

Welcome to the 2022 BBC Proms



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

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

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

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

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

David Pickard
Director, BBC Proms

BBC Proms

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

Today at the Proms

Today's concert is the first of three given by the Mahler Chamber Orchestra with pianist/director Leif Ove Andsnes. Following their Beethoven collaboration seven years ago, they have turned their attention to Mozart with a focus on just two years of his life: 1785 and 1786 were remarkable not merely for the fecundity of his output but also for the huge strides he was making in developing pre-existing genres such as the concerto into works that eschewed mere audience-pleasing display in favour of serious dramatic dialogues. Here was a genius at the height of his powers, as this evening's concert and the Chamber Prom tomorrow will also attest.

What is particularly striking about this Mozart project are the circumstances in which it has taken shape, for Covid meant that proposed tours were cancelled, and recordings became socially distanced affairs; but at the heart of it all is the sense that great music and great music-making can overcome any obstacle.



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Royal Albert Hall

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

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



PROM 28 • SUNDAY 7 AUGUST 3.00pm–c4.45pm

Wolfgang Amadeus Mozart

The Marriage of Figaro – overture 4'

Piano Concerto No. 20 in D minor 32'

INTERVAL: 20 minutes

Piano Concerto No. 22 in E flat major 33'

Mahler Chamber Orchestra Matthew Truscott *concert-master*

Leif Ove Andsnes *piano/director*



RADIO **3** FOUR SOUNDS iPLAYER

This concert is broadcast live by BBC Radio 3 (repeated on Wednesday at 2.00pm) and shown on BBC Four at 8.00pm.
You can listen on BBC Sounds and watch on BBC iPlayer until Monday 10 October.

Mozart at Close Quarters

As Leif Ove Andsnes and the Mahler Chamber Orchestra bring their Mozart Momentum series to the Proms, exploring key works written in the years 1785 and 1786, **Nicholas Baragwanath** talks to the pianist about this especially fruitful period in the composer's life

In 2015 Norwegian star pianist Leif Ove Andsnes and the Mahler Chamber Orchestra concluded their four-year Beethoven Journey by exploring all five of his piano concertos on an international tour, including at the Proms. Their latest multi-year project, again with Andsnes featuring as both soloist and director, centres on Mozart and the years 1785–6, in which, at the height of his powers, the composer pushed the boundaries of both dramatic and intimate expression.

Aptly enough, the first concerto to be heard in this summer's three Mozart Momentum Proms (two orchestral, one chamber) is the D minor, K466 (No. 20). This was the work with which Andsnes made his public concerto debut at the age of 14. He remembers the sound of the orchestra swirling around him 'like a roaring animal' and, he says, 'I've been hooked ever since!' But this concerto is special for another reason. For Andsnes, it marks the beginning of a new creative phase for Mozart. 'It introduces a previously unheard-of level of musical storytelling.' In these concerts, his aim is to bring these stories to life.

Mozart wrote the D minor Concerto in 1785 for that year's Lenten concert season in Vienna. From the start, the audience must have realised they were being treated to something special. The orchestra begins with a dark, stormy theme, full of sobbing syncopation and

chromatic pathos. It builds up to a forceful outburst of dotted martial rhythms, ready for the hero – the soloist – to make an entrance with an impressive flourish or an embellished retelling of the story. But, in an extraordinary gesture, Mozart began the solo arrival with completely new material. 'That's totally radical,' says Andsnes. 'By convention, the soloist would begin by elaborating on the music the orchestra had played in the introduction.' This opening piano melody aches with quiet despair. It comes across as an individual's reflection on what has gone before. It's a 'lonely subject', Andsnes says, standing apart from nature and society, of a type that was to become a standard trope in later, Romantic works. It perhaps helps to explain why this was one of Beethoven's favourite concertos.

In the first of his three Proms with the MCO, Andsnes pairs this brooding D minor Concerto with the brighter Piano Concerto No. 22 in E flat major, with which Mozart opened the following Lenten season in 1786. 'Like many of Mozart's works from that year,' Andsnes comments, 'there's so much theatre, so much opera. You can feel the different characters from the beginning.' In fact, there are so many contrasting voices that at times it is difficult to identify one as more prominent than the others: 'The web of themes is so complex that it leads you to ask: Is this the melody, or is that?' Andsnes praises not only the cleverness of this music, but also its warmth, charm and generosity. Speaking of the concerto's beautiful slow movement, he describes how it seems 'so full of soul, in a way that only Mozart can create; it plays with light and darkness and at the same time seems to caress you'. The ebullient final movement, by contrast, invites us to revel in the interplay of hunting horns, country jigs and echoing bird calls.

Although Mozart did not invent the piano concerto, he made it his own. He used it as a vehicle for both his



Multitasking in Mozart: Leif Ove Andsnes in a Mozart Momentum performance with the Mahler Chamber Orchestra at Hamburg's Elbphilharmonie last year

dramatic talent and his virtuosity – in the original sense of possessing the ‘virtues’ of knowledge and inventive skill, as opposed to mere technical facility. Andsnes emphasises that each concerto should be heard as a kind of mini opera, with the pianist as the main character in dialogue with a host of orchestral voices. In Mozart’s hands, the concerto had by now become a profound social drama, in which the soloist and orchestra enacted a metaphorical play on the individual’s relationship with society. This was boosted by the concerto’s ambiguous position, falling between public and private spheres and possessing attributes both of the large-scale concert and of the more intimate salon, albeit for paying subscribers. True to the ideals of the Enlightenment, the archetypal trajectory of the individual movements runs from

competition and disagreement through dramatic dialogue to eventual cooperation and reconciliation.

This strategy can be heard in the work that Andsnes has chosen to end his second Mozart Momentum concert, the Piano Concerto No. 24 in C minor. It opens with a forceful orchestral statement, at once proud and portentous, that draws its strength from hints of ancient fugue and French overture. When the soloist enters with a completely new theme – ‘so simple, genuine and heartfelt,’ says Andsnes – it dissipates the might of the social (orchestral) order and replaces it with the voice of the individual (soloist).

The C minor Concerto, now thought to have been first performed at the academy held at Vienna’s Kärntnertor

Theatre in April 1786, marked the end of Mozart's run as a performer-impresario. His thoughts had already begun to turn to opera and, in particular, to *The Marriage of Figaro*. Some speculate that he may have wanted to move away from his public image as a virtuoso performer and to be regarded more as a Kapellmeister (court composer), on an equal footing with the Italian maestros such as Salieri and Paisiello whose works dominated Vienna's opera theatres. Others suggest that he may have been forced to limit his performing career after suffering injury to his hands from overuse. Whatever the reason, in *Figaro* he achieved the goal he had set himself in the piano concertos: to create music of supreme quality that was at the same time genuinely popular.

The overture to *The Marriage of Figaro* testifies to his success. It encapsulates the entire drama. From the opening flurry of notes, it depicts the bawdy, boisterous action that will entangle servants and masters, plotters and accomplices in a series of intrigues that eventually results in reconciliation and shared humanity. The music portrays the many characters of the drama, from the rustic dances and chromatic innuendos of lowly peasants to the formal minuets of the aristocracy, and undergoes as many twists and turns as the plot. It bears witness to Andsnes's claim that Mozart's music of these years creates a new kind of storytelling.

As well as being warmly received in Vienna, *The Marriage of Figaro* was a huge hit in Prague. Alert as ever for opportunities to make a profit, Mozart decided to capitalise on the interest by embarking on a tour to the Czech capital. He wrote his celebrated 'Prague' Symphony (No. 38) in late 1786, specially for an academy to be held at the National Theatre, at which he would also play three piano improvisations. The symphony is one of Mozart's grandest creations, a hymn of thanks to the Czech people for their support and understanding.

Its slow introduction frames the heroic action of the first movement, while the slow movement offers nostalgic reminiscences of a lost idyll, intensified with expressions of painful memories in minor-key outbursts. The finale dispels the tension with bustling activity.

In Vienna, Mozart was in high demand among the wealthy, leisured classes as performer, composer and teacher. His work rate was incredible. Yet he found time to join the Freemasons, quickly rising to the highest rank of Master Mason. He was an active and enthusiastic participant and composed much music for the order. *The Masonic Funeral Music* was written in late 1785 for memorial services at the 'Crowned Hope' Lodge for two brothers, Duke Georg von Mecklenburg and Count Franz Esterházy. Mozart received a eulogy at this same Lodge on his passing. The *Funeral Music* suggests a wealth of number symbolism and hidden meaning, as embodied in the mysterious four pairs of opening chords, which establish a suitably solemn mood.

As he approached his 30th birthday in 1786, Mozart was at the peak of his fame and creative powers. His decision to quit a secure but servile position in Salzburg for a freelance career in Vienna had been proved right. After several anxious years winning over aristocratic patrons and gaining favour with the Viennese court, he could finally start to relax and to indulge his creativity to the full. This new sense of confidence can be heard in the works composed in 1785 and 1786, which rank among his greatest achievements.

Programme note © Nicholas Baragwanath

Nicholas Baragwanath is a pianist and academic who studied piano at the Royal Academy of Music and Royal Northern College of Music. He is a professor at Nottingham University, with research interests spanning the Renaissance to the present day. He appears regularly on BBC Radio 3, Radio 4 and the World Service.

Mozart from the Inside

Matthew Truscott, concert-master of the Mahler Chamber Orchestra, offers a player's view of getting to grips with Mozart and working with Leif Ove Andsnes

Our Beethoven Journey collaboration with Leif Ove Andsnes culminated at the Proms in 2015 and it redefined how we felt about ourselves as an orchestra. This was the first project of its kind for the Mahler Chamber Orchestra, the idea being to develop an artistic relationship over a number of years and to focus on particular repertoire. The fruits of this project have been rich and lasting: not only the inspiration for a new artistic structure for the orchestra but also our deep and precious relationship with Leif Ove.

The planning for Mozart Momentum started almost as soon as the Beethoven Journey had ended. Leif Ove's concept of focusing on 1785–6 as a particularly prolific period in Mozart's life was irresistible for what it offered in terms of exploring the increasingly radical piano music of this period and also the wider context of Mozart's orchestral writing.

Living with this music for the past couple of years has allowed the time to reflect on not only its startling brilliance but also its consistent invention and variety. In every moment Mozart seems to create and recreate with total command, manipulating his material and his elusively wonderful orchestral textures in ways that can suddenly undo you with their power, their delicacy or their emotional resonance. The overture to *The Marriage of Figaro* and the *Masonic Funeral Music* couldn't be any more different, for instance, but they both refer in a heartfelt and direct way to the human condition.



There's a special individual responsibility in Classical-period repertoire to play with clarity and to listen hard. This is something the orchestra prides itself on – and it is particularly satisfying as an orchestral musician that these practical requirements are also the means by which this music is rendered at its most crystalline and luminous.

Leif Ove makes the ideal partner in this endeavour, producing playing and inspiration that is at all times not only clear and striking, but which has humility and generosity at its core. He encourages the easy exchange among all the musicians on stage, among whom, miraculously, he considers himself an equal partner.

The project has coincided with the Covid pandemic in a way that has stymied some of our aspirations but at the same time increased the potency of what we have managed to achieve. Often over the past couple of years there have been moments where it has felt like an extraordinary, wide-eyed privilege to be in a room with these dear colleagues and this repertoire. Better still are the occasions when the presence of an audience completes the wonderful communion that is live music-making.

This article first appeared in the BBC Proms Festival Guide 2022

WOLFGANG AMADEUS MOZART (1756–91)

The Marriage of Figaro (1785–6) – overture

Mozart would not have been surprised to hear one of his opera overtures performed at an orchestral concert. In most Italian operas of his day, the overture was simply a call to attention, a detachable reminder that the opera was about to begin rather than a prologue-style comment on the ensuing drama. As late as 1816 we find that the overture to Rossini's *The Barber of Seville* had been used twice before, in one case for a rather more serious drama about Elizabeth I and the Earl of Leicester. This should not worry the modern listener any more than it did audiences of the time; plenty of these works make excellent concert pieces in their own right, and the fact that many concerts today begin with an opera overture is evidence that, to a degree, their original function remains.

The overture to *The Marriage of Figaro* – the first of Mozart's three comic masterpieces to librettos by Lorenzo da Ponte – is no real exception. The opera, based on Beaumarchais's contentiously anti-aristocratic play, depicts the outwitting by his servants of a nobleman's attempts to exercise his *droit de seigneur*. There is a hint of the intrigues to follow in the overture's unusual opening, perhaps, but all that really need concern us here is the exciting surge of energy this little piece represents, right through to the drawn-out crescendo with which it ends.

Programme note © Lindsay Kemp

Lindsay Kemp was for 30 years a producer for BBC Radio 3. He is Artistic Director of Baroque at the Edge and a regular contributor to *Gramophone*.

PREVIOUSLY AT THE PROMS

The Marriage of Figaro was the third Mozart opera to be presented here in its entirety, by Glyndebourne Festival Opera in 1963, and the overture has since been heard on seven occasions in the context of its parent work. It also makes an appealing encore, as it did for Le Cercle de l'Harmonie, Jérémie Rhorer's period-instrument ensemble, in 2016. In 1895 it was the second piece to appear in founder-conductor Henry Wood's second ever 'Promenade Concert'. And in 2020 it opened a very particular Last Night from the BBC Symphony Orchestra under Principal Guest Conductor Dalia Stasevska. With the coronavirus pandemic between peaks but the vaccination programme still to come, the closing festivities took place without a live audience for the first time in Proms history.

© David Gutman

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

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

The page Cherubino getting one over on his boss Count Almaviva in a production of *The Marriage of Figaro* at the 2009 Salzburg Festival



Marion Kalter/Bridgeman Images

WOLFGANG AMADEUS MOZART

Piano Concerto No. 20
in D minor, K466 (1785)

- 1 Allegro (cadenza: Beethoven)
- 2 Romance
- 3 Rondo: Allegro assai (cadenza: Hummel)

Leif Ove Andsnes *piano/director*

The decade that Mozart spent in Vienna from 1781 until his death was when he truly found his own voice as a composer, and nowhere are this new maturity and individuality better shown than in his piano concertos of the period. Altogether he wrote 17 of them while in the imperial capital, mostly for himself to play at the public and private concerts that helped provide him with financial support, and they were therefore the pieces with which he was most closely associated by his audiences. More importantly, it was with these works that he established the piano concerto for the first time as a sophisticated means of personal expression rather than a vehicle for polite public display.

The high point in the series came with the five concertos composed in the period of just over a year from the beginning of 1785. The concerto in D minor – completed and first performed in February 1785 – is chronologically at the head of this group but, musically speaking, it also stands out in many ways. The composer's father, Leopold, visiting Vienna at the time, heard the premiere, and a little over a year later was organising a performance by a local pianist back in Salzburg. He subsequently described the occasion in a letter to his daughter:

Marchand played it from the score, and [Michael, brother of Joseph] Haydn turned over the pages for him, and at the same time had the pleasure of seeing with what art it is composed, how delightfully the parts are interwoven and what a difficult concerto it is. We rehearsed it in the morning and had to practise the rondo three times before the orchestra could manage it.

One can well imagine the impression the piece made in the composer's home town; there can be few clearer demonstrations of how far Mozart had left his Salzburg years behind him.

...

D minor is a relatively unusual key for Mozart and therefore a significant one. Later he would use it both for *Don Giovanni's* damnation scene and for the *Requiem*, and there is something of the same grim familiarity with the dark side – a glimpse of the grave, it seems – in the first movement of this concerto. The opening orchestral section contrasts brooding menace with outbursts of passion, presenting along the way most of the melodic material that will serve the rest of the movement. Even so, it is with a new theme – lyrical but searching and restless – that the piano enters; this is quickly brushed aside by the orchestra but the soloist does not give it up easily, later using it to lead the orchestra through several different keys in the central development section. The movement ends sombrely, *pianissimo*.

The slow second movement, in B flat major, is entitled 'Romance', a vague term used in Mozart's day to suggest something of a song-like quality. In fact this is a rondo, in which three appearances of the soloist's artless opening theme are separated by differing episodes, the first a drawn-out melody for the piano floating aristocratically over throbbing support from the strings, and the second

a stormy minor-key eruption of piano triplets, shadowed all the way by sustained woodwind chords.

Storminess returns in the finale but this time it has a more theatrical quality than in the first movement. This is another rondo and, although the main theme is fiery and angular, much happens in the course of the movement to lighten the mood, culminating after the cadenza in a turn to D major for the concerto's final pages. A tamely conventional 'happy ending' to send the audience away smiling? Perhaps so; but the gentle debunking indulged in by the horns and trumpets just before the end suggests that Mozart knew precisely what he was doing.

Programme note © Lindsay Kemp

“We had our concert yesterday. [Heinrich] Marchand performed the concerto in D minor ... he played it from the score and [Michael] Haydn turned over the pages for him and at the same time had the pleasure of seeing with what art it is composed, how delightfully the parts are interwoven and what a difficult concerto it is.”

Leopold Mozart, writing from Vienna to his daughter in Salzburg, 23 March 1786

PREVIOUSLY AT THE PROMS

While many Mozart concertos now considered cornerstones of the repertoire were not heard at the Proms until the 1960s, the D minor can trace its performance history right back to 1904. The soloist then was Donald Francis Tovey, best remembered today for his musicological writings and perspicacious editing; his own compositions have all but disappeared. Myra Hess's record of five renditions between 1916 and 1956 is unlikely to be surpassed, although Alfred Brendel managed three (1970, 1985 and 2002). Two pianists have played it twice: Denis Matthews in 1945 and 1957 and Dame Mitsuko Uchida in 1983 and 1991. The work's most recent champion was Lars Vogt, contributing to its tally of 31 performances to date in the company of Sakari Oramo and the BBC Symphony Orchestra on the First Night of the 2015 season. That same year Leif Ove Andsnes, who had previously given two Mozart piano concertos here, directed the Mahler Chamber Orchestra from the keyboard in a three-concert series embracing all Beethoven's pieces for piano and orchestra.

© David Gutman

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Radio 3's Tom Service is joined by Leif Ove Andsnes to discuss the pianist's love of Mozart. Available on BBC Sounds until 10 October



WOLFGANG AMADEUS MOZART

Piano Concerto No. 22 in E flat major, K482 (1785–6)

- 1 Allegro (cadenza: John Fraser)
- 2 Andante
- 3 Allegro – Andantino cantabile – Tempo I (cadenza: Geza Anda)

Leif Ove Andsnes *piano/director*

When Mozart began this aristocratic concerto in December 1785, he was entitled to be in a confident mood. Since his arrival in Vienna four years earlier, he had found the musical sophistication of the Imperial capital conducive both to his creativity and to his fortunes: he had married; his opera *The Abduction from the Seraglio* had been a great success; and he had achieved fame and popularity with a series of piano concertos he had written for himself to play. Earlier that year, his father had visited him and reported home on his hectic lifestyle: ‘We never get to bed before one o’clock ... Every day there are concerts; and the whole time is given up to teaching, music, composing and so forth ... It is impossible for me to describe the rush and bustle ... Since my arrival your brother’s fortepiano has been taken at least a dozen times to the theatre or to some other house.’

As 1785 neared its end, and with the composition of *The Marriage of Figaro* underway, it seems unlikely that it could have occurred to Mozart that his fortunes would soon decline, for all that he had recently had to write the first of a series of letters to friends asking for money. Yet, although the nine piano concertos he had already

composed in Vienna represent part of one of the most important contributions made by a single composer to any musical genre, there is evidence to suggest that Viennese audiences were beginning to find his music to be ‘over-composed’, in the sense of being needlessly rich in melodic invention, chromatic and contrapuntal detail, and perhaps expressive weight as well. Whereas in the Lenten concert season of 1785 Mozart had given concerts virtually every night, the same period in 1786 would see him give only one.

...

The E flat Concerto, K482 is certainly a rich work, in both melody and orchestral colouring. The first movement contains a wealth of themes, some of which (including the one with which the piano makes its first entry) are heard only once; and, although the opening rightly suggests that this will be a movement of great expansiveness, the ceremonial grandeur which it promises is often undermined, not least by the use for the first time in a Mozart concerto of mellow clarinets instead of bright oboes. A deepening understanding of wind scoring in general – and of the clarinet’s liquid tones in particular – was another benefit of Mozart’s move to Vienna; this work is just one of many to show how much he had begun to relish using the orchestra’s wind section as an entity in itself, an intention signalled here from the very first bars.

Winds also feature prominently in the second movement, in which the intense C minor theme announced by the strings (with violins muted) is varied three times in combination with the piano. After each of the middle two variations, however, there is a contrasting episode, the first a serenade-like section for woodwind and horns, and the second a perky duet for flute and bassoon with string accompaniment. Whatever Mozart’s audiences were beginning to find hard to take in the mid-1780s, it was



Mozart's considerable gifts at the keyboard showed themselves early, as this painting of him performing as a boy at the Imperial court in Vienna attests

clearly not pathos of this kind, for at the first performance of this concerto the slow movement was encored.

The finale is a rondo of the jaunty 'hunting' type whose seemingly uncontroversial and suave course is unexpectedly interrupted by an extended section in the style of a slow minuet. It is a trick that Mozart had

played eight years earlier in another E flat Concerto, K271 (No. 9, 'Jenamy'), and it is no less effective here in adding a soft extra layer to this most comfortably appointed of concertos.

Programme note © Lindsay Kemp

PREVIOUSLY AT THE PROMS

This was not among the Mozart piano concertos ignored in the early years of the Proms. It was first scheduled in 1912, placed sixth after disparate shorter items by Cornelius, Debussy, Meyerbeer, Boccherini and Delius. At the keyboard was Bienvenido Socias, making his one and only appearance at these concerts. And still to come that night were Richard Strauss, Wagner, Verdi, Svendsen, Balfour Gardiner, Montague Phillips, Liza Lehmann and Rossini! There have been 14 further performances, the most recent in the context of shorter programmes with starrier names including Alfred Brendel (1989), Sir András Schiff (1996), Emanuel Ax (2000) and Elisabeth Leonskaja (2015). Michael Roll is the only post-Second World War pianist to have given the work multiple renderings, in 1971 and 1990.

© David Gutman

WOLFGANG AMADEUS MOZART

Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from 1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him.

Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, the composer opted to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.

Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* shortly before he married Constanze Weber in summer 1782 was followed by a four-year period as the darling of the Viennese musical



Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague – and numerous chamber works for publication.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* at a popular Viennese theatre and *La clemenza di Tito* in Prague, as well as the composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he had secured a position alongside Joseph Haydn as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

Profile © Simon P. Keefe

Simon P. Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of 10 books on Mozart, including *Mozart in Vienna: The Final Decade* (CUP) and *Mozart's Requiem: Reception, Work, Completion* (also CUP), which received the Emerson Award from the Mozart Society of America in 2013. He was elected to life membership of the Academy for Mozart Research at the International Mozart Foundation in Salzburg in 2005.

MORE MOZART AT THE PROMS

TONIGHT, 7.30pm • PROM 29

Symphony No. 38 in D major, 'Prague'; Die Zufriedenheit; Der Zauberer; Das Veilchen; Concert Aria 'Ch'io mi scordi di te?'; Masonic Funeral Music; Piano Concerto No. 24 in C minor

TOMORROW, 1.00pm • PROMS AT BATTERSEA*

Piano Trio in B flat major; Piano Quartet in E flat major

*Battersea Arts Centre, London, as part of the 'Proms at' series
For full Proms listings, and to book tickets, visit bbc.co.uk/proms.

establishment; the 15 newly written piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National

The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting a range of this summer's Proms themes, presenter **Tom Service** takes a wide-angle view of each theme in this weekly column



Week 4 What is it about Mozart?

Mozart wasn't the composer he appears to us now in classical music culture. At this distance from his time and place, with the mountainous patina of the years between us and 18th-century Vienna, weighed down by all those who have claimed him as their own – performers, politicians, purveyors of chocolate balls – any attempt to find a different Mozart, the Wolfgang Amadé who lived and worked in the late 18th century rather than the monumentalised Amadeus into which posterity has turned him, is a melancholy endeavour.

And a pointless one. Spoiler alert: I haven't found the 'real' Mozart, and I can tell you as little about him as anyone else. My Mozart, whose virtuosity of empathy collapses the abyss between his time and ours, is yet another personally made Mozart to add to the infinite palimpsest of Mozarts that have been created in the hearts of everyone who loves his music.

One thing, however, I'm certain of. Which is that he wasn't a composer. Or rather, that his personality in the crucible of 1780s Vienna put his performances, his improvisation and his spontaneity centre stage, not his creation of fixed-for-all-time works written on manuscript paper.

His piano concertos are the best possible expression of Mozart the living musician. These concertos – his performances of them and his improvisations around them – were the centrepieces of the subscription concerts he sold as a freelance musician, someone who dared to make his living outside the church, without the support of the court.

As he left them to us, his concertos are radically incomplete. They were made for him alone to play in their first incarnations, vehicles to display his virtuosity of musical feeling and technical innovation. Which means that any soloist putting themselves in Mozart's position when they play these pieces, like Leif Ove Andsnes with the Mahler Chamber Orchestra, requires an essential hubris. Andsnes has to believe he has as much to offer as Mozart to these pieces, otherwise he, and everyone else who plays them, shouldn't bother performing them.

Any keyboard player has to improvise as freely as Mozart with what he did leave us, to make every performance an urgent moment of creation instead of a taken-for-granted rehearsal of the notes. That's a performance practice that Mozart would not have countenanced for these pieces. The concertos are a call for freedom from the musicians – most obviously in their cadenzas, the solos that Mozart would always have improvised, and pianists today should too – and for us in the audience, the freedom to feel.

So there's another image of Mozart to add to the palimpsest of history: Mozart, harbinger of freedom. Better, at least, than a chocolate ball.

Mozart features this week at the Proms at the Royal Albert Hall on Sunday 7 August at 3.00pm and 7.30pm, and at Battersea Arts Centre on Monday 8 August at 1.00pm.

→ Next week: **What's the point of the conductor?**

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 200-plus editions of the series on BBC Sounds. Tom's book based on the series is now available, published by Faber.



Leif Ove Andsnes

piano/director

With his commanding technique and searching interpretations, Norwegian pianist Leif Ove Andsnes has won acclaim worldwide, playing concertos and recitals in the world's leading concert halls and with its foremost orchestras,

while building a prize-winning discography. He is the founding director of the Rosendal Chamber Music Festival, was co-artistic director of the Risør Festival of Chamber Music for nearly two decades, and has served as music director of California's Ojai Music Festival. A *Gramophone* Hall of Fame inductee, he holds honorary doctorates from Norway's University of Bergen and New York's Juilliard School.

He is currently partnered with the Mahler Chamber Orchestra for Mozart Momentum 1785/86, in which they explore one of the most creative and seminal periods of the composer's career at major international venues, besides recording them. This project marks his second artistic partnership with the orchestra, following The Beethoven Journey. He has an exclusive recording contract and has received 11 Grammy nominations and six *Gramophone* Awards. His accolades include the Royal Philharmonic Society's Instrumentalist Award, the Gilmore Artist Award, and Norway's Peer Gynt Prize and Commander of the Royal Norwegian Order of St Olav. He was the first Scandinavian to curate Carnegie Hall's 'Perspectives' series and has been Pianist-in-Residence with the Berlin Philharmonic and Artist-in-Residence with the New York Philharmonic.

Leif Ove Andsnes was born in Karmøy, Norway in 1970, and studied at the Bergen Music Conservatory.

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Mahler Chamber Orchestra

The Mahler Chamber Orchestra is an international ensemble that was founded by its musicians in 1997, and is still governed by them today. The MCO's founding mentor Claudio Abbado inspired a philosophy in the orchestra which allowed it to create captivating performances by working with, learning from and listening to visionary artists.

The MCO's Artistic Partners – pianists Dame Mitsuko Uchida and Leif Ove Andsnes, violinist Pekka Kuusisto and sound specialist Henrik Oppermann – its Conductor Laureate Daniel Harding and Artistic Advisor Daniele Gatti – inspire and give shape to the orchestra. These mutual relationships have also been the catalyst for close collaborations with Sir George Benjamin, Gustavo Dudamel, Patricia Kopatschinskaja and Yuja Wang.

The MCO brings together 27 different nationalities from around the world and reaches live audiences across 40 countries on five continents. It has undertaken residencies at New York's Carnegie Hall, London's Southbank Centre, Berlin's Philharmonie and the Lucerne, Heidelberg Spring, Salzburg Mozartwoche, Saint-Denis and Beijing festivals.

The MCO also works to expand its community through diverse education and outreach initiatives. These include the MCO Academy, Unboxing Mozart and Feel the Music.

Current highlights include the finale of the Mozart Momentum 1785/1786 project with Leif Ove Andsnes, a concert programme with Mitsuko Uchida that combines works from the two Viennese schools, and collaborations with Pekka Kuusisto, Daniel Harding, George Benjamin and Andris Nelsons as well as with rising star conductor Joana Mallwitz.

Artistic Advisor

Daniele Gatti

Conductor

Laureate

Daniel Harding

Artistic Partners

Leif Ove Andsnes

Pekka Kuusisto

Henrik

Oppermann

Mitsuko Uchida

Violins

Matthew Truscott

concert-master

United Kingdom

Cindy Albracht

The Netherlands

Elvira van

Groningen

The Netherlands

Hildegard Niebuhr

Germany

Hwa-Won Rimmer

Germany

Timothy Summers

USA

May Kunstovny

Austria

Nicola Bruzzo

Italy

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Sweden

Christian Heubes

Germany

Fjodor Selzer

Germany

Katarzyna

Wozniakowska

Poland

Mette Tjaerby

Korneliusen

Denmark

Sornitza Riess

Germany

Won-Hee Lee

Sweden

Violas

Rachel Roberts *

United Kingdom

Alexandre Razera

Brazil

Benjamin Newton

United Kingdom

Maite Abasolo

Candamio

Spain

Yannick

Dondelinger

United Kingdom

Cellos

Frank-Michael

Guthmann *

Germany

Jonas Vischi

Germany

Moritz Weigert

Germany

Stefan Faludi

Germany

Double Basses

David

Desimpelaere *

Belgium

Johane Gonzalez

Seijas

Spain

Flutes

Cecilie Løken

Hesselberg

Norway

Paco Varoch

Spain

Oboes

Johannes Grosso

France

Julian Scott

United Kingdom

Clarinets

László Kuti

Hungary

Jaán Bossier

Belgium

Johannes

Peitz-Tiemann

Germany

Daniel González

Penas

Spain

Bassoons

Guillaume

Santana

France

Giorgio Bellò

Italy

Horns

Eirik Haaland

Norway

Jonathan Wegloop

The Netherlands

Trumpets

Matthew Sadler

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Germany

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Germany

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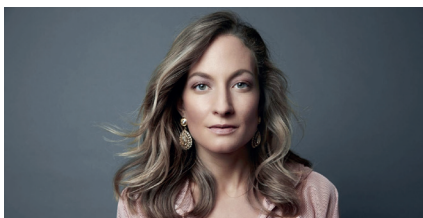


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Coming up at the Proms

Highlights of the next few days



Gisela Schenker

CHRISTIANE KARG

SUNDAY 7 AUGUST

PROM 29 MOZART MOMENTUM 2

7.30pm–c9.35pm • Royal Albert Hall

In the second of three all-Mozart Proms with his Mahler Chamber Orchestra colleagues, Norwegian conductor-pianist Leif Ove Andsnes zooms in on the year 1786. He directs Mozart's tragic C minor Piano Concerto from the piano, while soprano Christiane Karg performs songs and a concert aria. Mozart's Symphony No. 38 opens the programme.



TREDEGAR BAND

MONDAY 8 AUGUST

PROM 30 GAVIN HIGGINS & BERLIOZ

7.00pm–c9.00pm • Royal Albert Hall

Ryan Bancroft unleashes the full power of the BBC National Orchestra of Wales in Berlioz's no-holds-barred phantasmagoria *Symphonie fantastique*. They join forces with the Tredegar Band in the first half for the world premiere of Gavin Higgins's new Concerto Grosso for Brass Band and Orchestra.



Davide Cerati

DANIELE RUSTIONI

TUESDAY 9 AUGUST

PROM 31 WAGNER, R. STRAUSS, MAHLER & SCHUMANN

7.00pm–c8.40pm • Royal Albert Hall

Italian conductor Daniele Rustioni gets seriously Romantic with the Ulster Orchestra in music by Mahler, Wagner and Schumann, as well as Richard Strauss's *Four Last Songs* – sung by prize-winning British soprano Louise Alder.



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IAN PORTHOUSE

TUESDAY 9 AUGUST

PROM 32 LATE-NIGHT BRASS – THE TREDEGAR BAND

10.15pm–c11.30pm • Royal Albert Hall

With an unbroken history spanning nearly 150 years, the Tredegar Band is a true virtuoso ensemble. Their second Prom this season embraces centenary tributes to Elmer Bernstein and Judy Garland, as well as works by Richard Strauss and Vaughan Williams.

London Philharmonic Orchestra

2022/23 concert season at the Southbank Centre's Royal Festival Hall

Piano Highlights

Emanuel Ax

Wednesday 19 October 2022

Brahms Piano Concerto No. 1

Kirill Gerstein

Friday 10 February 2023

Rachmaninoff Piano Concerto No. 2

Tomoko Mukaiyama

Wednesday 9 November 2022

Agata Zubel Piano Concerto No. 1
(world premiere)

Leif Ove Andsnes

Saturday 4 March 2023

Grieg Piano Concerto

Steven Osborne

Wednesday 25 January 2023

Tippett Piano Concerto

Daniil Trifonov

Wednesday 15 March 2023

Prokofiev Piano Concerto No. 3

Víkingur Ólafsson

Saturday 28 January 2023

Mark Simpson Piano Concerto
(world premiere)

Beatrice Rana

Friday 31 March 2023

Mendelssohn Piano Concerto No. 1



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