

Welcome to the 2023 BBC Proms



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

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

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

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

David Pickard
Director, BBC Proms

Tonight *at the* Proms

Tonight's concert pairs two masterpieces from the first decades of the last century, as Romanticism yielded to modernism. Both are the products of overwhelming grief, and both were written at the end of their respective composers' lives.

Alban Berg broke off from the composition of his second opera, *Lulu*, when he was asked to write a violin concerto. Work on the new piece coincided with the death from polio of Alma Mahler's teenage daughter, Manon Gropius, and the composer's grief saturates the score, dedicated 'to the memory of an angel'.

Gustav Mahler's unfinished 10th Symphony is charged with anguished love, following his discovery of his wife Alma's affair with the architect Walter Gropius. 'To live for you! To die for you!' he wrote on the manuscript. Tonight the symphony is heard in the faithful completion spearheaded in the 1960s by Deryck Cooke and authorised by the composer's widow at the end of her life.

The BBC Symphony Orchestra returns to the Proms tonight to perform this emotionally charged programme under Conductor Laureate Sir Andrew Davis.



Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices.

Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.



Royal Albert Hall

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



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

Prom 35

THURSDAY 10 AUGUST • 7.30pm–c9.45pm



Alban Berg Violin Concerto 22'

INTERVAL: 20 minutes

Gustav Mahler, compl. Deryck Cooke Symphony No. 10 in F sharp major 72'

Leila Josefowicz *violin*

BBC Symphony Orchestra Stephen Bryant *leader*

Sir Andrew Davis *conductor*

RADIO 3 SOUNDS

This concert is broadcast live by BBC Radio 3 (repeated on Tuesday 22 August at 2.00pm) and available on BBC Sounds.

ALBAN BERG (1885–1935)

Violin Concerto (1935)

- 1 **Andante – Allegretto**
- 2 **Allegro – Adagio**

Leila Josefowicz *violin*

In February 1935 Berg was visited in Vienna by a man with a mission. Louis Krasner, a violinist born in Ukraine and raised in the USA, was determined to get a concerto out of him. At a time when his music's prospects looked dubious in Germany, with the tightening of Nazi control of the arts, Berg might well have warmed to this invitation from across the Atlantic. In any event, he put his opera *Lulu* on hold and turned to Krasner's concerto.

Quite soon, in April 1935, there was a sad loss within Berg's circle, that of Manon Gropius, the 18-year-old daughter of Mahler's widow Alma and her second husband Walter Gropius, architect and founder of the Bauhaus school. Manon was evidently a breathtaking child. The novelist Elias Canetti recalled how she 'radiated timidity even more than beauty, an angelic gazelle', and Berg decided to memorialise her in his concerto. This lithe and luminous being would be at once described by the violin and enacted by it, in a work to be subtitled 'To the memory of an angel'.

More than one angel, however, sings wordlessly in Berg's music. Telling the story of Alma's daughter, Berg remembered his own, born of his teenage liaison with a kitchen-maid at his family's summer place in Carinthia. At the same time, the concerto draws electricity from his passionate involvement with the sister of Alma Mahler's



Manon Gropius (1916–35), the daughter of Alma Mahler and architect Walter Gropius, who is memorialised in Berg's Violin Concerto

present husband, the writer Franz Werfel: Hanna Fuchs-Robettin as she now was, married to a businessman and living in Prague. Her initials and the composer's are musically woven into the score, as are numbers Berg associated with each of them. The calamity that overtakes the concerto is partly that of the death of an angelic adolescent, partly that of an impossible love.

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For paradoxes of grief and adoration, Berg found a perfect language in Schoenberg's 12-note technique, wielded so that it could embrace the most basic musical situations – even the tuning, in fifths, of the four strings of the solo instrument. Prompted by harp and clarinets, this is how the violin enters. Soon the soloist plays the 12-note row, rising and falling; similar ascents and descents recur all through the work.

“The calamity that overtakes the concerto is partly that of the death of an angelic adolescent, partly that of an impossible love.”

As the tuning idea returns, the music prepares a smooth transition into the second part of this first movement, a *Ländler* or country waltz, which embraces a Carinthian folk song within its 12-note language. After a hectic period of looking back on itself, the movement arrives at a point of rest.

Any peace is immediately broken by the start of the second movement, in two parts like the first, but with their difference in speed reversed and exaggerated. The first part, fast, is marked 'free, like a cadenza', and

its outer sections are violent, post-catastrophic, held with increasing firmness to a menacing rhythmic gesture.

Once the storm has passed, the violin is discovered leading the way into the finale with a chorale tune: 'Es ist genug' (It is enough; familiar from Bach's use of it in his Cantata No. 60). Once again a tonal melody enters an atonal context, not as a stranger but almost inevitably, as the chorale's first four notes come from the 12-note row. The melody is repeated in a harmonisation by Bach, played by clarinets, as if by a small organ, and it remains omnipresent, spreading its benediction as the work moves to a close.

In under four months since Manon's death, the concerto was finished. By the end of the year Berg himself had died, before the work had been heard.

It was duly Louis Krasner who gave the first performance, at the 1936 festival of the International Society for Contemporary Music, in Barcelona. Berg's friend and colleague Anton Webern was due to conduct but had to back out at the last minute, whether because of illness or grief, and was replaced by Hermann Scherchen. Webern was on the podium a couple of weeks later for the second performance, which took place in London under BBC auspices, again with Krasner as soloist.

Programme note © Paul Griffiths

A critic for over 30 years for publications including *The Times* and *The New Yorker*, Paul Griffiths is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Cage and Stravinsky, as well as *Modern Music and After* and *A Concise History of Western Music*. His novels *let me tell you* and *Let Me Go On* were published last month.

PREVIOUSLY AT THE PROMS

Berg's Violin Concerto, given its second performance and UK premiere by Louis Krasner and the BBC Symphony Orchestra under Anton Webern in the Concert Hall of Broadcasting House in 1936, did not reach the Proms until 1955. The soloist on that occasion was André Gertler, with Adrian Boult directing the London Philharmonic. The context was a mixed programme, longer than we expect today, though not quite an old-style marathon. Mendelssohn's *A Midsummer Night's Dream* overture preceded the Berg, followed by Beethoven's Seventh Symphony, Debussy's *Rhapsodie* (with Walter Lear on saxophone in another Proms premiere) and Elgar's 'Enigma' Variations. Something of a rarity even after the tenure of William Glock, a controversially 'modernist' Proms planner, the Berg Concerto has only attracted sustained and stellar advocacy in the past 45 years. Two violinists have played it twice: György Pauk (in 1980 and 1989) and Christian Tetzlaff (in 2002 and 2017). The overall performance tally hits 19 tonight.

© David Gutman

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

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

“Yesterday I finished the composition of our Violin Concerto. I am probably more surprised by it than you will be ... the work gave me more and more joy. I hope – no, I have the confident belief – that I have succeeded.”

Berg in a July 1935 letter to Louis Krasner, the violinist who commissioned and premiered the concerto

ALBAN BERG



Alban Berg was the youngest of the three composers who came to be known as the Second Viennese School (the first 'school' being Haydn, Mozart and Beethoven). He was born in central Vienna in 1885 and by his teens had developed enough talent

as a writer of Romantic songs to draw the attention of Arnold Schoenberg, who took him on as a pupil in 1904, alongside the third composer in this triumvirate, Anton Webern. Beyond songs, and in a writing career that lasted some three decades, Berg produced barely a dozen full-length works in the years that followed, compositions that nonetheless remain among the most significant artistic statements of the early 20th century.

A key factor in this limited output was that Berg was one of the most fastidious of composers, and this refinement coloured everything from an almost pointillist approach to instrumental writing to his meticulous shaping of form. In his first opera, *Wozzeck* (1917–22), for instance, he organised each scene around an instrumental form or musical process, yet the result, combining Expressionist atonality with music that conveys human warmth and sympathy, is a searingly dramatic one. Alongside this liking for precision was a similarly psychologically revealing obsession with numerology, codes and ciphers. He had a fixation on the number 23; and his *Lyric Suite* for string quartet (1925–6) was posthumously discovered to have a musical and

textual layer missing from the published score that laid bare his adulterous love for a married woman.

It is perhaps no surprise that he took on board Schoenberg's codified solution to organising music without tonality, his 12-note method of composition; but, typically of the unrelentingly Romantic Berg, the younger composer adapted it to his own needs and often managed to bring a sense of tonal harmony or diatonic melody to his tone rows and treatment of them. It's not difficult to see him as the natural successor to Mahler in his marrying of deep emotion with ironic quotation, of dense activity with clarity of sound. His last and best-known orchestral work, the Violin Concerto (1935), for instance, has a row using triads and a whole-tone scale, allowing him to draw into his score both an Austrian folk song and a Bach chorale. The composition of the concerto interrupted work on his second opera, *Lulu*, based on the plays of Wedekind, and Berg died in December 1935 from an infected insect bite before he could complete Act 3 of what nevertheless remains his richest and most multifaceted artistic creation.

Profile © Matthew Rye

Matthew Rye (1962–2023) was a freelance writer, critic and editor, and contributed to *The Strad*, *Opera*, *The Wagner Journal* and other publications. His series of eBooks on major concert works, *Masterpieces of Music*, is published by Erudition.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Robert Samuels, Senior Lecturer in Music at the Open University, joins Radio 3's Martin Handley to discuss Mahler's 10th Symphony.

Available on BBC Sounds



GUSTAV MAHLER (1860–1911)

Symphony No. 10 in F sharp major (1911)

A performing version of the draft, prepared by Deryck Cooke in collaboration with Berthold Goldschmidt, Colin Matthews and David Matthews (1964–76)

- 1 **Adagio**
- 2 **Scherzo**
- 3 **Purgatorio: Allegretto moderato**
- 4 **[Scherzo]: Allegro pesante. Nicht zu schnell** [Not too fast] –
- 5 **Finale. Introduction: Langsam, schwer** [Slow, serious] –
Allegro moderato



The mountains around Toblach in northern Italy, where, during the summers of 1908–10, Mahler composed his Ninth Symphony and *Das Lied von der Erde*, and embarked on the Tenth Symphony, left unfinished at his death in 1911

Mahler didn't anticipate the summer of 1910 as his last – he felt unwell starting in late December 1910 and returned from the USA to Europe in April, his health rapidly deteriorating until he died in May. That final summer was difficult for other reasons.

When the New York Philharmonic season ended in April 1910, Mahler and his wife Alma travelled to Paris and Rome, where he conducted concerts of his music. Back at home in Vienna, preparations for the premiere of the epic Eighth Symphony took him to Munich and Leipzig, while she fell into a depression. To recuperate, Alma – with their daughter and British governess – left for a spa outside Graz, where she fell in love with the young architect Walter Gropius, also recovering. A tireless correspondent, Mahler fretted about Alma's lack of communication and paid an urgent visit to the spa. Reassured, he left for their summer retreat in Toblach (Italy), spending his 50th birthday alone, engrossed in composing a new symphony.

In mid-July the family reunited in the idyllic, mountain-cruised Toblach. But soon a love letter from Gropius arrived, inadvertently addressed to the composer himself. Devastated, Mahler scrambled to repair the marriage, eventually travelling to Leiden to seek the advice of Sigmund Freud during a four-hour walk. Meanwhile, Gropius arrived in Toblach to explain matters to Mahler and propose to Alma. She ultimately decided to preserve her marriage but privately continue the liaison, an arrangement her mother quietly endorsed.

This personal drama and Mahler's emotional fragility were the backdrop for the 10th Symphony, drafted in full at the pinnacle of his creative success but unfinished at his death. If music was an escape from this misery, the sketches bear annotations that show a world imploding. On one page of the 'Purgatorio' (Purgatory) movement Mahler scrawled: 'Have mercy!!' and 'My God! God! Why

hast thou forsaken me?' (quoting Psalm 22, cried out by Jesus on the Cross) and 'Thy will be done' (quoting the Lord's Prayer). Nearby, on the manuscript, is a cryptic reference to 'death' (likely alluding to the famous moment in Wagner's *Die Walküre* when Siegmund learns of his imminent demise). Completing the movement in draft, Mahler wrote out his affirmation, 'To live for you! To die for you! Almschi!'

These signs of spiritual crisis and unhinged devotion, but also uncertainty about the music's quality, led Alma to withhold Mahler's autograph. In 1924, when their daughter Anna married the composer Ernst Krenek, a facsimile was published and Krenek was invited to copy out the opening Adagio and brief 'Purgatorio' to be premiered by the Vienna Philharmonic. Conductors, however, were dissatisfied by this filleting of Mahler's vast symphony. Eventually Deryck Cooke, a leading British Mahler expert who worked at the BBC, undertook a performing edition. Alma was so impressed, seeing his work in 1963, that she supported Cooke in completing the entire symphony. Other completions followed, but Cooke's, heard in tonight's performance, is most faithful to Mahler's draft score. We hear what the composer planned at that moment in time, envisioning a soundscape the world had never experienced.

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The Adagio is a glorious, celestial exploration for mostly strings, yet the hermetic, wandering viola solo – at the opening and returning twice – prevents us from accepting this beauty at face value. Mahler prises open the public space of symphonic music with a searing dissonance at the climax, the violins at the top of their register. This philosophical exploration ends in utter calm, suspended time in a pastel wash of sound.

The first Scherzo is a vigorous dance gone awry. It's tonal but tangy – with the same motif tossed about the orchestra, until a bold contrast, with tender exchanges between brass and woodwinds. The contrasting inner trio section has an indolent feel, awash in garish colours, until, conforming to tradition, the Scherzo section returns.

The third movement, 'Purgatorio', has an insistent, winding *perpetuum mobile* accompaniment that matches the anguish of souls awaiting redemption. Sensuous, fraught melodic writing in the winds is supported in the upper stratum of the orchestra – an ethereal space that is not of this world. The movement then circles back to the eerie swirling figure from its opening.

Mahler's annotations at the top of the fourth movement resemble programme notes for this sinister scherzo: 'The Devil dances with me. Cursed, I am seized by madness! But Mahler's prose devolves into nihilism – 'Destroy me, that I forget who I am! That I cease to be.' Words failing him, Mahler stops midstream – 'that I ...' – on a negative prefix ('ver'). As he concludes the movement draft, Mahler seems to address Alma directly ('You alone know what it means') and then anticipates his own metaphorical death – or that of the symphony's protagonist: 'Oh! Oh! Oh! Farewell, my lyre. Farewell, farewell, farewell. Oh dear, Oh, Oh!' Angry and acerbic moments alternate with sections of tender or even humorous dialogue in the winds and violins. Extreme changes in character are expected in a scherzo, only Mahler does not hold back.

The Finale, if we believe Alma, recalls the funeral procession of a deputy fire chief in New York, which Mahler heard from their residence on the 11th floor of the Hotel Majestic on 16 February 1908. It seems more likely, though, that the introduction's blunt military drum represents his despair at the thought of losing his

wife. Mahler's fascination with the role of a finale, not just summation and closure but somehow the goal of the whole symphonic enterprise, had led him to resort to symbolic percussion in the past: in his tragic Sixth Symphony (1903–6), a huge hammer is struck when the finale rises to apocalyptic proportions. Nearly three-quarters of the way through the finale of the 10th there is a harrowing dissonance and a piercing trumpet, as if time stops. This wound heals, with velvety chorale writing that leads to utter tranquillity at the symphony's close.

Programme note © Karen Painter

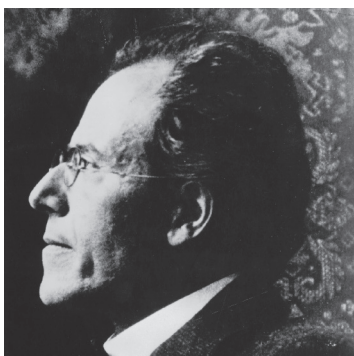
Karen Painter is a music professor at the University of Minnesota. Her research focuses on Germany and Austria during the World Wars and Third Reich, and her books include *Symphonic Aspirations: German Music and Politics, 1900–1945* and *Mahler and His World*.

PREVIOUSLY AT THE PROMS

That Deryck Cooke's performing version of the incomplete 10th has had as many outings as the Adagio alone (eight apiece) is explained by the late arrival of Mahler, in any guise, at these concerts. The Adagio was first played by the London Symphony Orchestra under Rudolf Schwarz as recently as 1962. The public premiere of Cooke's realisation, in which Berthold Goldschmidt directed the LSO, came just two years later. The five-movement score has recently been gaining the upper hand – though, as a 'work in progress', its text is not set in stone. In 2009 Riccardo Chailly and the Leipzig Gewandhaus Orchestra included a reimagined transition to the Finale in which the funereal drumbeats were prefaced with extra grace notes as if to simulate a tattoo. The long 10th's most recent champions, in 2017, were Thomas Dausgaard and the BBC Scottish Symphony Orchestra. Many conductors continue to programme only the Adagio: in 2018 it stood alone courtesy of Esa-Pekka Salonen and the Philharmonia.

© David Gutman

GUSTAV MAHLER



The second of 14 children of Jewish parents, Gustav Mahler was born in the village of Kalischt (Kaliště) in Bohemia and grew up in the nearby Moravian town of Iglau (Jihlava). His father ran a small business – part distillery, part public house – with

moderate success and was supportive of his son's talent: Gustav gave his first piano recital aged 10 and entered the Vienna Conservatory five years later. Childhood memories were to haunt Mahler's hyper-intense imagination – the conflicting natures of his quiet, much-loved mother and his more hectoring father; the early deaths of several siblings; the trumpet calls and marches played by the bandsmen of the local military barracks; and the forest landscapes of the countryside around him.

His cantata *Das klagende Lied* ('The Song of Sorrow', begun in 1878) showed remarkable early self-discovery, exploring a spectral, folk-tale world in an orchestral style of etched vividness. He also embarked on a career as an opera conductor of spellbinding mastery and charisma. Increasingly prestigious posts in Ljubljana, Olmütz (Olomouc), Kassel, Leipzig, Prague, Budapest and Hamburg saw him transforming artistic standards while enduring local anti-Semitism – a situation that continued during his tenure at the Vienna Court Opera from 1897.

Mahler composed most of his music during his annual holidays among the Austrian lakes. His orchestral song-settings, among them *Des Knaben Wunderhorn*

('The Youth's Magic Horn', 1888–1901) and *Kindertotenlieder* ('Songs on the Deaths of Children', 1901–4), revealed an unsurpassed lyrical gift that also enriched his output of symphonies. 'A symphony must be like the world,' he said: 'it must encompass everything.' His spectacular expansion of the traditional genre, often with massive orchestras to match, culminated in the choral and orchestral Eighth Symphony of 1906–7.

Marriage to the younger Alma Schindler, initially happy, had become troubled by mutual emotional difficulties; then came the calamitous death of an infant daughter, the diagnosis of a heart condition and an intrigue-ridden exit from the Vienna Court Opera. Alternating conducting engagements in New York with summers in the Dolomite mountains, Mahler completed a song-symphony, *Das Lied von der Erde* ('The Song of the Earth', based on Chinese poems), and a Ninth Symphony (both 1908–9), and outlined and partly worked out the draft of an unfinished 10th (1910). His death in Vienna cut short a musical output that was truly seminal – rooted in late-Romantic tradition, with a modernist, often ironic aspect that deeply influenced Schoenberg, Webern, Berg, Zemlinsky, Shostakovich and Britten among others.

Profile © Malcolm Hayes

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

MORE MAHLER AT THE PROMS

SATURDAY 19 AUGUST, 7.00pm • PROM 45
Symphony No. 3 in D minor

SUNDAY 27 AUGUST, 7.30pm • PROM 56
Symphony No. 9

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



The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting some of this summer's Proms programming, presenter **Tom Service** takes a wide-angle view of the common themes in this weekly feature

Week 4 Transcendence

It's what it's all about, isn't it? Transcendence, I mean: the reason you're here at the Royal Albert Hall is to enter the magical realm of live music, in which, for the next couple of hours or so, you'll be transported to places of wildness and ferocity, as well as tranquillity and mindfulness, and everything in between, by the performers onstage and the music they're playing.

You're here because music like Walton's First Symphony or Poulenc's *Dialogues of the Carmelites*, Caroline Shaw's and *the swallow* or György Ligeti's *Requiem* puts you in a place of transcendent emotional and visceral extremity. The intensity of these experiences is something we don't often encounter elsewhere in our lives. We can feel and empathise as powerfully as we like with the abyssal terror of the Kyrie of Ligeti's *Requiem* or the death-confronting final scene of Poulenc's *Carmelites*, as the 16 nuns go to the guillotine of the French Revolution, but we also know that, while our inner world might have been irrevocably shaken up, we're going to leave the Hall and safely return to the rest of our lives. We've been invited to experience the catharsis of terror and grief and the limits of life and death, but our actual existence and our emotional security aren't materially threatened. That's the precious, transcendent power of live music: opening bridges of empathy that are safe for us all to cross.

And yet this essential magic of the Proms experience – and of any live concert – is often lost amid the rituals and

conventions of orchestral music, which can seem like strictures of silence and enforced reverence rather than the creation of a parallel dimension of heightened feeling. That's why the Mindful Mix Prom this Wednesday seems like a meditative and unmissable exception within this summer's programme, inviting us to let go of our pressures and stresses with carefully curated music designed to put us in a hypnotic nocturnal reverie.

But it's also possible to de-stress and de-pressurise with the philosophical dialectic of Strauss's *Also sprach Zarathustra* or the fearlessly agonised torment of Mahler's 10th Symphony: in the intensity of our reactions to any of the music you hear at the Royal Albert Hall this week, the fundamentally transcendent magic of the musical experience is at work, in music that gives us out-of-body chills and thrills, and as we're invited to hear the world in a different way, from the perspective of the composers and performers we're listening to, and the rest of the Proms audience we're sharing it with.

It's not only the Mindful Mix Prom – every concert this season is a chance to immerse yourself in transcendence of the musical moment: so take it as far as you dare!

The Mindful Mix Prom – featuring music by Ken Burton, Ola Gjeilo, Philip Glass, Radiohead and Eric Whitacre – is on Wednesday 9 August at 10.15pm.

→ Next week: **Why Are Classical Audiences So Quiet?**

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 220-plus editions of the series on BBC Sounds. Tom's book based on the series was published last year (Faber).



Sir Andrew Davis *conductor*

Born in 1944 in Hertfordshire, Sir Andrew Davis studied as Organ Scholar at King's College, Cambridge, before taking up conducting. In a career spanning more than 50 years he has been the musical and artistic leader at many

distinguished operatic and symphonic institutions, including Chicago Lyric Opera (Music Director Emeritus; Music Director and Principal Conductor, 2000–21), Glyndebourne Festival Opera (Music Director, 1988–2000), the BBC Symphony Orchestra (Conductor Laureate; Chief Conductor, 1989–2000), Melbourne Symphony Orchestra (Conductor Laureate; Chief Conductor, 2013–19) and Toronto Symphony Orchestra (Conductor Laureate; Principal Conductor, 1975–88); he is also Conductor Emeritus of the Royal Liverpool Philharmonic Orchestra. He has conducted virtually all of the world's major orchestras, opera companies and festivals.

His wide-ranging repertoire encompasses the Baroque to contemporary music and spans the symphonic, operatic and choral worlds. A vast and award-winning discography documents his artistry, with recent recordings including the works of Berg, Berlioz, Bliss, York Bowen (nominated for a 2012 Grammy Award for Best Orchestral Performance), Delius, Elgar (winner of a 2018 Diapason d'Or), Finzi, Grainger, Holst, Handel (nominated for a 2018 Grammy for Best Choral Performance), Ives, Vaughan Williams and Carl Vine.

Sir Andrew Davis was appointed CBE in 1992 and knighted in the 1999 New Year Honours List.



Leila Josefowicz *violin*

Born in Mississauga, Ontario, and with a passion for championing contemporary music, Canadian violinist Leila Josefowicz is often the chosen interpreter for performing new works. She has premiered many concertos, including those by John Adams,

Luca Francesconi, Colin Matthews, Matthias Pintscher and Esa-Pekka Salonen.

The past season has featured premieres of Helen Grime's Violin Concerto with the St Louis Symphony, Netherlands Radio Philharmonic, Toronto Symphony and Lahti Symphony orchestras. Further orchestral engagements include performances with the Los Angeles Philharmonic and the Atlanta, Detroit and Vancouver Symphony orchestras, Berlin Konzerthaus Orchestra and NDR Elbphilharmonie. Other recent highlights include concerts with the Berlin and Oslo Philharmonic orchestras, Boston, Chicago and San Francisco Symphony orchestras, Cleveland and Philadelphia orchestras and Zurich Tonhalle, Royal Concertgebouw and Suisse Romande orchestras. Alongside pianist John Novacek she has given recitals at major venues worldwide; this season their collaboration has continued with recitals in Italy, Spain, Canada and the USA.

A Grammy-nominated artist, Leila Josefowicz has released several recordings, most recently Bernd Alois Zimmermann's Violin Concerto with the Finnish Radio Symphony Orchestra under Hannu Lintu. She was awarded a MacArthur Fellowship in 2008 and won the Avery Fisher Prize in 2018 in recognition of her outstanding achievement and excellence in music.

BBC Symphony Orchestra

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

Highlights of this summer's Proms include the First Night with Principal Guest Conductor Dalia Stasevska, Mahler's Third Symphony with Chief Conductor Sakari Oramo and concerts conducted by Jules Buckley and Semyon Bychkov, as well as the Last Night of the Proms under Marin Alsop with cellist Sheku Kanneh-Mason.

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

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

Chief Conductor

Sakari Oramo

Principal Guest Conductor

Dalia Stasevska

Günter Wand Conducting Chair

Semyon Bychkov

Conductor Laureate

Sir Andrew Davis

Creative Artist in Association

Jules Buckley

First Violins

Stephen Bryant
leader

Cellerina Park
Philip Brett
Jenny King
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Naoko Keatley
Naori Takahashi
William Hillman
Lulu Fuller
Emma Wragg
Laura Dixon
Claire Parfitt
Victoria Irish

Second Violins

Dawn Beazley
Daniel Meyer
Patrick Wastnage
Danny Fajardo
Tammy Se
Caroline Cooper
Victoria Hodgson
Lucica Trita
Nihat Agdach
Jamie Hutchinson
Gareth Griffiths
Bethan Allmand
Agnieszka Gesler
Elizabeth Partridge

Violas

Rachel Roberts
Philip Hall
Joshua Hayward
Nikos Zarb
Audrey Henning
Natalie Taylor
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Zoe Matthews
Linda Kidwell

Cellos

Jonathan Aasgaard
Tamsy Kaner
Graham Bradshaw
Michael Atkinson
Louise McMonagle
Colin Alexander
Auriol Evans
Alba Merchant
Deni Teo
Gilly McMullin

Double Bases

Nicholas Bayley
Richard Alsop
Michael Clarke
Beverley Jones
Josie Ellis
Elen Pan
Lucy Hare
Michael Fuller

Flutes

Michael Cox
Sarah Newbold
Kate Walter

Piccolo

Rebecca Larsen

Oboes

Tom Blomfield
Imogen Davies
Max Spiers

Cor Anglais

Emily Cockbill

Clarinets

Cristina Mateo
Sáez
Jonathan Parkin
Andrew Harper

Bass Clarinet

Thomas Lessels

E flat Clarinet

Katie Lockhart

Alto Saxophone

Martin Robertson

Bassoons

Tammy Thorn
Lorna West

Contrabassoon

Steven Magee
Alex Walker

Horns

Martin Owen
Nicholas Hougham
James Pillai
Jonathan Durrant
Anna Douglas

Trumpets

Philip Cobb
Joseph Atkins
Martin Hurrell
Niall Keatley
David Carstairs

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill
David Vines

Tuba

Sam Elliott

Timpani

Antoine Bedewi
Christopher
Thomas

Percussion

Alex Neal
Joe Cooper
Joe Richards

Harp

Anne-Sophie
Bertrand

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

Acting

**Co-Director/
Planning Manager**
Tom Philpott

**Acting
Co-Director/
Orchestra
Manager**
Susanna Simmons

**Orchestra
Personnel
Manager**
Murray Richmond

**Orchestra and
Tours Assistant**
Indira Sills-Toomey

Concerts Manager
Marelle McCallum

Tours Manager
Kathryn Aldersea

**Music Libraries
Manager**
Mark Millidge

**Orchestral
Librarian**
Julia Simpson

**Planning
Co-ordinators**
Naomi Faulkner
Zara Siddiqi

Choruses Manager
Wesley John

Chief Producer

Ann McKay

Assistant Producer
Ben Warren

**Senior Stage
Manager**
Rupert Casey

Stage Manager
Michael Officer

**Senior
Commercial,
Rights and
Business Affairs
Executive**
Ashley Smith

**Business
Accountant**
Nimisha Ladwa

**BBC London
Orchestras
Marketing and
Learning**

**Head of Marketing,
Publications and
Learning**
Kate Finch

**Communications
Manager**
Jo Hawkins

Publicist
Freya Edgeworth

**Marketing
Manager**

Sarah Hirons

**Marketing
Executives**
Jenny Barrett
Alice White

**Senior Learning
Project Managers
(Job Share)**
Lauren Creed
Melanie Fry

**Learning Project
Managers**
Sian Bateman
Laura Mitchell
Chloe Shrimpton

**Assistant Learning
Managers**
Catherine
Humphrey
Elisa Mare

STEP Trainees
Dylan Barrett-
Chambers
Sofia Heustice

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Coming up at the Proms



SAKARI ORAMO

Benjamin Ealovega



ISABELLE FAUST

Felix Broede

SATURDAY 19 AUGUST

PROM 45 MAHLER'S THIRD SYMPHONY
7.00pm–c8.45pm • Royal Albert Hall
Sakari Oramo conducts the BBC Symphony Orchestra and Chorus, Trinity Boys Choir and mezzo-soprano Jenny Carlstedt in a performance of Mahler's Third Symphony, one of the composer's most radiant and expansive works – a vision of man and nature, earth and heaven.

SUNDAY 20 AUGUST

PROM 47 LIGETI & MOZART
7.30pm–c10.00pm • Royal Albert Hall
François-Xavier Roth's award-winning orchestra Les Siècles presents Ligeti's *Concert Românesc* and Violin Concerto with soloist Isabelle Faust. Also featured are two late works by Mozart: the Piano Concerto No. 23, with pianist Alexander Melnikov, and his final symphony, the 'Jupiter'.



ANDRIS NELSONS

Marco Borggreve



JEAN-YVES THIBAUDET

E. Caren

FRIDAY 25 AUGUST

PROM 52 JULIA ADOLPHE, STRAUSS & PROKOFIEV
6.30pm–c8.35pm • Royal Albert Hall
The mighty Boston Symphony Orchestra returns to the Proms under Music Director Andris Nelsons for the first of two concerts. Together they perform Prokofiev's defiant Fifth Symphony, Strauss's tone-poem *Death and Transfiguration* and Julia Adolphe's *Makeshift Castle*.

SATURDAY 26 AUGUST

PROM 55 CARLOS SIMON, STRAVINSKY, GERSHWIN & RAVEL
7.30pm–c9.45pm • Royal Albert Hall
Andris Nelsons and the Boston Symphony Orchestra give the European premiere of Carlos Simon's *Four Black American Dances*. Jean-Yves Thibaudet is the soloist in Gershwin's Piano Concerto, with Stravinsky's *Petrushka* and Ravel's *La valse* completing the programme.