorious,
 Happy and glorious,
 Long to reign over us,
 God save the King!

Choirs and AUDIENCE
 Thy choicest gifts in store
 On him be pleased to pour,
 Long may he reign;
 May he defend our laws
 And ever give us cause
 To sing with heart and voice:
 God save the King!
 God save the King!
 God save the King!

BENJAMIN BRITTEN



In June 1976, at the beginning of the 29th Aldeburgh Festival, Benjamin Britten hosted a party in the gardens of the Red House, his home since 1957. He was desperately ill (he would die six months later) but *The Times* had announced that morning

that he was now Baron Britten of Aldeburgh, in the County of Suffolk, and celebrations were in order. He was grateful for the recognition, feeling himself eclipsed by a vibrant, emerging generation of British composers.

Britten could not have predicted either the highs or the perceived lows of his remarkable career. Born in 1913 into an upper-middle-class family in Lowestoft, he wrote works throughout childhood of great commitment if not startling originality. Yet studies with Frank Bridge from 1927 exposed him to the techniques of Continental modernism and instilled real discipline in his music – ideas and qualities he thought lacking in his studies at the Royal College of Music from 1930 to 1933.

After graduation Britten wrote incidental music for film, stage and radio, which served as his apprenticeship as an opera composer. For the film *Coal Face* (1935) he collaborated with the poet W. H. Auden, who broadened his literary taste and political engagement, as evinced by their orchestral song-cycle *Our Hunting Fathers* (1936). Disenchanted by the critical response to his serious music, in early 1939 he followed Auden and Christopher

Isherwood to America. There he hit his stride in works such as the Violin Concerto (1938–9), *Sinfonia da Requiem* (1939–40) and *Seven Sonnets of Michelangelo* (1940), written for his partner, the tenor Peter Pears.

America helped define him as a person and a composer but his roots remained in Suffolk, the county to which he returned in 1942 and in which he spent the rest of his life. There, registered as a conscientious objector, he wrote the opera *Peter Grimes*, which in 1945 launched his international career. There was no ingrained operatic culture in mid-20th-century Britain, a fact that made the dozen or so stage works that followed – from *The Rape of Lucretia* (1946) to *Death in Venice* (1973) – all the more remarkable.

As a peerless pianist and conductor Britten engaged with the music of his heroes – Schubert, Mozart and Mahler – and as a composer he explored the deep, destructive currents of humanity. ‘I feel ... with Mozart,’ he said in 1960, ‘that he is writing about Figaro and his relationship with Susanna and the Countess, and is not always quite clear of the tremendous moral significance that these pieces are going to have for us.’ The same applies to Britten’s own works, the moral significance and popularity of which have only increased in the years since his death.

Profile © Paul Kildea

Paul Kildea is a conductor and author whose books include *Selling Britten* (2002) and, as editor, *Britten on Music* (2003). His biography *Benjamin Britten: A Life in the Twentieth Century* was published in 2013.

TRAD., ARR. PAUL CAMPBELL (born 1981)

Auld Lang Syne (arr. 2018)

**BBC Singers
BBC Symphony Chorus
with audience participation**

Over 50 years before Malcolm Sargent created the Last Night we recognise today, spontaneous renditions of *Auld Lang Syne* began to be sung at the close of the Proms season. For Henry Wood's Prommers, entertained by a single group of orchestral musicians night after night for more than two months, this most nostalgic of songs marked a fitting way to bid farewell to their 'auld acquaintance'.

With its three-word title that translates literally as 'old long since', it's a song with roots in Scottish days of yore. Whether it originated as a ballad about a faithless lover or as a country wedding dance tune, we have Robert Burns to thank for preserving lyrics he transcribed from 'an old man's singing', before adding his own verses.

Tonight we hear the song in a version prepared for the 2018 Last Night by Belfast-born composer-arranger Paul Campbell. No stranger to the BBC Proms, he has frequently collaborated with John Wilson in reconstructing MGM scores. Campbell has also arranged Robert Burns's songs *Ae fond kiss* and *My love is like a red, red rose* for Scottish violinist Nicola Benedetti.

Programme note © Hannah French

Choirs and AUDIENCE

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days o' lang syne?

*For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup of kindness yet
For auld lang syne.*

*For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup of kindness yet
For auld lang syne.*

Robert Burns (1759–96)



Marin Alsop *conductor*

Marin Alsop studied at the Juilliard School in her native New York before becoming one of the last conducting pupils of Leonard Bernstein. She was Principal Conductor of the Bournemouth Symphony Orchestra (2002–8), Music Director of the Baltimore

Symphony Orchestra (2007–21) and Principal Conductor of the São Paulo Symphony Orchestra (2012–19). Since 2019 she has been Chief Conductor of the Vienna Radio Symphony Orchestra. She is also Chief Conductor and Curator of the Ravinia Festival, Chicago Symphony Orchestra's summer residency. In September she becomes Artistic Director and Chief Conductor of the Polish National Radio Symphony Orchestra as well as Principal Guest Conductor of London's Philharmonia Orchestra.

She regularly appears with the Cleveland Orchestra, Philadelphia Orchestra, NDR Elbphilharmonie Orchestra, Orchestra of the Age of Enlightenment, and the Budapest Festival and Royal Concertgebouw orchestras. Next season she returns to Deutsches Symphonie-Orchester Berlin, São Paulo Symphony Orchestra and Baltimore Symphony Orchestra, as well as making her debuts at the Metropolitan Opera, New York, and Theater an der Wien.

Her extensive discography includes symphony cycles of Brahms with the London Philharmonic Orchestra, Dvořák with the Baltimore SO and Prokofiev with the São Paulo SO. The film *The Conductor* (Tribeca Film Festival 2021) maps her professional and private lives, including previously unseen footage with her mentor Leonard Bernstein. In 2002 she founded the Taki Concordia Conducting Fellowship, which has produced a number of today's outstanding young women conductors.



Lise Davidsen *soprano*

Norwegian soprano Lise Davidsen won the Operalia competition in 2015 and has since made a series of high-profile international debuts.

Recent highlights include three major role debuts: the Marschallin (*Der Rosenkavalier*) at the

Metropolitan Opera, New York, Giorgetta (*Il tabarro*) at the Liceu in Barcelona and Elisabetta (*Don Carlo*) with the Royal Opera, Covent Garden, where she also appeared as Elisabeth (*Tannhäuser*). This season she was Artist-in-Residence at the Bergen Festival, with performances including the title-role in *Tosca* (her role debut), Verdi's *Requiem*, masterclasses and a song recital. She sang Elisabeth at the Berlin State Opera and made concert appearances in Paris, Amsterdam, Athens and Barcelona, as well as at the Verbier Festival.

Engagements in the new season include role and house debuts for Chicago Lyric Opera in the title-role in *Jenůfa* and for the Paris Opéra in the title-role in *Salome*; her debut as Leonora (*The Force of Destiny*) for the Metropolitan Opera and in concert with Norwegian National Opera; Giorgetta and Liza (*The Queen of Spades*) for Bavarian State Opera; Wagner's *Wesendonck-Lieder* at Carnegie Hall, New York; and recitals at the Metropolitan Opera, Wigmore Hall and in Barcelona, Madrid, Vienna and Salzburg.

Lise Davidsen's discography includes *Der Freischütz* and *Fidelio* under Marek Janowski, two solo orchestral recitals, Grieg songs with pianist Leif Ove Andsnes and Sibelius's *Luonnotar* with the Bergen Philharmonic Orchestra under Edward Gardner.



Sheku Kanneh-Mason *cello*

Sheku Kanneh-Mason came to attention as winner of the 2016 BBC Young Musician competition, the first Black musician to take the title, and became a household name in 2018 after performing at the wedding of the Duke and Duchess of Sussex. He studied with Hannah

Roberts at the Royal Academy of Music and in May 2022 was appointed the Academy's first Menuhin Visiting Professor of Performance Mentoring.

The forthcoming season brings national and international performances and tours with many of the world's most celebrated orchestras and conductors. With his sister, pianist Isata, he appears in recital in Japan, Singapore and South Korea, in addition to an extensive European recital tour. He will also perform a series of duo recitals with guitarist Plínio Fernandes as well as continuing his solo cello recital tour in the USA and Canada. He returns to Antigua as an ambassador for the Antigua & Barbuda Youth Symphony Orchestra. He is a committed ambassador to three personally selected charities: Music Matters, Future Talent and the Type 1 diabetes funding organisation JDRF.

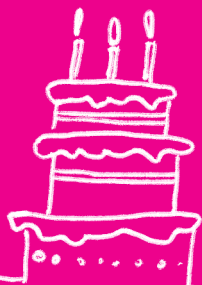
His 2020 album *Elgar* reached No. 8 in the overall Official UK Album Chart, making him the first cellist ever to reach the UK Top 10. His latest album, *Song*, released last year, showcases his playing in a variety of arrangements and collaborations.

Sheku Kanneh-Mason was appointed MBE in the 2020 New Year Honours. He plays a Matteo Goffriller cello from 1700.

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BBC Symphony Orchestra

For over 90 years the BBC Symphony Orchestra has been a driving force in the musical landscape, championing contemporary music in its performances of newly commissioned works and giving voice to rarely performed and neglected composers. It plays a central role in the BBC Proms, performing regularly throughout each season, including the First and Last Nights.

Highlights of this summer's Proms have included the First Night with Principal Guest Conductor Dalia Stasevska, Mahler's Third and Seventh Symphonies with Chief Conductor Sakari Oramo and concerts conducted by Jules Buckley and Semyon Bychkov.

The BBC SO is Associate Orchestra at the Barbican, where its distinctive annual season of concerts includes Total Immersion days devoted to a single composer or theme. Sakari Oramo launches the 2023/24 season with Mahler's Fifth Symphony. Themes of voyage and storytelling run through the season, which includes Stravinsky's *The Firebird* and Ravel's *Shéhérazade*, and world and UK premieres by Detlev Glanert, Tebogo Monnakgotla, Outi Tarkiainen and Lotta Wennäkoski. Most of the orchestra's performances are broadcast on BBC Radio 3 and regular studio concerts are free to attend.

The BBC Symphony Orchestra and Chorus – alongside the BBC Concert Orchestra, BBC Singers and BBC Proms – offer innovative education and community activities and take a lead role in the BBC Ten Pieces and BBC Young Composer programmes, including work with schools, young people and families in East London ahead of the BBC SO's move in 2025 to its new home at London's East Bank cultural quarter in the Queen Elizabeth Olympic Park, Stratford.

Chief Conductor
Sakari Oramo

Principal Guest Conductor
Dalia Stasevska

Günter Wand Conducting Chair
Semyon Bychkov

Conductor Laureate
Sir Andrew Davis

Creative Artist in Association
Jules Buckley

First Violins
Igor Yuzefovich
leader
Cellerina Park
Philip Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Ni Do
James Wicks
Stuart McDonald
Charlotte Reid
Ruth Schulten
Zanete Uskane
Will Hillman
Thea Spiers
Lulu Fuller

Second Violins
Heather Hohmann
Dawn Beazley
Rose Hinton
Daniel Meyer
Vanessa Hughes
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Gareth Griffiths

Violas
Rachel Roberts
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning

Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Linda Kidwell

Cellos
Rebecca Gilliver*
Tamsy Kaner*
Graham Bradshaw*
Mark Sheridan
Clare Hinton*
Michael Atkinson*
Morwenna
Del Mar*
Auriol Evans
Domitille Jordan
Jane Lindsay

Double Basses
Nicholas Bayley
Richard Alsop
Michael Clarke
Beverley Jones
Josie Ellis
Elen Pan
Alice Kent
Emma Prince

Flutes
Michael Cox
Tomoka Mukai
Daniel Pailthorpe

Piccolo
Diomedes
Demetriades

Oboes

Tom Blomfield
Imogen Smith

Cor Anglais

Imogen Davies

Clarinets

Richard Hosford
Jonathan Parkin

Bass Clarinet

Thomas Lessels

Bassoons

Julie Price
Graham Hobbs

Contrabassoon

Steven Magee

Horns

Nicholas Korth
Michael Murray
Mark Wood
Nicholas Hougham
Eleanor Blakeney
Finlay Bain
Alexei Watkins

Trumpets

Niall Keatley
Joseph Atkins
Martin Hurrell
Kaitlin Wild

Trombones

Helen Vollam
Dan Jenkins
Ryan Hume

Euphonium

Duncan Wilson

Bass Trombone

Robert O'Neill

Tuba

Jon Riches

Timpani

Antoine Bedewi

Percussion

David Hockings
Alex Neal
Fiona Ritchie
Joe Cooper
Owen Gunnell
Joe Richards

Harps

Sally Pryce
Anneke Hodnett

Celesta

Elizabeth Burley

Organ

Richard Pearce

** soloist in
Villa-Lobos*

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Sofia Heustice

BBC Singers

The BBC Singers has held a unique place at the heart of the UK's choral scene for almost 100 years and has collaborated with many of the world's leading composers, conductors and soloists.

The choir is based at the BBC's Maida Vale Studios, where it rehearses and records for Radio 3. It also presents an annual series of concerts at Milton Court Concert Hall, performs free concerts in London and appears at major festivals.

It promotes a 50:50 gender policy for composers whose music it performs, and champions composers from all backgrounds. Recent concerts and recordings include music by Soumik Datta, Joanna Marsh, Cecilia McDowall, Sun Keting and Roderick Williams, and recent collaborations have featured Laura Mvula, Clare Teal, South Asian dance company Akademi and world music fusion band Kabantu.

The BBC Singers appears annually at the BBC Proms. The 2023 season has seen the group perform at the First Night, as well as a concert with Sir Simon Rattle, an evening with Jon Hopkins and the BBC Symphony Orchestra & Chorus and, two nights ago, a Prom with Chief Conductor Sofi Jeannin performing two recent BBC commissions.

The BBC Singers also offers a wide programme of innovative learning activities working with schools, colleges/universities and community groups.

Chief Conductor

Sofi Jeannin

Principal Guest Conductors

Bob Chilcott
Owain Park

Artists in Association

Anna Lapwood
Abel Selaocoe

Composer in Association

Roderick Williams

Associate Conductor, Learning

Nicholas Chalmers

Sopranos

Alice Gribbin
Rebecca Lea
Helen Neeves
Olivia Robinson
Emma Tring

Altos

Margaret Cameron
Ciara Hendrick
Jessica Gillingwater
Katherine Nicholson

Tenors

Peter Davoren
Stephen Jeffes
Jonathan Maxwell-Hyde
Tom Raskin

Basses

Francis Brett
Charles Gibbs
Jamie W. Hall
Edward Price
Andrew Rupp

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BBC Symphony Chorus

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

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

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

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

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

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Maxine Shearer
Nathalie Slim
Sheila Wood

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Hannah Bishay
Kirsty Carpenter
Joanna Dacombe
Danniella Downs
Elizabeth Hampshire
Kate Hampshire
Mary Hardy
Teresa Howard
Ruth James
Ruth Marshall
Cecily Nicholls
Regina Ohak
Charlotte Senior
Hilary Sillis
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Xander Bird
Andrew Castle
David Halstead
Stephen Horsman
Simon Lowe
Simon Naylor
Jim Nelhams
Panos Ntourntoufis
Philip Rayner
Fionn Robertson
Richard Salmon
Greg Satchell
David Willcock

Jon Williams
Jonathan Williams

Basses

Mike Abrams
Malcolm Aldridge
Tim Bird
Vicente Chavarria
David England
Quentin Evans
Jonathan Forrest
Tom Fullwood
Mark Graver
Richard Green
Alan Hardwick
Alex Hardy
Alan Jones
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