

Welcome to the 2022 BBC Proms



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

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

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

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

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

David Pickard
Director, BBC Proms

BBC Proms

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

Tonight at the Proms

Tonight the BBC Symphony Orchestra under Chief Conductor Sakari Oramo performs two works from the last decade of the 19th century, one a long-standing pinnacle of the repertoire, the other currently enjoying a belated renaissance.

Debussy's evocative orchestral triptych *Nocturnes* deals in the blue-grey shades of twilight. The opening cloudscape drifts with melancholy and the apparition of a festive parade scintillates, before *Sirens* – sung tonight by the upper voices of the BBC Symphony Chorus – coax and seduce with their mysterious song.

Ethel Smyth's Mass in D major was first performed in this very hall almost 130 years ago but had to wait until its revival in the 1920s and 1930s to achieve the success its composer craved. Sakari Oramo has championed the work in concert and on disc, and tonight brings it back home to the Royal Albert Hall for its first performance at the Proms. An enticing line-up of British soloists is led by soprano Nardus Williams, returning after her performance earlier this season in Purcell's *Dido and Aeneas*.



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



Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music. There is no requirement to wear a face covering, but please feel free to wear one for your protection and the safety of others.



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

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



PROM 44 • SATURDAY 20 AUGUST 7.30pm–c9.30pm

Claude Debussy Nocturnes 24'

INTERVAL: 20 minutes

Ethel Smyth Mass in D major *first performance at the Proms* 60'

Nardus Williams *soprano*

Bethan Langford *mezzo-soprano*

Robert Murray *tenor*

Božidar Smiljanić *bass*

BBC Symphony Chorus Neil Ferris *chorus-master*

BBC Symphony Orchestra Stephen Bryant *leader*

Sakari Oramo *conductor*



RADIO **3** SOUNDS

This concert is broadcast live by BBC Radio 3 (repeated on Tuesday 6 September at 2.00pm).
You can listen on BBC Sounds until Monday 10 October.

CLAUDE DEBUSSY (1862–1918)

Nocturnes (1897–9)

- 1 **Nuages** [Clouds]
- 2 **Fêtes** [Festivals]
- 3 **Sirènes** [Sirens]

BBC Symphony Chorus (women's voices)

Debussy's first orchestral success in the 1890s was his *Prélude* to Mallarmé's *L'après-midi d'un faune*, a piece whose relationship to the poem remains somewhat enigmatic but whose orchestral score perfectly complements both the narrative and the atmosphere of the elusive poetry. The formula of his next major orchestral work, which occupied him through the late 1890s, could hardly have been more different. Instead of the often muted and occasionally flagrant eroticism



Nocturne in Blue and Silver: The Lagoon, Venice, 1879–80, oil on canvas by James McNeill Whistler (1834–1903), from whom Debussy borrowed the title and much of the atmosphere of his *Nocturnes*

of *L'après-midi*, the three orchestral *Nocturnes* rather explore the blue-grey shades of twilight.

Of Debussy's own thoughts on the *Nocturnes*, only a few hints remain, for he was a composer reluctant to share with his public too much 'explanation' of his music. On the other hand, some scant but revealing programme notes were printed for the first performance in December 1900 in which one suspects that the composer had a hand: 'In this case,' he wrote, 'the title "Nocturnes" should be taken in a more general and above all decorative sense. It doesn't relate to the normal form of the Nocturne, but more to what the term implies in the way of impressions and special lighting effects.' Elsewhere Debussy gives a few other clues as to what he had in mind – though the long gestation of the work makes it difficult to confirm that his earliest ideas on the pieces were carried through to the final version.

In 1894 he wrote to his friend the painter Henry Lerolle, saying: 'I have started some pieces for violin and orchestra which would be called *Nocturnes*. Here I will use separate orchestral groups in order to find nuances within those individual groups.' Lerolle took compositional advice from Debussy, and the composer seems to have revealed more 'kitchen secrets' to him than to others. The conception of the piece as featuring a solo violin can be easily explained but the comments about the 'nuances within the groups' needs a little more reflection.

The violinist for whom these pieces were originally to be written was the Belgian virtuoso Eugène Ysaÿe, but in the course of negotiations about the pieces some sort of rift occurred between Debussy and the violinist and the idea of a soloist was abandoned, probably before much (if any) of the music had been written. The listener must judge whether the other idea of a grouping of orchestral forces and the finding of 'nuances' within them was

retained. Certainly, in more than one place the division of the orchestra into groups seems to follow this conception.

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The original programme notes described 'Nuages' as depicting 'the unchanging aspect of the sky and the slow, melancholy passing of the clouds, ending in a grey colour softly tinged with white'.

'Fêtes' was described as evoking 'the motion, the dancing rhythm of the atmosphere with bursts of bright light. It's also the apparition of a procession (a dazzling and chimerical vision) passing through the celebration and getting bound up with it. But the setting remains constant and the music is inextricably mixed in with it all, a sort of luminous dust that contributes to the overall rhythm.'

'Sirènes' is 'about the sea and its uncountable rhythms, then, amid the waves lit up by the silvery moon, the mysterious song of the Sirens is heard, full of laughter as it floats by'.

Nocturnes wasn't as much of a success as the *Prélude à l'après-midi d'un faune*, not least because of the performance of the ladies' chorus in 'Sirènes', which was by all accounts execrable. Debussy called them 'little cows' on account of their failure to sing in tune. As usual, he made many revisions to his score. Without doubt it has ended up as one of the key pieces of so-called musical Impressionism.

Programme note © Richard Langham Smith

Richard Langham Smith has written widely on French 20th-century repertoire and is a regular broadcaster. He is Research Professor at the Royal College of Music.

PREVIOUSLY AT THE PROMS

As a complete entity, Debussy's *Nocturnes* only reached the Proms in 1936, earlier outings having been confined to the purely orchestral movements, 'Fêtes' from 1909, 'Nuages' from 1923. The addition of 'Sirènes' was made possible by the participation of the women's voices of the BBC Chorus (today's BBC Singers). A characteristically lengthy inter-war programme took in more from Debussy – the *Prélude à l'après-midi d'un faune* – Ravel's *Mother Goose* suite, Piano Concerto in G major and *Rapsodie espagnole*, substantial excerpts from Falla's *El amor brujo* and the Fugue in C minor by Lord Berners; French pianist Marcelle Meyer also contributed solo piano music by Albéniz. Last heard in Ludovic Morlot's 2018 reading with the City of Birmingham Symphony Orchestra and CBSO Youth Chorus, the *Nocturnes* were highly esteemed by Pierre Boulez, responsible for three accounts in 1966, 1970 and 1992, and Bernard Haitink, with two, in 1972 and 2007.

© 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.

CLAUDE DEBUSSY

Achille-Claude Debussy was born near Paris on 22 August 1862 and, after private piano lessons, entered the Paris Conservatoire in 1872, where he remained until 1884 – our view of him as a composer who espoused freedom at all costs needs to take account of this long apprenticeship. Gaining first prize in the Prix de Rome competition in 1884, he spent some of the years 1885–7 in the Eternal City, but then returned to a precarious freelance life in Paris. In the meantime he had composed a number of songs, notably for his mistress Marie Vasnier, a high soprano; signs of his genius begin to show in a few of these but more patently in his complex, Wagner-inspired *Cinq poèmes de Baudelaire* (1887–9). He emerged as a major composer in *Prélude à l'après-midi d'un faune* (1891–4), a powerfully sensual commentary on Mallarmé's poem, described by Pierre Boulez as the awakening of modern music.

Debussy had already begun his only completed opera, *Pelléas et Mélisande*, on which he continued to work through the 1890s before its production at the Opéra Comique in 1902, and in which Wagnerian influences are absorbed to produce something more ethereal and mysterious, although more recent productions have also discovered in it depths of anxiety and terror. These were the early years of so-called 'Impressionism' – a term Debussy disliked, since it popularised the utterly false idea that his music was formless. At the same time, piano works such as *Estampes* (1903) and the two books of *Images* (1901–5 and 1907) brought a new colour and atmosphere into the keyboard repertoire.

After a short-lived first marriage, in 1904 Debussy entered a liaison with the singer Emma Bardac, and 1905 saw not only the birth of their daughter Claude-Emma (nicknamed



Chouchou) but the first performance of *La mer*, which initially puzzled audiences with its complex scoring. The years leading up to the First World War saw his reputation growing, and works such as the piano *Préludes* (1909–10 and 1911–13) and orchestral *Images* (1905–12), even if they disturbed the critics, showed young composers new ways of thinking about music.

During the five years before his death from cancer on 25 March 1918, Debussy was continually exploring new means of expression: 'How much one has to find,

then suppress,' he wrote, 'to reach the naked flesh of emotion.' In his ballet *Jeux* (1912–13) and the last three chamber sonatas (1915–17) he succeeded wonderfully in this search, opening paths for any number of composers over the past century.

Profile © Roger Nichols

Roger Nichols is a writer, translator and critic with a particular interest in French music from Berlioz to the present day. His books include studies of Debussy, Ravel, Messiaen, Satie and, most recently, Poulenc (Yale UP, 2020). In 2007 he was appointed Chevalier de la Légion d'honneur for services to French culture.

MORE DEBUSSY AT THE PROMS

TUESDAY 23 AUGUST, 7.30pm • PROM 48
Ariettes oubliées (arr. Brett Dean)

FRIDAY 26 AUGUST, 7.30pm • PROM 52
La mer

THURSDAY 1 SEPTEMBER, 7.30pm • PROM 60
Suite bergamasque – Clair de lune (orch. Caplet)

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

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Radio 3's Petroc Trelawny is joined by arts journalist Alexandra Coghlan to explore Ethel Smyth's choral writing.

Available on BBC Sounds until 10 October



ETHEL SMYTH (1858–1944)

Mass in D major (1891, rev. 1924)

first performance at the Proms

- 1 **Kyrie**
- 2 **Credo**
- 3 **Sanctus**
- 4 **Benedictus**
- 5 **Agnus Dei**
- 6 **Gloria**

Nardus Williams *soprano*

Bethan Langford *mezzo-soprano*

Robert Murray *tenor*

Božidar Smiljanić *bass*

BBC Symphony Chorus

For text, see page 14

Ethel Smyth's return to England at the end of 1889, following a period of over a decade of musical activity based in Germany, was coincident with her brief turn to the Anglican Church. Emblematic of this short-lived conversion is her Mass in D major, a large-scale setting of the Ordinary dedicated to her musical and devoutly Catholic friend Pauline Trevelyan, whose influence had enabled Smyth to reconnect with her faith. As she recalled in her memoirs: 'Into that work I tried to put all there was in my heart, but no sooner was it finished than, strange to say, orthodox belief fell away from me, never to return.'

She had composed the majority of her Mass in the company of the Empress Eugénie, the widow of

Napoleon III living out her exile as Smyth's near-neighbour, when residing in her villa at Cap Martin in south-east France and cruising the Adriatic Sea on her yacht. The Empress had shown particular interest in the Mass, financing the work's publication and even consenting to make an official appearance for the first time in years, were it to be performed. Moreover, while they were both staying on the Balmoral estate in Scotland in October 1891, the Empress contrived for Smyth to perform extracts of the work to the Royal Family – 'after the manner of composers,' as Smyth recalled, 'which means singing the chorus as well as the solo parts, and trumpeting forth orchestral effects as best you can' – apparently to the delight of Queen Victoria. It was this event, together with the fact that the Mass had separately been brought to the attention of the Duke of Edinburgh (who was President of the Royal Choral Society) by the husband of Smyth's influential friend Lady Mary Ponsonby, that ultimately led to its performance.

Smyth's Mass in D was premiered on 18 January 1893 at the Royal Albert Hall alongside parts of Haydn's *The Creation* by the Royal Choral Society and Royal Albert Hall Orchestra under Joseph Barnby, who had found the work 'disjointed, over-exuberant and unnatural'. Some last-minute rescoring notwithstanding, Smyth reportedly had difficulty recognising the 'exquisite orchestral sonorities' as her own work when listening backstage to the final rehearsal. While she felt that the performance had been first-rate, the press reviews were more variable, and the Mass was repeatedly passed over for a second performance both in England and abroad.

It was not until 7 February 1924 that the work enjoyed a revival in revised form. Lamenting what she described as the 'burying alive of that Mass for over 30 years', Smyth related that she had 'almost forgotten its existence,

but ... looked it up, and found to my amazement that I should improbably do anything better'. Its second performance was the consequence of Smyth's having written to Novello, the original publisher, and of conductor Henry Wood's having persuaded the Birmingham Festival Choir to present the work, under the baton of Adrian Boult, who repeated it the following week at the Queen's Hall, London. Further revivals followed, including another performance at the Royal Albert Hall on 3 March 1934 conducted by Thomas Beecham, with Smyth seated alongside Queen Mary, as the culmination of a series of concerts and BBC broadcasts to mark the composer's 75th birthday.

...

The Mass opens with an extensive Kyrie that builds gradually from the solemn choral strains initially presented by the basses. In contrast, the lengthy Credo commences jubilantly, alternating between dramatic full chorus sections and more tranquil passages for the four vocal soloists. The Sanctus, Benedictus and Agnus Dei feature the mezzo-soprano, soprano and tenor soloists respectively, variously accompanied by the chorus. The work culminates with an expansive



Empress Eugénie (1826–1920), widow of Napoleon III and Ethel Smyth's principal supporter at the time she was composing her Mass in D major: painting by Franz Xaver Winterhalter (1805–73)

Gloria, which the composer suggested performing as the final movement rather than in its conventional place within the liturgy, so as to enable a triumphant climax.

Smyth's Mass retains a special place in her output, being one of the works on which her reputation principally rests. In the second edition of *Grove's Dictionary of Music and Musicians*, J. A. Fuller Maitland wrote that the work 'definitely places the composer among the most eminent composers of her time', describing it as 'virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich colouring of the orchestration'. Donald Francis Tovey's influential *Essays in Musical Analysis* includes a discussion of the piece in which it is compared to Beethoven's *Missa solemnis*, also in the key of D major. Its revival prompted George Bernard Shaw to remark to the composer: 'It was your music that cured me for ever of the old delusion that women could not do man's work in art ... Your Mass will stand up in the biggest company! Magnificent!' The soprano solo of the Benedictus movement was performed at the memorial service held for Smyth at St Martin-in-the-Fields, London, on 5 June 1944.

Programme note © Christopher Wiley

Christopher Wiley is Senior Lecturer in Music at the University of Surrey. His research on Ethel Smyth has led to journal articles, liner notes and other essays, as well as many public lectures. He is also a Trustee of Retrospect Opera, whose recordings include Smyth's operas *The Boatswain's Mate* and *Fête galante* and a reissue of the BBC Philharmonic's 1994 recording of *The Wreckers*.

PREVIOUSLY AT THE PROMS

Proms founder-conductor Henry Wood was an early champion of female players and female composers too. By 1918 he had as many as 14 women in his orchestra and he would go on to promote compositions by Dorothy Howell, Susan Spain-Dunk, Elizabeth Maconchy and Ruth Gipps. Ethel Smyth's music was a regular inclusion. More recently, after the long years of neglect, there have been opportunities to reassess some of her major works. The Concerto for Violin, Horn and Orchestra featured in 1927, 1928, 1932 and 2008 and was heard again earlier this season, while *The Wreckers*, the source of oft-repeated instrumental highlights between 1913 and 1947, was heard complete in 1994 and again this season. As for the Mass in D major, only the melodious Benedictus has featured previously. Shorn of its chorus, it served as a vehicle for soprano Elsie Suddaby in a 1930 Prom of chiefly indigenous fare. The other composers represented were Walton, Elgar, Bax, Sullivan and Butterworth, with concluding pops from Delibes and Dvořák. Walton conducted his own overture, *Portsmouth Point*, but Wood seems to have directed the Smyth himself. He did recall the composer taking over for one of her own pieces at a Prom: 'She went up to my rostrum, took up my baton and surveyed its length critically. Deciding that it was more than she could manage, she calmly snapped it in two, threw away one half and conducted with the other.'

© David Gutman

PROMS Q&A

Nardus Williams

soprano

You made your debut at the BBC Proms last year and you're singing twice this season, including in tonight's performance of Ethel Smyth's Mass in D major. How do you find the experience of performing in the Royal Albert Hall?

I remember at last year's rehearsal there was so much going on that I didn't pay particular attention to the size of the Hall, but in the performance the vastness of the space dawned on me. One thing I love about the Hall is the walk-on. You're funnelled from the backstage area into a narrow passageway, from which you suddenly emerge, entirely encircled by the audience – it's such an exhilarating feeling. However, you then have to navigate your way through the orchestra, desperately hoping not to trip over a cello spike!

The music of Ethel Smyth is a special focus in this year's Proms, including a performance of her opera *The Wreckers* from Glyndebourne. What's been your experience of Smyth's music up until now?

Although I was certainly aware of her as a composer, until tonight I haven't had the opportunity to perform any of her music. I've been lucky enough to work at Glyndebourne this summer, and have watched a number of rehearsals for *The Wreckers*. It's a wonderfully intense work. I've heard her music described as 'reminiscent of Wagner' or 'echoing Debussy'. Those sorts of familiar frames of reference are always invoked before we're fully aware of the subtleties of a composer's own particular style. I hope the current interest in her music enables us to appreciate Smyth in her own right.

How does it feel to be bringing Smyth's Mass, a piece that's rarely been performed, back before an audience?

One of the fascinations of performing Smyth at this time is the excitement of feeling part of the process of defining the contours of



her unique voice. There is a freedom, in that we're not encumbered by a habitual manner of performing Smyth, but I do feel a responsibility to do justice to the work in what's clearly an important time for the reception of her music. The most significant moment in the Mass for the soprano is the Benedictus. The dominant mood is one of tranquillity, but within that are a huge number of subtle gradations. So one of the key challenges when preparing is to find all those shades without disturbing the overall feeling, or the overarching line.

You mentioned that you're appearing at Glyndebourne this summer, as the Countess in *The Marriage of Figaro*. How does performing in concert like this compare?

One of the crucial differences is simply the number of performances involved. Often in opera there are numerous performances of the same production, giving you the chance to hone or experiment with the role throughout the run. Concerts, on the other hand, are usually one-off performances. This can add a special intensity – especially with such a rarely performed work as Smyth's Mass.

Interview by David Kettle

ETHEL SMYTH

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

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

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



career in earnest, Smyth moved to Egypt to compose her next opera, *The Boatswain's Mate* (1913–14). She also turned increasingly to prose writing at this time, and the first of her 10 books – a combination of memoirs,

biographical sketches and polemics on the male-dominated music profession – was published in 1919.

The following decade saw Smyth compose her final two operas, *Fête galante* (1921–2) and *Entente cordiale* (1923–4), as well as a Concerto for Violin and Horn (1927) and her oratorio *The Prison* (1929–30). Recognition of her remarkable artistic achievements came in the form of her DBE, awarded in 1922, as well as several honorary degrees. The progressive deterioration of her hearing essentially spelled the end of her musical activities in her advanced years, but she continued to write memoirs.

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

Profile © Christopher Wiley

MORE SMYTH AT THE PROMS

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

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

**Bradshaw Hall, Birmingham; †Royal Conservatoire of Scotland, Glasgow, as part of the 'Proms at' series
For full Proms listings, and to book tickets, visit bbc.co.uk/proms.*

TEXT

ETHEL SMYTH

Mass in D major

KYRIE

Chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

CREDO

Chorus

Credo in unum Deum;
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium et invisibilem.
Credo in unum Dominum Jesum Christum,
Filiū Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
Consubstantialē Patri:
Per quem omnia facta sunt.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by whom all things were made.

Tenor

Qui propter nos homines,
Et propter nostram salutem
Descendit de coelis.

Who for us men
and for our salvation
descended from heaven.

Soprano

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine:

And was incarnate by the Holy Ghost,
of the Virgin Mary,

Chorus

Et homo factus est.
 Crucifixus etiam pro nobis
 Sub Pontio Pilato,
 Passus et sepultus est.
 Et resurrexit tertia die
 Secundum Scripturas.
 Et ascendit in coelum:
 Sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 Judicare vivos et mortuos:
 Cujus regni non erit finis.

Soprano, Mezzo-soprano, Tenor, Bass-baritone
 Credo in Spiritum Sanctum,

Chorus

Dominum, et vivificantem:

Soprano, Mezzo-soprano, Tenor, Bass-baritone
 Qui ex Patre Filioque procedit.

Chorus

Qui cum Patre et Filio simul
 Adoratur et conglorificatur:
 Qui locutus est per Prophetas.

Credo in unam sanctam
 Catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
 In remissionem peccatorum.

Et expecto resurrectionem mortuorum
 Et vitam venturi saeculi.
 Amen.

And was made man.
 He was crucified also for us,
 suffered under Pontius Pilate,
 and was buried.
 And on the third day he rose again
 according to the Scriptures:
 and ascended into heaven.
 He sitteth at the right hand of the Father;
 and he shall come again with glory
 to judge the living and the dead;
 and his kingdom shall have no end.

I believe in the Holy Ghost,

The Lord and giver of life,

Who proceedeth from the Father and the Son,

Who with the Father and the Son together
 is worshipped and glorified;
 as it was told by the Prophets.

And I believe in one holy
 catholic and apostolic Church.

I acknowledge one baptism
 for the remission of sins.

And I await the resurrection of the dead
 and the life of the world to come.
 Amen.

TEXT

SANCTUS

Mezzo-soprano, Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of thy glory.

Chorus

Osanna in excelsis.

Hosanna in the highest.

BENEDICTUS

Soprano, Chorus

Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Tenor, Chorus

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Agnus Dei.
Dona nobis pacem.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

GLORIA

Chorus

Gloria in excelsis Deo.

Glory be to God in the highest.

All

Et in terra pax
Hominibus bonae voluntatis.

And in earth peace
to men of good will.

Chorus

Laudamus te; benedicimus te;
Adoramus te; glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Mezzo-soprano, Bass-baritone, Chorus

Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe.

Tenor

Jesu Christe.

Mezzo-soprano

Cum Sancto Spiritu
In gloria Dei Patris.

Chorus

In gloria Dei Patris.
Amen.

We praise thee; we bless thee;
we worship thee; we glorify thee.
We give thanks to thee
for thy great glory.

O Lord God, heavenly King,
God the Father almighty.

O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of the Father,
have mercy upon us.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.

Jesu Christ.

Together with the Holy Ghost
in the glory of God the Father.

In the glory of God the Father.
Amen.

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 5 What's the point of the conductor?

Despite appearances, they're not magicians, just very clever musical girls and boys, as *Monty Python* never quite said: conductors, those sculptors of musical time and space, without whom the majority of this year's Proms season wouldn't happen.

In the *Proms Guide* and in this very programme, conductors' names, such as Sofi Jeannin or Thomas Dausgaard, are listed in the same size type as their ensembles, such as the BBC Singers or the BBC Scottish Symphony Orchestra, as if they were as important on their own as the collective virtuosity of the groups of musicians in front of them. That can't be true, because conductors don't – ideally! – make any noise at all, and yet they are uniquely privileged as the most important channel of communication between the composers' works and our listening; their hands and their batons are lightning rods of musical re-creation.

Although it's been a musical profession for around 200 years, conducting is a job that remains shrouded in mystery. Classical music culture is in thrall to its conductor-conjurors, unwilling to demystify the tricks of musical semaphore they perform, seemingly commanding oceans of sounds from hundreds of musicians with the merest flick of their wrists.

And yet conductors aren't really musical Mysterons. They're more like the Wizard of Oz, because there are no supernatural gifts being wielded up there on the Royal Albert Hall's podium. There is no incomprehensible magic

that's conjured by their air-carving choreography. What we experience in the energy between our conductors and orchestras at the Proms is the result of all-too-human processes that are forged in the crucible of rehearsal rooms and in months and years of partnership. That means a collaboration that's as much about the practicalities of time, energy and scheduling as it is about the search for an ultimate ideal of orchestral brilliance, and it also means a final reckoning with the audience on the night.

But the musical phenomenon that truly is the responsibility of all conductors is the consecration of the musical moment. They are responsible for the beginnings and endings of their performances, for the speed, the flow and the texture of what we all hear. And in those extra-special performances that create a tangible bond between their music-making and our listening, you feel the power of music as a physical reality rather than as an abstract ideal. The magic that conductors really can create is a collective one, an energy that is led by them on the podium, brought to life by the musicians and increased in intensity in the feedback loop of all of us listening in the Royal Albert Hall.

Conductors, at their best, are activators of this resonant musical community, which connects us all in an ecstatic present tense of togetherness. And, if that's not a supernatural sorcery, it's very definitely a human-made musical alchemy.

→ Next week: **Brahms – behind the beard**

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.



Sakari Oramo *conductor*

This season marks Sakari Oramo's ninth as Chief Conductor of the BBC Symphony Orchestra. Appearing regularly at the Proms since 1999, he conducted last year's Last Night and this year's First Night.

Having started out as a violinist, he was originally concertmaster of the Finnish Radio Symphony Orchestra and in 2014 made his debut as a violinist in the Proms Chamber Music series, performing Prokofiev's Sonata for two violins with Janine Jansen. Soon after turning to conducting, he was appointed Music Director of the City of Birmingham Symphony Orchestra (1998–2008) and, after a decade as Chief Conductor of the Finnish RSO, he became its Honorary Conductor in 2012.

Engagements last season included his final concerts as Chief Conductor of the Royal Stockholm Philharmonic Orchestra. This season has seen guest appearances with the Berlin Philharmonic, Vienna Symphony and NDR Elbphilharmonie orchestras and the Orchestra of the Academy of Santa Cecilia, Rome.

With the BBC SO he continues to champion new and rarely performed works, including William Alwyn's opera *Miss Julie* and the world premiere of Victoria Borisova-Ollas's Violin Concerto (with Baiba Skride), presenting them alongside stalwarts such as Mendelssohn's *Elijah* and Haydn's Trumpet Concerto (with Håkan Hardenberger).

His award-winning recordings include Dora Pejačević's Symphony and Piano Concerto (with Peter Donohoe), and orchestral works by Sibelius, all with the BBC SO.



Bethan Langford *mezzo-soprano*

British mezzo-soprano Bethan Langford is a graduate of the Opera Course at the Guildhall School of Music & Drama and the National Opera Studio, and a former Scottish Opera Emerging Artist.

Operatic career highlights include Hebe (*HMS Pinafore*) for English National Opera, the title-role in the world premiere of Errollyn Wallen's *The Paradis Files* on a national tour with Graeae Theatre Company, her debut with the Royal Opera, Covent Garden, in Jules Maxwell's *The Lost Thing*, Second Lady (*The Magic Flute*) for Scottish Opera, Second Angel (Sir George Benjamin's *Written on Skin*) with the Melos Sinfonia at the Mariinsky Theatre in St Petersburg, Dorabella (*Così fan tutte*) for Bury Court Opera, Third Maid (*Elektra*) under Esa-Pekka Salonen at the Verbier Festival, Noble Orphan (*Der Rosenkavalier*) at Glyndebourne and the title-role in *The Rape of Lucretia* at the Grimeborn Opera Festival.

She has appeared in recital at Wigmore Hall, the Heidelberg Spring, Oxford Lieder and Buxton festivals and the International Lied Festival Zeist. She has a residency at Snape Maltings with composer Laura Bowler and Gestalt Arts, working on a new song-cycle based on the experiences of disabled artists in the music industry.

Bethan Langford is a Samling Artist, a Yeoman of the Musicians' Company and a past recipient of the Elizabeth Eagle-Bott Award for partially sighted and blind musicians.



Robert Murray *tenor*

Robert Murray is a graduate of the University of Newcastle and the Royal College of Music. He was a Jette Parker Young Artist of the Royal Opera, Covent Garden.

He has performed principal roles with the Royal Opera, English

and Welsh National operas, Norwegian Opera, Bergen National Opera and at the Venice Biennale and the Beijing, Edinburgh and Salzburg festivals. He works regularly with conductors including Harry Christophers, Edward Gardner, Paul McCreesh and Sir Simon Rattle.

Engagements this season include his debut with the Bavarian State Opera as Rev Horace Adams (*Peter Grimes*), Peter Quint/Prologue (*The Turn of the Screw*) for Garsington Opera, Mark (*The Midsummer Marriage*) in concert with the London Philharmonic Orchestra under Gardner, his debut as Florestan (*Fidelio*) with Irish National Opera, Schoolmaster/Mosquito/Pásek (*The Cunning Little Vixen*) on tour with the City of Birmingham Symphony Orchestra, Haydn's *The Creation* with the Handel and Haydn Society, and recitals at Wigmore Hall and the Lammermuir and Oxford Lieder festivals.

Other recent highlights for Robert Murray include *The Turn of the Screw* with Opera Glassworks under John Wilson, Bach's *St John Passion*, staged at the Théâtre du Châtelet, Paris, the world premiere of Gerald Barry's *Alice's Adventures Under Ground* at Covent Garden, the title-role in *Le comte Ory* at Garsington and Beethoven's Ninth Symphony with the London Symphony Orchestra under Rattle.



Božidar Smiljanić *bass-baritone*

PROMS DEBUT ARTIST

British bass-baritone Božidar Smiljanić studied at the Royal Academy of Music and made his professional operatic debut at Glyndebourne. He has since appeared with all the major UK

companies, with roles including Schaunard (*La bohème*) for Scottish Opera, Haly (*The Italian Girl in Algiers*) for Garsington Opera and Masetto (*Don Giovanni*) for the Glyndebourne Tour. During the 2018–19 season he was a Harewood Artist with English National Opera, where he sang the title-role in *The Marriage of Figaro*.

He joined the ensemble of Frankfurt Opera in 2018, developing his repertoire with projects this season including the Doge (Rossini's *Bianca e Falliero*), Fernando (*The Thieving Magpie*) and the One-Armed (*Die Frau ohne Schatten*) under Music Director Sebastian Weigle. Other debut roles have included Garibaldo (*Rodelinda*), Ariodate (*Xerxes*), Farasmene (*Radamisto*) and Eumée (Fauré's *Pénélope*).

On the concert platform, Božidar Smiljanić's recent engagements include Bach's Mass in B minor with the Royal Liverpool Philharmonic Orchestra under Nathalie Stutzmann, Walton's *Belshazzar's Feast* under John Wilson and Brander (Berlioz's *The Damnation of Faust*) under Edward Gardner, both with the City of Birmingham Symphony Orchestra, and Masetto with the Bamberg Symphony Orchestra under Jakub Hrůša in Bamberg and at the Hamburg Elbphilharmonie.



Nardus Williams *soprano*

British soprano Nardus Williams trained at the Royal College of Music, where she was holder of the Kiri Te Kanawa Scholarship, 2017–18.

Operatic engagements this season include Anne Trulove

(*The Rake's Progress*) for the Glyndebourne Tour, Mimi (*La bohème*) for her debut with Flemish Opera, Fiordiligi (*Così fan tutte*) for English National Opera and the Countess (*The Marriage of Figaro*) at Glyndebourne. She created the role of Belinda (Errollyn Wallen's *Dido's Ghost*) at the Barbican.

Earlier career highlights include Mimi for Houston Grand Opera (while an HGO Studio Artist, 2018–19), Martha (the world premiere of Giorgio Battistelli's *Wake*) for Birmingham Opera Company directed by Graham Vick, Maggie/Marjana (the world premiere of Lewis Murphy's *Belongings*) at Glyndebourne and Donna Elvira (*Don Giovanni*) for Opera Holland Park.

In concert and recital she has appeared at the Oxford Lieder and Leeds Lieder festivals, Wigmore Hall and St John's Smith Square. She sings on a recording of Handel's *Messiah* with the Orchestra of St John's under John Lubbock, released in 2018, and features on Kate Lindsey's 2021 album *Tiranno* with Arcangelo under Jonathan Cohen.

Nardus Williams won both First Prize and Audience Prize in the 2016 Maureen Lehane Vocal Awards. She has been announced as an English National Opera Harewood Artist for the 2022–3 season.

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Season Identity Mother Design/BBC; illustration by Amber Vittoria

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

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

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BBC Symphony Orchestra

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms, performing regularly throughout the season each year, including the First and Last Nights.

Highlights of the 2022 season include Verdi's *Requiem* on the First Night with Chief Conductor Sakari Oramo and the BBC Symphony Chorus, Rachmaninov with Semyon Bychkov, new music from Betsy Jolas and Mark-Anthony Turnage, a performance marking the centenary of the BBC with cult London band Public Service Broadcasting and the Last Night with Principal Guest Conductor Dalia Stasevska.

The BBC SO performs an annual season of concerts at the Barbican in London, where it is Associate Orchestra. Its commitment to contemporary music is demonstrated by a range of premieres each season, as well as Total Immersion days devoted to specific composers or themes.

Highlights of the forthcoming Barbican season include the opening concert with Sakari Oramo conducting Rachmaninov, Prokofiev and Sophie Lacase, Total Immersion days celebrating the music of George Walker (with the BBC Symphony Chorus) and Sibelius the storyteller, *The Hound of the Baskervilles* with music by Neil Brand and Elgar's Cello Concerto with Sol Gabetta, conducted by Dalia Stasevska.

The vast majority of performances are broadcast on BBC Radio 3 and a number of studio recordings each season are free to attend. The BBC Symphony Orchestra and Chorus offer enjoyable and innovative education and community activities and take a leading role in the BBC Ten Pieces and BBC Young Composer programmes.

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Sakari Oramo

Principal Guest Conductor

Dalia Stasevska

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Stephen Bryant
leader
Cellerina Park
Philip Brett
Jenny King
Celia Waterhouse
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
David Chadwick
Charlotte Reid
Cassi Hamilton
Clare Hoffman
Zanete Uskane
Simon Howes
Joana
Valentinaviciute

Second Violins

Dawn Beazley
Daniel Meyer
Rose Hinton
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Victoria Hodgson
Lucica Trita
Aysen Ulucan
Ruth Funnell
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Gareth Griffiths

Violas

Rebecca Chambers
Joshua Hayward
Nikos Zarb
Natalie Taylor

Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Matt Maguire
Emily Firth

Cellos

Ernst Simon
Glaser
Mark Sheridan
Sarah Hedley
Miller
Michael Atkinson
Augusta Harris
Sophie Gledhill
Anna Beryl
Chris Allen
Stephanie Tress
Abigail Hyde-Smith

Double Basses

Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Josie Ellis
Elen Pan
Steve Rossell

Flutes

Michael Cox
Laura Jellicoe

Piccolo

Emilia Zakrzewska

Oboes

Steve Hudson
Imogen Smith

Cor Anglais

Helen Vigurs

ClarinetsRichard Hosford
Marie Lloyd**Bassoons**John McDougall
Graham Hobbs**Contrabassoon**

Steven Magee

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BBC Symphony Chorus

One of the UK's leading choirs, the BBC Symphony Chorus performs, records and broadcasts a diverse range of large-scale choral repertoire alongside the BBC Symphony Orchestra and internationally acclaimed conductors and soloists. It plays an important role in the BBC Proms and most of its performances are broadcast on BBC Radio 3.

Founded in 1928, the chorus's early performances included Mahler's Symphony No. 8, Stravinsky's *Persephone* and Walton's *Belshazzar's Feast*, and this commitment to new music continues today.

The chorus performs regularly at the BBC Proms and the Barbican. Performances at the Proms this season include Verdi's *Requiem* on the First Night with the BBC Symphony Orchestra under Sakari Oramo, Vaughan Williams's *A Sea Symphony* with the BBC National Orchestra and Chorus of Wales, and the Last Night of the Proms, seen and heard by millions, conducted by Dalia Stasevska. The BBC Symphony Chorus joins the BBC Symphony Orchestra at the Barbican in November for a celebration of the music of George Walker.

In addition to featuring in studio recordings for BBC Radio 3, 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*. Uniquely among symphony choruses, the BBC Symphony Chorus has specialised in performing a *cappella* choral repertoire, including works by Rachmaninov, Schoenberg and Poulenc and the world premiere of Jonathan Dove's *We Are One Fire* at the 2019 BBC Proms, commissioned for its 90th anniversary and conducted by Chorus Director Neil Ferris.

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Anna Garbutt
Pat Howell
Matilda Jackson
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Paula Juden
Cecily Nicholls
Regina Ohak
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Andrew Castle
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Stephen Horsman
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Charles Martin
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