

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

Welcome to the First Night of the 2022 Proms, and a rousing return to the first full, eight-week Proms season since 2019.

Unapologetically operatic and ostentatious for a type of work normally associated with the Church, Verdi's *Requiem* was conceived on a scale that matches the vast interior of the Royal Albert Hall.

The 19th-century conductor and pianist Hans von Bülow may have denounced the work as an 'opera ... in ecclesiastical costume' but there is no doubting the power of the music with which Verdi adorned the words of the Latin Requiem Mass.

From its hushed opening through the cataclysm of the 'Dies irae' to the uneasy final consolation, Verdi's *Requiem* illuminates the text as only he could.

The BBC Symphony Orchestra and massed choirs are joined by a cast of leading soloists, two of whom make their Proms debuts tonight.



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 1 • FRIDAY 15 JULY 7.30pm–c9.00pm

First Night of the Proms 2022

Giuseppe Verdi Requiem 84'

Masabane Cecilia Rangwanasha *soprano*

Jennifer Johnston *mezzo-soprano*

Freddie De Tommaso *tenor*

Kihwan Sim *bass-baritone*

BBC Symphony Chorus Neil Ferris *chorus-master*

Crouch End Festival Chorus David Temple *chorus-master*

BBC Symphony Orchestra Igor Yuzefovich *leader*

Sakari Oramo *conductor*

There will be no interval



RADIO **3** TWO SOUNDS

This concert is broadcast live by BBC Radio 3 (repeated on Monday at 2.00pm) and shown on BBC Two at 7.15pm.
You can listen on BBC Sounds and watch on BBC iPlayer until Monday 10 October.

GIUSEPPE VERDI (1813–1901)

Requiem (1869–74, rev. 1875)

- 1 Introit and Kyrie
- 2 Dies irae
- 3 Offertory
- 4 Sanctus
- 5 Agnus Dei
- 6 Lux aeterna
- 7 Libera me

For text, see page 12

‘I believe in nothing.’ Verdi’s statement would seem to make him an unlikely composer of sacred music, let alone the creator of one of its supreme manifestations: his *Messa da Requiem*. His position in spiritual matters appears to have been close to that of Vaughan Williams or Brahms: like them, Verdi could be inspired by a very personal brand of aspirational agnosticism.

That inspiration could also be triggered by an external event. Rossini’s death in 1868 prompted Verdi to organise a collaborative setting of the Requiem Mass written in the dead master’s memory, with 12 other Italian composers contributing a movement each, and Verdi himself adding the closing ‘Libera me’. The project foundered and its unperformed set of scores, including Verdi’s, ended up in his publisher’s archives in Milan – where in 1872 the conductor Alberto Mazzucato came across Verdi’s manuscript and wrote warmly to the composer (whom he evidently didn’t know) about ‘the greatest and most vastly poetic piece of music that could be imagined’.

Though notoriously dismissive of approaches from admirers or anyone else, Verdi appreciated Mazzucato’s

interest and wrote back: ‘Your remarks would almost have planted in me the desire to set the [Requiem] Mass in its entirety at some later date; especially since with a little more development I would find I’d already written the “Requiem [aeternam]” and the “Dies irae”, to which there’s a back reference in the “Libera me” ... But don’t worry. It’s a temptation that will pass, like so many others. There are so many Requiem Masses; there’s no point in adding one more.’ Then, a year later, in May 1873, came the death of the Italian poet and novelist Alessandro Manzoni.

Manzoni’s masterwork, *I promessi sposi* (‘The Betrothed’), was something more to his compatriots than merely a much-loved book: Manzoni had become an admired national figure, as too had Verdi himself. Sensing that a commemorative work was required of him, Verdi submitted his proposal for a Requiem Mass setting to the mayor of Milan. The earlier ‘Libera me’, with some revisions, now became the finale of the ‘Manzoni Requiem’, whose premiere Verdi conducted at the church of San Marco in Milan on 22 May 1874, the first anniversary of the writer’s death. He then took the *Requiem* on tour to Paris and, in 1875, to London and Vienna.

There has been endless debate ever since as to whether the style of Verdi’s music is unsuitably operatic for a sacred work commemorating the dead. The controversy even started on the day before the first performance, when an article by Hans von Bülow, a close colleague of Wagner, Liszt and Brahms, appeared in the German press. The great conductor-pianist wrote that his ‘furtive glance’ at the music of Verdi’s ‘latest opera, though in ecclesiastical costume’, had been more than enough to put him off going to the premiere. Having taken a look at Verdi’s score for himself, Brahms responded: ‘Bülow has made an almighty fool of himself. Only a genius could have written such a work.’

Introit and Kyrie

Muted orchestral strings quietly introduce the chorus's gentle chanting of 'Requiem aeternam', offset by the firm unaccompanied choral lines of 'Te decet hymnus'. A return of the opening music leads into 'Kyrie eleison', presenting the four soloists and the rest of the orchestra (minus trumpets and trombones, cannily held back until the following 'Dies irae').

Dies irae

This is the longest movement in the work, falling into several sections that run without a break. The words 'Dies irae' unleash the chorus and orchestra at full and furious power, with an impressive solo role for the bass drum (the score's only percussion instrument besides timpani). The four orchestral trumpets build relentlessly towards another apocalyptic outburst at 'Tuba mirum', reinforced by two additional pairs of trumpets offstage left and right. 'Liber scriptus', originally a choral fugue, was rewritten as a solo for the Austrian mezzo-soprano Maria Waldmann: she first sang it here at the Royal Albert Hall on 15 May 1875, with Verdi conducting. 'Quid sum miser', with the three upper solo voices and plaintive accompanying solo bassoon, is followed by 'Rex tremendae', where implacable trombones and



Cover for a vocal score of Verdi's *Requiem*, published in 1874

choral basses are answered by the pleading of ‘Salva me, fons pietatis’. ‘Recordare’, ‘Ingemisco’ and ‘Confutatis maledictis’ are set in turn for soprano and mezzo-soprano duet, solo tenor and solo bass-baritone. Then a reprise of ‘Dies irae’ leads to the closing ‘Lacrymosa’, with a final ‘Amen’ scored in wonderfully dark orchestral colours.

Offertory

Verdi conjures music of haunting lyrical beauty for the four solo voices (minus chorus), with contrast coming in the forthright ‘Quam olim Abrahae’. At ‘Hostias et preces tibi’, the tenor has a special moment.

Sanctus

This takes the form of a short and coruscating double fugue (based on two themes simultaneously) for double chorus, suggesting a choir of dancing angels. The serenity of ‘Pleni sunt coeli’ is sparkingly decorated by the strings.

Agnus Dei

The soprano and mezzo-soprano soloists, singing unaccompanied, together present the theme of a variation sequence. While the theme itself doesn’t essentially change (apart from a beautifully judged shift from C major to C minor and back again), the choral and orchestral commentary does.

Lux aeterna

Tremolo strings accompany another rapturous mezzo-soprano solo; the bass-baritone and tenor soloists offer sombre contrast.

Libera me

The *Requiem*’s first soprano soloist was the formidable Bohemian soprano Teresa Stolz, for whom Verdi here reworked the dramatic solo and choral interplay of his 1869 ‘Libera me’ movement in spectacular style. The tumultuous central choral fugue is virtually identical in

both scores. And the dark closing C major chords – which by some musical miracle sound not like an affirmative conclusion but an unanswerable question – were also already there in 1869.

Programme note © Malcolm Hayes

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

PREVIOUSLY AT THE PROMS

Launched in 1895 by impresario Robert Newman, with the young Henry Wood as conductor, these ‘Promenade Concerts’ were intended to create by hook or by crook a broader national taste for orchestral music. The need to juggle altruism and entrepreneurship became less acute after the BBC’s involvement from 1927, but the reluctance to mount potentially costly choral classics remained. This was partly because the concerts were held then at a much smaller venue, the old Queen’s Hall destroyed during the Second World War. While tonight’s ‘opera in ecclesiastical costume’ is very much at home in the Royal Albert Hall – it was unveiled to British audiences here in May 1875 – the Proms had to wait until 30 July 1956 to experience its first complete Verdi *Requiem*. In charge was Malcolm Sargent, whose cartoon portrait by Ronald Searle appeared in *Punch* magazine on 12 September, annotated as follows:

*Our glossiest maestro dominates the scene
With renderings as glossy as his mien.
Let envious, less glossy maestros sneer,
But goodness, how the Promenaders cheer!*

The Brylcreemed maestro popularly known as ‘Flash Harry’ had a mixed reputation but was at his very best with choirs.

Programmes being longer in those days, the main work was preceded by two Mozart items directed by John Hollingsworth: the overture to *The Magic Flute* and the Clarinet Concerto with soloist Jack Brymer. Joan Hammond, Constance Shacklock, Walter Midgley and Marian Zygmont formed the solo quartet in the Verdi, names redolent of a different age. Sargent went on to reprise the *Requiem* in 1957, 1958 and 1960. Carlo Maria Giulini was on the podium for what was one of his signature works in 1963 and Lorin Maazel made his Proms debut with it in 1969. Other notable renderings – there have been 20 in all – must include that of Colin Davis in 1997, which became a

double memorial for Georg Solti, who was to have conducted, and for Diana, Princess of Wales. Marin Alsop was at the helm when, in the penultimate concert of the 2016 season, the *Requiem* was refreshed by the period instruments of the Orchestra of the Age of Enlightenment and the bright massed voices of the BBC Proms Youth Choir. Most recently, in 2018, it was the turn of Andrés Orozco-Estrada with the London Philharmonic Choir and Orchestra; the soloists were Lise Davidsen, Dame Sarah Connolly (a pitch-perfect last-minute stand-in), Dmytro Popov and Tomasz Konieczny.

© 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.

“I am deeply saddened by the death of our great man. But I shall not come to Milan tomorrow, for I haven’t the heart to attend his funeral. I shall come in a little while to visit his grave alone and without being seen, and perhaps (after further reflection, and after I have weighed up my strength) to propose some way of honouring his memory.”

Verdi in a letter to his publisher Giulio Ricordi on 23 May 1873, the day following the death of the poet and novelist Alessandro Manzoni; Verdi completed his *Requiem* to honour the writer

Verdi's 'Requiem': a Mass for the Dead ... or for the Living?

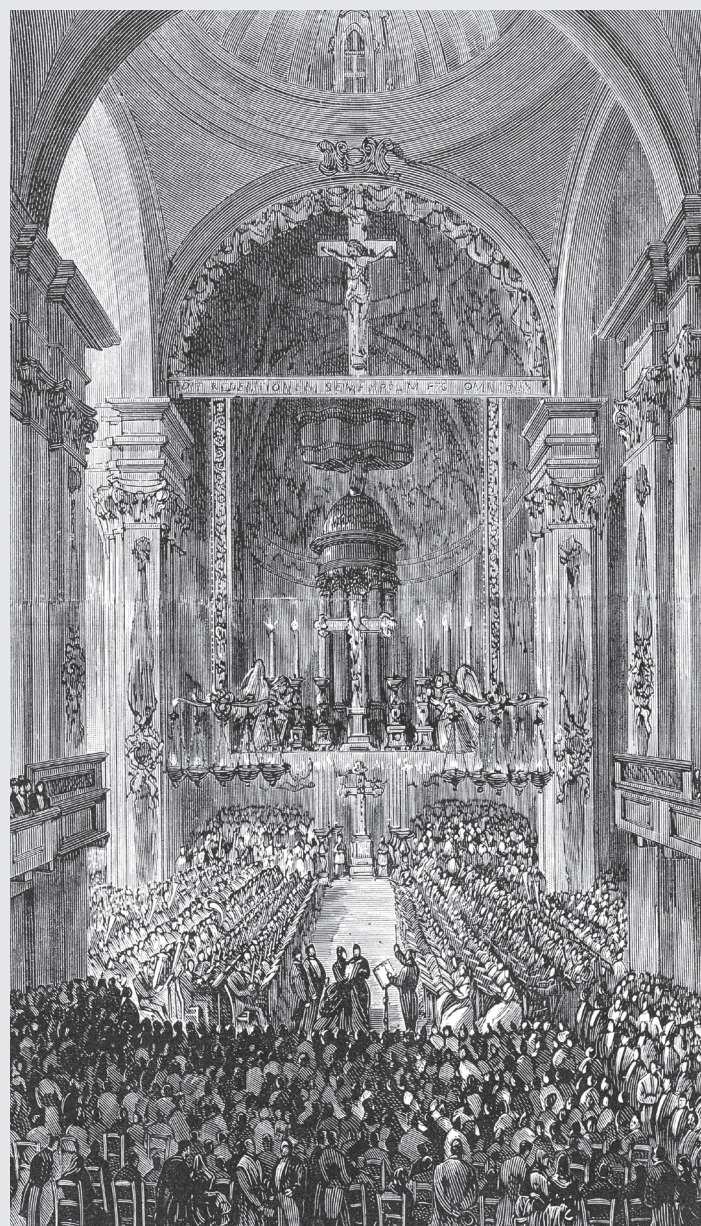
'Requiem aeternam dona eis, Domine': that opening line from the Latin Mass for the Dead (*Missa pro defunctis*) provides the established title for its musical settings. Does Verdi's *Requiem* – normally heard in the concert hall, with an impressive display of voices and instruments – have much to do with the liturgy of the Church? Neither more nor less, perhaps, than does the equally famous *Requiem* by Mozart or even Bach's Mass in B minor. Indeed, at its premiere in 1874, Verdi's *Requiem* was given as part of the liturgy in Milan's San Marco, before being performed three times – with enormous success – at the La Scala opera house. That same year the *Requiem* made a tour of the major performance venues of Europe and further afield. How, then, should we respond to the view that questions the religious intentions of the work and its suitability for church performance? Perhaps the wisest contribution to the debate comes from Giuseppina Strepponi, Verdi's second wife, who wrote to a friend in June 1875:

I say that a man like Verdi must write like Verdi, that is, according to his way of feeling and interpreting the texts. Then, if religions have a beginning, a development, modifications or transformations, *etc.*, according to the times and according to the people, clearly the religious spirit and the works that express it must carry the imprint of the time, and (if you will) of the individual.

Verdi, a man of the theatre, was already the greatest living composer of Italian opera, and his *Requiem* offers first and foremost a musical and intensely dramatic masterpiece.

Programme note © Daniela Macchione

Daniela Macchione is a Professor at the Alfredo Casella Conservatory, L'Aquila (Italy) and was Managing Editor of *The Works of Gioachino Rossini*.



Depiction of the premiere of Verdi's *Requiem* at the Church of San Marco in Milan on 22 May 1874; the following three performances were given at La Scala, Milan

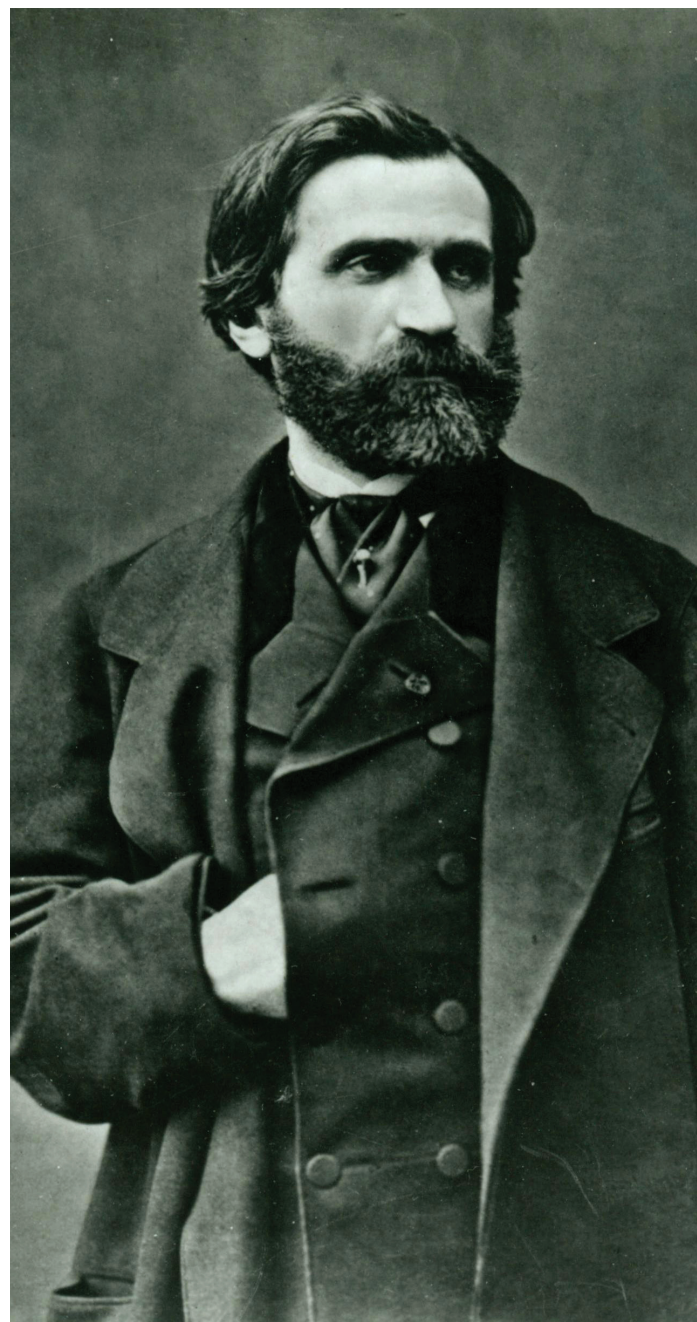
Stefano Bianchetti/Bridgeman Images

GIUSEPPE VERDI

Giuseppe Verdi was born in 1813 in Le Roncole, a village outside Busseto, in the Po valley. His parents were small-time landholders and innkeepers, who provided a good education for their son. He studied music as a child and played the organ in a church in his village before continuing his education in Busseto. While he could have settled for the life of a provincial musician, he wanted to pursue studies at the Milan Conservatory and soon found a wealthy patron, Antonio Barezzi, who agreed to finance his education. Barezzi was the father of Verdi's first wife, Margherita.

Milan turned out to be a difficult place. When he arrived in 1832, Verdi was too old to enter the Conservatory and so he studied privately with Vincenzo Lavigna, a maestro al cembalo at the Teatro alla Scala. He attended the theatre regularly and often said that his true education came from paying close attention to what he saw. His earliest performed opera at La Scala, *Oberto*, was successful but his second, the comedy *Un giorno di regno*, failed to please. It was a terrible period for Verdi, who had – in short order – lost two young children and his wife. With *Nabucco* in 1842, however, his fortunes changed and the operas he was to write during the 1840s and 1850s established him as Italy's leading composer, reaching a peak with the so-called trilogy of the early 1850s: *Rigoletto*, *Il trovatore* and *La traviata*. In his personal life, the prima donna of *Nabucco*, Giuseppina Strepponi, soon became his mistress and later (in 1859) his wife. Already in 1849 they had moved to Busseto and later settled into a new home in Sant'Agata, near the town. She remained his lifelong companion until her death in 1897.

Beginning as a follower of Rossini and Donizetti, Verdi soon developed his own musical and dramatic



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

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

Profile © Estate of Philip Gossett

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

MORE VERDI AT THE PROMS

SATURDAY 10 SEPTEMBER, 7.15pm • PROM 72
Macbeth – ‘Vieni! t’affretta!’

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

PROMS Q&A

Freddie De Tommaso

tenor

You're an accomplished performer on opera stages, and tonight you're giving a performance of a concert work. Do you find there are differences between those two types of performing?

Yes, I do find that singing on the concert platform requires a slightly different set of skills. It's much more nerve-racking in concert because it's just you – the singer. There's no costume or set in which to hide yourself – it's simply you and your voice. Nerves of steel are required! Especially with such a technically demanding piece as Verdi's *Requiem*.

What's your own history with Verdi's *Requiem*? When did you first start singing it?

It's a true masterpiece – some people even call it Verdi's 27th opera. I adore this piece. I've been singing it for several years, most recently at the Teatro Massimo in Palermo to commemorate the 30th anniversary of the Capaci bombing by the Sicilian Mafia in 1992. I absolutely love the moment in the 'Dies irae' when the offstage trumpets start – it gives me goosebumps every time. It's like the true sound of the Day of Judgement – God's entrance music!

Many people find Verdi's *Requiem* very operatic. What do you think?

Yes it is, and it should be sung that way. Verdi wrote the tenor part of the *Requiem* for Giuseppe Capponi, the same singer for whom he'd written the role of Radames in *Aida*. That should tell us how the part should be sung. I've not sung Radames yet, although I've studied it fairly extensively, so I always keep that idea at the back of my mind when I'm singing the *Requiem*. Throughout the piece you can also hear little musical echoes from Verdi's various operas, especially *Aida* and *Otello*.



How do you find Verdi's writing for tenor in the *Requiem*?

There are some very dramatic moments, but also many passages of calm and tenderness. As with all Verdi, it's incredibly technically challenging, especially as he writes a lot of soft, sweet singing in and around the *passaggio* [the transition areas between vocal registers].

You only finished studying in 2018, but already you're in huge demand. How have the past four years been?

After I finished at the Royal Academy of Music, I began as a soloist in the 2019–20 season, and my first engagement was Cassio in *Otello* with the Royal Opera at Covent Garden. Of course the pandemic then threw a few spanners in the works in terms of role and house debuts, but I was fortunate enough to still be able to sing in a few productions during that time, especially at the Vienna State Opera. Now we're on the other side of the pandemic, it's very exciting to be making debuts around the world. I love this job, and part of that love is down to the fact that I get to travel the world and sing in incredible theatres in amazing cities. I feel very fortunate.

Interview by David Kettle

GIUSEPPE VERDI

Requiem

1 INTROIT AND KYRIE

Chorus

Requiem aeternam dona eis, Domine:
Et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
Et tibi reddetur votum in Jerusalem:
Exaudi orationem meam,
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
Et lux perpetua luceat eis.

Soloists, Chorus

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Grant them eternal rest, O Lord,
and light perpetual to shine on them.
A hymn shall be sung to thee, O Lord in Sion,
and a vow be paid to thee in Jerusalem.
Hear my prayer;
to thee all flesh shall come.
Grant them eternal rest, O Lord,
and light perpetual to shine on them.

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.

2 DIES IRAE

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

Upon that day, that day of wrath,
the world shall be reduced to ashes,
as David and the Sibyl prophesied.

What trembling there shall be,
when the judge appears
to sift all thoroughly!

The trumpet, sounding wondrous blasts
through the tombs of every land,
shall gather all before the throne.

Bass-baritone

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature shall stand amazed
when creation rises again
to answer to the judge.

Mezzo-soprano

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

The book shall be brought forth
wherein is written all
by which the world shall be judged.

Chorus

Dies irae, dies illa, *etc.*

Upon that day, that day of wrath, *etc.*

Mezzo-soprano

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Thus, when the judge is seated,
all that is hidden shall be revealed
and nothing shall remain hidden.

Chorus

Dies irae, dies illa, *etc.*

Upon that day, that day of wrath, *etc.*

Mezzo-soprano, Tenor, Soprano

Quid sum miser tunc dicturus?
Quem patronum rogaturus
Cum vix justus sit securus?

What shall I, a wretch, say then?
To whom shall I appeal for aid
when even the righteous man is insecure?

Chorus, Soloists

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

O king of awful majesty,
who freely savest the redeemed,
save me, thou fount of pity.

Mezzo-soprano, Soprano

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Gentle Jesus, bear in mind
that thou hast travailed for me:
cast me not out upon that day.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Tenor

Ingemisco tamquam reus:
Culpa rubet vultus meus;
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae:
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Bass-baritone

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Chorus

Dies irae, dies illa, *etc.*

Seeking me, thou didst sink down wearily,
thou didst redeem me by enduring the cross:
let not such labour have been in vain.

Righteous judge of vengeance,
bestow redemption upon me
before the day of reckoning.

I groan as one guilty,
my wickedness causes me to blush;
spare the suppliant, O God.

Thou who didst absolve the Magdalen,
and incline thine ear to the thief,
thou hast given hope also to me.

My prayers are unworthy,
but thou who art good, be merciful,
and let me not burn in everlasting fire.

Place me among the sheep,
and divide me from the goats,
setting me upon thy right hand.

When the damned have been confounded
and consigned to sulphurous flames,
call me with the blessed.

I pray, a kneeling suppliant,
my heart as contrite as ashes:
Oh, care for me at mine end.

Upon that day, that day of wrath, *etc.*

Soloists, Chorus

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus.
Pie Jesu, Domine,
Dona eis requiem.
Amen.

That day shall be one of weeping,
when the guilty man rises from the ashes
to be judged.

Spare him then, O God.
Gentle Lord Jesus,
grant them rest.
Amen.

3 OFFERTORY**Soloists**

Domine Jesu Christe, rex gloriae,
Libera animas omnium fidelium defunctorum
De poenis inferni, et de profundo lacu:

Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum.
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
Et semini ejus.

Hostias et preces tibi, Domine,
Laudis offerimus:
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus.
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti,
Et semini ejus.

Libera animas omnium fidelium defunctorum
De poenis inferni.
Fac eas de morte transire ad vitam.

Lord Jesus Christ, King of Glory,
deliver the souls of the faithful departed
from the pains of hell and from the deep abyss:

deliver them from the lion's mouth,
let hell not swallow them up
nor the darkness engulf them.
But let Michael, the holy standard-bearer,
bring them into the holy light:
as thou hast promised to Abraham
and to his seed.

With sacrifice and prayer, O Lord,
we praise thee:
accept this for the sake of the souls
whom we commemorate this day.
Grant them, O Lord,
to pass through death unto life,
as thou hast promised to Abraham
and to his seed.

Deliver the souls of the faithful departed
from the pains of hell.
Grant them to pass through death unto life.

4 **SANCTUS****Chorus**

Sanctus, sanctus, sanctus,
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis.
 Benedictus qui venit in nomine Domini.
 Hosanna in excelsis.

Holy, holy, holy,
 Lord God of Sabaoth.
 Heaven and earth are full of thy glory.
 Hosanna in the highest.
 Blessed is he who cometh in the name of the Lord.
 Hosanna in the highest.

5 **AGNUS DEI****Soprano, Mezzo-soprano, Chorus**

Agnus Dei, qui tollis peccata mundi,
 Dona eis requiem.
 Agnus Dei, qui tollis peccata mundi,
 Dona eis requiem sempiternam.

Lamb of God that takest away the sins of the world,
 grant them rest.
 Lamb of God that takest away the sins of the world,
 grant them rest everlasting.

6 **LUX AETERNA****Mezzo-soprano, Bass-baritone, Tenor**

Lux aeterna luceat eis, Domine,
 Cum sanctis tuis in aeternum,
 Quia pius es.
 Requiem aeternam dona eis, Domine,
 Et lux perpetua luceat eis.

Grant eternal light to shine on them, O Lord,
 with thy saints for ever,
 for thou art merciful.
 Grant them eternal rest, O Lord,
 and light perpetual to shine on them.

7 **LIBERA ME****Soprano, Chorus**

Libera me, Domine, de morte aeterna,
 In die illa tremenda;
 Quando coeli movendi sunt et terra,
 Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death,
 on that dreadful day
 when the heavens and the earth shall be moved,
 and thou shalt come to judge the world by fire.

Tremens factus sum ego et timeo,
Dum discussio venerit atque ventura ira;
Quando coeli movendi sunt et terra.

Dies irae, dies illa
Calamitatis et miseriae,
Dies magna et amara valde,
Dum veneris judicare saeculum per ignem.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna, *etc.*

I am seized with fear and trembling
when I reflect upon the judgement and the wrath to come,
when the heavens and the earth shall be moved.

Upon that day, that day of wrath,
of wasting and of misery,
a dreadful and exceeding bitter day,
when thou shalt come to judge the world by fire.

Grant them eternal rest, O Lord,
and light perpetual to shine on them.

Deliver me, O Lord, from eternal death, *etc.*

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 1 English Music

Rarely is a label of musical definition as limiting or as controversial as when it comes to categorising music after the country in which it happens to have been written, or the nationality claimed by a composer.

That's the problem with 'English Music', which has an association – pejorative for some, and positive for others – with pastoralism, nostalgia and homespun communitarianism, often embodied in 'folky-wolky melodies' and the musical equivalent of warm beer and cricket. Those evocations come from 20th-century composer Elisabeth Lutyens and former Prime Minister Sir John Major – the former castigating what she heard as the little-Englander-ness of English music, the latter espousing a cultural vision of shared values and cosy pasttimes to which a nation ought to aspire.

English music is caught between both axes, bound to traditions to which it might not actually belong, but from which it can't escape. The late Harrison Birtwistle's utterly distinctive modernism was often heard in the rest of the world as 'English Music', even if he never thought of himself as an 'English composer'. And, even if your music attempts to accomplish a genuinely distinctive Englishness, it tends to fall in the gaps of the musico-historical cattlegrid. In some parts of the world, Ralph Vaughan Williams's work is still heard as limited, rather than released, by its Englishness, despite the fact that his idea was to create music of international significance by attending to the specific roots of the musical

culture of his homeland, just as Béla Bartók and Leoš Janáček were doing in different ways in Central Europe.

More evidence of the strange and limiting effects of musical definition comes from how that shining emblem of Englishness, Edward Elgar, was appreciated early in his career: instead of hearing him as an English outlier, Richard Strauss heralded him as 'the first English progressivist' in the wake of the international success of his 'Enigma' Variations and *The Dream of Gerontius*. Elgar the progressivist? It's a view that's hard to square with his posthumous image of 'Pomp and Circumstance' and twitching moustachio on £20 notes. Elgar's progressivism wasn't a result of his Englishness – it was the Elgar-ness of his music that mattered. Elgar was a composer to compare with Strauss or Mahler, someone whose transmutation of mixed influences – Schumann, Wagner, Brahms – was internationalist, European and modern.

What is 'English Music'? I don't think there's any such thing as music that belongs only to the bit of this island sandwiched between Hadrian's Wall and the South Coast: that's a thatched-cottage illusion that limits the power of all of the music and music-making of England, whose real significance is the visionary synthesis of traditions, from Elgar to Vaughan Williams, from Sally Beamish to Cheryl Frances-Hoad.

English music features this week at the Proms on 16, 19, 21 & 22 July, the last being a programme of Music for Royal Occasions.

→ Next week: **The Sea**

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 most recently conducted the Last Night in 2021.

Having started out as a violinist, he was originally concert-master of the Finnish Radio Symphony Orchestra and in 2014 made his debut as 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 Honorary Conductor in 2012.

Engagements last season included his final concerts as Chief Conductor of the Royal Stockholm Philharmonic Orchestra, and this season has seen guest appearances with the Berlin Philharmonic, Vienna Symphony, NDR Elbphilharmonie Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia.

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.



Freddie De Tommaso *tenor*

After studying at the Royal Academy of Music and subsequently at the Opera Studio of the Bavarian State Opera (2018–19), British-Italian tenor Freddie De Tommaso burst onto the operatic scene as Cassio (*Otello*) with the Royal Opera, Covent

Garden. He then opened the 2020/21 season of the Vienna State Opera as Pinkerton in a new production of *Madam Butterfly*. In December he made the news again when he jumped in at the last minute as Cavaradossi (*Tosca*) for the Royal Opera when the originally scheduled tenor became unwell during the performance.

The current season sees him at La Scala, Milan, as Maurizio in David McVicar's production of *Adriana Lecouvreur*; at the Vienna State Opera and Bavarian State Opera as Macduff (*Macbeth*); at the Royal Opera as Pinkerton; and in his debut at the Arena di Verona as Alfredo (*La traviata*). Concert highlights include a solo recital at the Verbier Festival.

Engagements next season include Rodolfo (*La bohème*) and Cavaradossi for the Royal Opera, and his debut with the Berlin Staatsoper as Italian Singer (*Der Rosenkavalier*) and Alfredo Germont.

His debut album of Neapolitan songs, *Passione*, reached the top of the classical charts last year, also recently winning a *BBC Music Magazine* Award. His following album, *Il tenore*, features operatic scenes alongside hit arias, with guest artists mezzo Aigul Akhmetshina and sopranos Lise Davidsen and Natalya Romaniw.



Jennifer Johnston

mezzo-soprano

Winner of the Royal Philharmonic Society's Singer Award 2021, Jennifer Johnston is particularly associated with the Bavarian State Opera in Munich, where she has sung in more than 60 performances as a guest artist; she has also

performed leading roles at La Scala in Milan and the Salzburg and Aix-en-Provence festivals. A prolific concert performer, she has worked with many of the world's greatest orchestras and conductors, highlights including a residency with the Royal Liverpool Philharmonic Orchestra (2019–20), Janáček's *Glagolitic Mass* with the BBC Symphony Orchestra under Karina Canellakis at the 2019 First Night of the Proms and the role of Jocasta (*Oedipus rex*) with both the Berlin Philharmonic and London Symphony Orchestra.

Engagements this season include Mrs Sedley (*Peter Grimes*) and Brigitta (*Die tote Stadt*) for the Bavarian State Opera, Beethoven's Ninth Symphony and Wagner's *Wesendonck Lieder* with the RLPO under Domingo Hindoyan, Mahler's Third Symphony with the Oslo Philharmonic under Klaus Mäkelä and *Das Lied von der Erde* with the Barcelona Symphony Orchestra under Matthias Pintscher.

Her extensive discography includes her debut solo album, *A Love Letter to Liverpool* (2019), a personal tribute to her native city, and Anthony Payne's arrangement of Vaughan Williams's *Four Last Songs* with the BBC SO, premiered with Osmo Vänskä at the BBC Proms in 2013 and released on a Grammy-nominated recording with Martyn Brabbins (2016).



Masabane Cecilia Rangwanasha

soprano

PROMS DEBUT ARTIST

South African rising star Masabane Cecilia Rangwanasha studied at the University of Cape Town with soprano Virginia Davids and then at the Tshwane University of Technology, Pretoria.

This season she joined the ensemble of Stadttheater Bern, where her repertoire includes Élisabeth de Valois (*Don Carlos*) and Elettra (*Idomeneo*). Recent concert highlights include Mahler's Symphony No. 4 with the Orchestra of the Age of Enlightenment, Vaughan Williams's *A Sea Symphony* with the Hallé, Strauss's *Four Last Songs* at Bordeaux Opera, and performing as part of Classic FM Live at the Royal Albert Hall.

Forthcoming highlights include a recital with Simon Lepper at the Wigmore Hall in October. Next season in Bern she performs Iphigénie (*Iphigénie en Tauride*) and Mathilde (*William Tell*).

She was the winner of the Audience Prize and the CS Rising Stars Award in the 2019 Hans Gabor Belvedere Singing Competition (Austria), and won the Song Prize at the BBC Cardiff Singer of the World last year. An alumna of the Jette Parker Young Artists Programme at the Royal Opera House (2019–20), she now joins BBC Radio 3's New Generation Artists scheme (2022–4).



Kihwan Sim *bass-baritone*

PROMS DEBUT ARTIST

Following studies at the Yonsei University College of Music, Korean bass-baritone Kihwan Sim was accepted by the Hamburg Hochschule to study with Geert Smits.

He made his first European stage appearances in 2011, singing the title-role in *The Marriage of Figaro* at the Darmstadt State Theatre and Masetto (*Don Giovanni*) at the Savonlinna Opera Festival. Following a season at the opera studio of Frankfurt Opera, he joined the ensemble in 2012. Roles there included Duke of Albany (Aribert Reimann's *Lear*), Colline (*La bohème*), Figaro, Talbot (*Maria Stuarda*), Rodolfo (*La Sonnambula*), Procida (*The Sicilian Vespers*), Raimondo (*Lucia di Lammermoor*), Leporello (*Don Giovanni*) and the title-role in *Oberto*.

His repertoire in Frankfurt has expanded to include Nick Shadow (*The Rake's Progress*), Méphistophélès (*The Damnation of Faust*), Silva (*Ernani*), Ferrando (*Il trovatore*), Lodovico (*Otello*), Ramfis (*Aida*), Gremin (*Eugene Onegin*) and Daland (*The Flying Dutchman*). Engagements there this season include Sparafucile (*Rigoletto*), Gottardo (*The Thieving Magpie*), Escamillo (*Carmen*) and Capellio (Rossini's *Bianca e Falliero*), and next season he will sing Sarastro (*The Magic Flute*).

Kihwan Sim has also appeared with the opera companies of Nice, Cologne and Copenhagen. He made his debut at the Metropolitan Opera, New York, in 2016 as Colline, and with the Royal Opera, Covent Garden, in 2018 as First Nazarene (*Salome*). He sings on recordings of *Ariadne auf Naxos* and *Das Liebesverbot*, and appeared on Rolando Villazón's Arte television series *Stars of Tomorrow*.

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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 each season, including the First and Last Nights.

Highlights of the 2022 season include Verdi's *Requiem* and Ethel Smyth's Mass in D major, both 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 2022/23 Barbican season include the opening concert with Sakari Oramo conducting Rachmaninov, Prokofiev and Sophie Lacaze, Total Immersion days celebrating the music of George Walker 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

Günter Wand Conducting Chair
Semyon Bychkov

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Jules Buckley

First Violins
Igor Yuzefovich
leader
Cellerina Park
Phil Brett
Jeremy Martin
Jenny King
Celia Waterhouse
Colin Huber
Shirley Turner
Ni Do
Molly Cockburn
James Wicks
Annabel
Drummond
Katherine
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Ilhem Ben Khalfa
Will Hillman
Zanete Uksane

Second Violins
Heather Hohmann
Dawn Beazley
Nihat Agdach
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Patrick Wastnage
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Rachel Samuel
Tammy Se
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Raja Halder

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Philip Nolte
Philip Hall
Joshua Hayward

Nikos Zarb
Audrey Henning
Natalie Taylor
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner
Daisy Spiers

Cellos
Tim Walden
Graham Bradshaw
Mark Sheridan
Clare Hinton
Sarah Hedley
Miller
Michael Atkinson
Augusta Harris
Morwenna Del
Mar
Kieran Carter
Rebecca Leyton

Double Basses
Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Elen Pan
Lucy Hare
Daniel Molloy

Flutes
Michael Cox
Tomoka Mukai

Piccolo
Sarah Newbold

Oboes

Alison Teale
Imogen Smith

Clarinets

Richard Hosford
Thomas Lessels

Bassoons

Julie Price
Shelly Organ
Steven Magee
Claire Webster

Horns

Nicholas Korth
Michael Murray
Andrew Antcliff
Nicholas Hougham
Mark Wood

Trumpets

Bo Fuglsang
Joseph Atkins
Chris Cotter
Andy Dunn

Trombones

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Cimbasso

Sam Elliott

Timpani

Antoine Bedewi
Daniel Gonzalez-
Estevez

Percussion

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Daniel Gonzalez-
Estevez

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Trumpets

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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 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 2022 Proms include Verdi's *Requiem* at the First Night, Smyth's Mass in D major with the BBC Symphony Orchestra conducted by Sakari Oramo, Vaughan Williams's *A Sea Symphony* with the 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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Miranda
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Louisa Rosi
Charlotte Senior
Hilary Sillis
Mary Simmonds
Elisabeth Storey
Jayne Swindin

Helen Tierney
Deborah Tiffany
Elizabeth Tyler

Tenors

Xander Bird
Andrew Castle
Phiroz Dalal
Jamie Foye
David Halstead
Michael Harman
Stephen Horsman
Simon Lowe
Charles Martin
James Murphy
Simon Naylor
Jim Nelhams
Panos
Ntourntoufis
Ernie Piper
Bill Richards
Richard Salmon
Greg Satchell
Jonathan Williams

Basses

Mike Abrams
Malcolm Aldridge
David Allenby
Alan Barker
Laurence Beard
Tim Bird
Alex Britton
Clive Buckingham
Vicente Chavarria
Tony de Rivaz
David England
Quentin Evans
Jonathan Forrest
Tom Fullwood
Mark Graver

Alan Hardwick
William Hare
Frederick Hervey-
Bathurst
Kevin Hollands
Alan Jones
Peter Kellett
Andrew Lay
Christopher
Mackay
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Crouch End Festival Chorus

Based in North London, Crouch End Festival Chorus was founded in 1984. Under its Music Director and co-founder David Temple, it is known for its eclectic repertoire, ranging from traditional classical works to contemporary and specially commissioned pieces.

The choir works with the UK’s leading orchestras and has appeared regularly at the BBC Proms since its first appearance here in 2001 with Valery Gergiev and the Kirov Orchestra. In constant demand for recordings and live promotions, CEFC has worked with musicians from the rock and pop worlds and with television and film composers, leading to work on projects including *Doctor Who* (with Murray Gold) and the Grammy-nominated soundtrack for *Rocketman* (based on the life and music of Sir Elton John), and collaborations with Ennio Morricone and Hans Zimmer.

Concert highlights this season include Mozart’s *Requiem* alongside a new commission from Jessica Curry at Alexandra Palace, London; a concert of music by Sir Karl Jenkins, conducted by the composer, with the London Concert Orchestra at the Royal Festival Hall; a concert screening of *The Lord of the Rings: The Fellowship of the Ring* at the Royal Albert Hall; and Video Games in Concert with the Royal Philharmonic Orchestra, conducted by video-game music composer Eimear Noone.

The choir’s recent recordings include Bach’s *St John Passion* sung in English and Britten’s *Saint Nicolas* and *A Ceremony of Carols*.

Music Director
David Temple

**Rehearsal
Pianist**
Peter Jaekel

Sopranos
Laura Allen
Rosamund Bell
Catherine Best
Rosie Best
Åshild Bjorkeng
Haugen
Pilar Bolado
Louise Borjes
Jenny Boyce
Coryn Brunavs
Holly Cassidy
Helen Collier
Margaret Ellerby
Ellie Fieldsend
Felicity Ford
Liz Forgan
Tanya Forward
Sally Hall
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Sheila Holloway
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Sheena James
Rachel Johnson
Elizabeth Lawlor
Emma Lindsey
Sarah Niblock
Rowan Reiss
Sarah Robinson
Davina Ross-
Anderson
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Emily Soppet
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Ida Bougouin
Alison Brister
Tina Burnett
Bethany Burrow
Chandrika Chevli
Becky Claye
Katharine Duncan
Sarah Elliot
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Emily Fyson
Mary Grove
Charlotte Halliday
Ela Harrison
Sue Heap
Pauline Hoyle
Emily Hurrell
Yola Jacobsen
Emma Kemball-
Cook
Jane Kember
Emma Kingsley
Diana Leadbetter
Hannah Leonard
Paula Miller
Caroline Milton
Lesley Murphy
Diana Parkinson
Sarah Proudlove
Maggi Ronson
Ewa Salecka
Alankar Scheideler
Chen Shwartz
Karen Stead
Sue Steel

Nina Weiss
Cathy Welch
Tess Whitelee
Susannah Witriol

Tenors

James Backward
Bob Bishop
Joshua Blunsden
Ken Bradbury
James Brown
Stephen Brown
Trevor Dawson
Martin Dowling
Andrew Dunn
John Featherstone
Pedro Ferreira
Jarrod Grabham
Matt Griffin
Peter Herbert
Steve James
Lee Marshall
Colin McIntyre
Julian Reed
Clive Seale
Guy Shirm
Richard Syme
John Vernon
Adrian Warner
Roger Weston
Paul Winter
Steve Wright

Basses

Julian Barnes
Neil Beston
Hugh Bowden
Bruce Boyd
Michael Brookes
Nick Buxton
Richard Cracknell

Mike Day
Robert Gorrie
Stephen
Greenaway
Bryan
Hammersley
Carl Heap
Stephen Jullien
Geoffrey Kemball-
Cook
Duncan McAlpine
Jeff McCracken-
Hewson
John Mindlin
Peter Newsom
Bryn Popham
Conor Quinlan
Peter Reddingius
Alistair Scott
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Ralph Smith
Des Turner
Peter West
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Inclusion Officer**
David Sloan

**Social Media
and PR**
Sarah Niblock

Librarian
Jenny Boyce

**Young Conductor
Mentoring Scheme**
Paul Winter

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