



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

The Berliner Philharmoniker's visits to the Proms are always an eagerly anticipated highlight of the season and its two concerts this summer under Kirill Petrenko, who became its Chief Conductor in 2019, are no exception. Tomorrow they return for a programme of Schnittke and Shostakovich, but tonight just a single work features: Mahler's mighty Seventh Symphony.

The composer loved to juxtapose unlike with unlike, and to jolt audiences from the sublime to the banal and back again, but in the Seventh Symphony he takes these elements to a whole new level, creating an unorthodox five-movement work that includes two 'night music' movements which are in themselves highly contrasted.

Mahler struggled with the symphony until, as he revealed in a letter to his wife Alma, he found inspiration while being rowed across an Austrian lake. Four weeks later, the piece was complete.



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 62 • SATURDAY 3 SEPTEMBER 7.00pm–c8.25pm

Gustav Mahler Symphony No. 7 77'

Berliner Philharmoniker
Kirill Petrenko *conductor*

There will be no interval

The appearance of the Berliner Philharmoniker has been made possible with the support of Deutsche Bank

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RADIO 3 SOUNDS

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PROGRAMME NOTES

GUSTAV MAHLER (1860–1911)

Symphony No. 7 in E minor (1904–5)

- 1 **Langsam (Adagio) – Allegro con fuoco**
- 2 **Nachtmusik [Night Music] I: Allegro moderato**
- 3 **Scherzo: Schattenhaft [Shadowy]**
- 4 **Nachtmusik II: Andante amoroso**
- 5 **Rondo-Finale: Allegro ordinario**

Mahler's Seventh is no longer the Cinderella of his symphonic output. Performances and recordings have grown impressively in number, and among the composer's devotees it is now one of the most enthusiastically discussed and argued-over of the nine complete symphonies.

However, it remains a challenge for the newcomer – far less easy to grasp on one hearing than the instantly compelling and clearly proportioned Sixth. Granted, when Schoenberg heard the Seventh's Viennese premiere in 1909 (the year after the work's first performance in Prague), he wrote enthusiastically of its 'perfect repose based on artistic harmony'. But few others



A portrait of Emperor Franz Joseph I of Austria (1830–1916), dating from 1908, the year of his diamond jubilee. Among the festivities was the premiere on 19 September of Mahler's Seventh Symphony, given by the Czech Philharmonic in Prague

Lebrecht History/Bridgeman Images



have used such phrases to describe this symphony. The middle three movements can seem to belong to a world of their own – nocturnal, fantastic, sometimes sinister – a world from which the outer movements, impressive as they are, appear radically divergent. Some writers, looking to explain the apparent dividedness of the Seventh Symphony, point to a letter Mahler wrote to his wife, Alma, in 1910, describing the work's difficult birth:

In the summer before [1905], I had planned to finish the Seventh, of which the two Andante [Nachtmusik] movements were already completed. Two weeks long I tortured myself to distraction, as you'll well remember – until I ran away to the Dolomites! There the same struggle, until finally I gave up and went home convinced that the summer had been wasted. At Krumpendorf ... I climbed into the boat to be rowed across the lake. At the first stroke of the oars I found the theme (or rather the rhythm and the character) of the introduction to the first movement ... and in four weeks' time the first, third and fifth movements were absolutely complete!

But the story a piece of music tells in itself is often very different from the story of how it came into being. Many of the finest works in the symphonic repertoire have had difficult births. Sibelius's magnificent Fifth Symphony took nearly seven years to arrive at its final, familiar form and yet the music feels so organic in its growth that it's hard to believe it wasn't conceived in a single flash of inspiration. Mahler's Seventh Symphony may be enigmatic but, performed with conviction, it can also be uniquely fascinating – uncomfortable sometimes, but far more compelling than many a more conventionally 'perfect' symphony. And there is no work of Mahler's in which the orchestral imagination is more highly charged.

It isn't simply that the score includes instruments rarely seen in the symphony orchestra – tenor horn (actually a

type of baritone saxhorn), mandolin, guitar, cowbells and deep-pitched bells; even the familiar instruments are made to produce surprising new colours and effects: the clarinet shrieks and cello and bass 'snap' pizzicatos (the strings plucked so hard that they spring back and hit the fingerboard) in the Scherzo; the dense polyphonic chorus of woodwind trills and arabesques near the start of the first *Nachtmusik* (Night Music); the deep, bell-like harp tones in the second; the headlong timpani fanfare that sets the Rondo-Finale in motion. It is also extremely challenging to play, with every section of the orchestra given its moment in the spotlight. If any of Mahler's symphonies deserves to be described as a 'concerto for orchestra', it is the Seventh.

...

The Seventh Symphony begins with one of Mahler's most unforgettable sound-pictures: a slow, dragging rhythm (the 'stroke of the oars' in the letter quoted above) for low strings, wind and bass drum, then the shout of the tenor horn – 'Nature roars!' was how Mahler described it. There's a steady build-up in intensity, eventually accelerating into the *Allegro con fuoco*, with its energetically striding first theme. A contrasting song-like second theme led by violins echoes the 'Alma' theme in the Sixth Symphony, but more briefly, and hesitantly. Yet more strikingly contrasted is the magical still section at the heart of the movement – one of Mahler's most vivid 'Alpine interludes'. But the final impression is one of fierce, driving energy, ultimately flowering in raucous triumph.

The first *Nachtmusik* movement begins in rapt nocturnal stillness, but eventually a slow march tempo emerges, haunted by distant fanfares and weird birdcalls. The music swings from ghostly processional to cosy, folksy songs and back again.



PROGRAMME NOTES

The compact central Scherzo then passes through still more disturbing territory. This is unmistakably a dance of death, with schmaltzy Viennese waltz-figures bizarrely or horrifically distorted.

At first the second Nachtmusik seems utterly removed from this mortality-fixated thinking. It radiates easy charm, the sound of mandolin and guitar suggesting a warmly moonlit Mediterranean serenade; but there are hints of malice lurking behind the smiling mask.

The Rondo-Finale then strives to banish all these shadows – the glare of day after the disquieting dreams of night. But this is perhaps the most divided movement in the whole work: one moment it seems determined to rejoice energetically, the next the dance tunes seem to take on a lurid, possibly mocking quality. At the end the first movement's Allegro theme returns in brassy major-key splendour, through a clangour of bells, and the final pages echo the jubilant ending of the Fifth Symphony. And yet we are left with an ambiguous aftertaste, not least in the sudden hush just before the emphatic final chord. Mahler's Seventh Symphony is never more inscrutable than in its close.

Programme note © Stephen Johnson

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

PREVIOUSLY AT THE PROMS

Although Mahler himself conducted opera in London early in his career he never returned to champion his own music. Stepping into the breach was Proms founder-conductor Henry Wood, always a keen advocate of unheard repertoire (or 'novelties' to use his own terminology). Wood scheduled British premieres of the First and Fourth Symphonies during the Proms seasons of 1903 and 1905 respectively, exploring additional pieces in other concerts. It was Wood who introduced Mahler's Seventh to UK audiences at the Queen's Hall on 18 January 1913. 110 players were required and it may have been the expense as well as the perplexing nature of the idiom that precluded an early follow-up. The *Musical Times* noted that its inclusion 'drew an overflowing audience'. That the performance constituted a belated *in memoriam* is confirmation that little Mahler had been heard since his death. More predictable was the mixed reception. Mahler's extravagant demands entailed 'much rehearsal and consequent expense, and behind it all there is the uneasy doubt as to whether the game is worth the candle. We are greatly indebted to the Queen's Hall Symphony Concerts directors for their enterprise in affording on this occasion such a favourable opportunity of considering the latter question.' In the event, it was not until the 1969 season that the work was heard at an actual Prom when Jascha Horenstein conducted the ensemble then billed as the New Philharmonia Orchestra. Even when Deryck Cooke's performing version of the 10th is taken into account, the Seventh was the last of the Mahler symphonies to be given here. Celebrated Mahlerians contributing to its subsequent resurgence have included Sir Simon Rattle (with the CBSO in 1989 and tonight's orchestra in 2016), Bernard Haitink (with the European Union Youth Orchestra in 1999) and Michael Tilson Thomas (with the San Francisco Symphony in 2007). In all there have been 13 previous renderings.

© David Gutman

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

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



“The first performance of the Seventh Symphony took place in Prague in September. Mahler went ahead and I remained behind to see to all the practical arrangements for our autumn migration. There were many of Mahler’s friends in Prague ... and also several youthful musicians ...

They all helped him to record corrections in the score and the parts. Even at the final rehearsal he was aware of lack of balance and never ceased making alterations in the proofs up to the time of printing ... I arrived in time for the last rehearsals; and as I was alone he sent [a friend] Berliner to meet me instead of coming himself, which very much alarmed me. I found him in bed; he was nervous

and unwell. His room was littered with orchestral parts, for his alterations were incessant in those days, not of course in the composition, but in the instrumentation. From the Fifth onwards he found it impossible to satisfy himself; the Fifth was differently orchestrated for practically every performance; the Sixth and Seventh were continually in process of revision. It was a phase. His self-assurance returned with the Eighth ... but now he was torn by doubts. He avoided the society of his fellow musicians, which as a rule he eagerly sought, and went to bed immediately after dinner in order to save his energy for the rehearsals.”

Alma Mahler in *Gustav Mahler: Memories and Letters* (1946)



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. Mahler 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 onwards.

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 from a combination of scarlet fever and diphtheria, 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

MONDAY 5 SEPTEMBER, 7.30pm • PROM 66
Symphony No. 1 in D major

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

PROGRAMME NOTES

Mahler in Our Time

Marina Mahler is the granddaughter of Gustav Mahler and his wife Alma. She actively participates and promotes the work of her grandfather, taking part in numerous events around the world. This poem was written for the 2010 *Proms Festival Guide* to mark the 150th anniversary of Mahler's birth; the following year would be the centenary of his death

What would Mahler think of our world today?

Since his death ...

Two World Wars and countless instances of genocide ...

What would the music sound like ...?

I have often wondered ...

And the slow, irrevocable destruction of our planet,
Of its delicate and perfect checks and balances ...

How would he –

Who so loved nature,

Who depended on it for healing all the inner human pains
and memories,

For his creative energies and rhythms,

– How would he have felt about these balances
being irrevocably altered and endangered?

Of all the music ever written, his seems to have intimated
so much of what was to come.

The relief we feel listening to his music today, is because
of his deep inner vision.

His emotions capture the feelings of today,
Give them scope and meaning,
Give them an outlet.

A truly contemporary composer, his vision stands for the
now we are worriedly living.



PROGRAMME NOTES

When I go to a concert of contemporary music
And the music seems to me not really new,
But a little nostalgic or sentimental,
Then I think to myself ...
What would he have
Written now?
What truths would he have felt?

And I go to each concert of contemporary music
Hoping to find something of the scale and impact which
we need and search for –
Which can contain and explode, or relieve, what we are
living now,
What we are anticipating of our world ...
For our future.

Our hearts break when politics fail,
When ideals break down,
When dreams are not lived up to ...

We need a kind of music to revive the heart ...
To warm and strengthen it again ...
We should all search more!

Somewhere there will be a young composer whom we
don't yet know,
Whose work will lift the spirit,
Make us touch base amid all the fruitless haste
Which we insist upon.
It is important to listen,
To be open to new sounds and new ways,
In the hope that we discover something
Which will bowl us over by its force and truth.

In these two important Mahler (anniversary) years,
I feel this would be the truest homage one could give ...
To go in search of new beauties,

New sounds ...
New visions ...
And to do all one can to save Nature as we know it,
So that it may give strength to those not yet born.

If one truly loves someone's work, one should give time
and thought to the things which inspired it,
Understanding that these are precious objects
Which need our attention and our love,
Our recognition and our sustenance.
For future generations ...
Only in this way is death bearable,
Thinking that all we hold will
Go on existing.



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 7 What counts as 'classical music'?

It doesn't actually exist. 'Classical music', I mean. It's a made-up category that refers back to a time in European culture when the ancient world – the era of the 'Classical' – was having yet another renaissance (not to be confused with 'the Renaissance'; that was centuries earlier) at the end of the 18th century and the start of the 19th. That means the artworks of the time should properly be called 'neo-Classical', but that would be confusing, since that moniker was later used to describe the work of composers and artists in the early 20th century when, in turn, the musical styles and qualities of 18th-century 'Classical' music were being reappropriated and reimagined by figures such as Stravinsky and Prokofiev. The point is, there's nothing 'Classical' about 'Classical music'.

The first time the phrase appears in English is in the diaries of Vincent and Mary Novello in 1829, who wrote that they attended a concert of 'classical music', by which they meant Mozart – and by which they didn't mean and couldn't have foreseen the entire industry of branding and canonising in which the rest of the 19th century would furiously indulge. Think of all those concert halls built to consecrate the classical, even if the composers who are frozen up there on gilded plaques and plinths would not have wanted to be part of its immediately ossified conventions of pseudo-reverence and suffocating hermeticism.

The classical music racket, to paraphrase Virgil Thomson, is made for the propagation of values that are about

cultural power and politics. As an industry, classical music was created for bourgeois self-betterment, to be both economically and ethically aspirational. In the way it has functioned for much of the past two centuries, Classical Music, Inc. is like a combination of luxury goods store and church: it's better than the rest of us, often very expensively made, yet unattainably and unimpeachably moral.

None of which is true when it comes to the expressive power of the music that composers and performers have been making for the past millennium. The fundamental musical impulse is savagely sensual, overwhelmingly emotional, profoundly thought-provoking and essentially transformative. That's what it means to be musically human, and that's what connects Hildegard to Saariaho, Pérotin to Purcell to Penderecki. None of them writes or wrote 'Classical music': they all made music to change their lives, and ours.

The label 'Classical music' and the operation of its associated industry is a betrayal of the music it supposedly encompasses. Thankfully, in the moment of our listening, we are welcomed into a place that escapes the confines of the industrial 'Classical': we are remade and renewed by the encounter in the infinite potential of the musical moment. And where better to experience that thrill than at the Proms? Forget the 'Classical': come for the 'music' and stay for the life-changing power that's about to be unleashed.

→ Next week: **Getting to grips with Beethoven**

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.



Kirill Petrenko *conductor*

Kirill Petrenko has been Chief Conductor and Artistic Director of the Berliner Philharmoniker since August 2019. He was previously Music Director of the Bavarian State Opera for seven years, following early engagements with the Vienna Volksoper, Meiningen

State Theatre and Komische Oper Berlin.

He has appeared as a guest conductor at the Vienna State Opera, Dresden Semperoper, Paris Opéra, Royal Opera, Covent Garden, and Metropolitan Opera, New York. From 2013 to 2015 he conducted a new production of *The Ring* at Bayreuth.

He conducted Beethoven's Ninth Symphony in his first concert at the helm of the Berliner Philharmoniker – a declaration of intent for the exploration of the core repertoire with which he intends to begin each season. More neglected composers such as Suk and Korngold also play an important part in his repertoire, as do contemporary music and new commissions, including Anna Thorvaldsdottir's *CATAMORPHOSIS* last year.

His recordings with the Berliner Philharmoniker include music by John Adams, Mahler's Sixth Symphony and, released in 2020, symphonies by Beethoven, Schmidt and Tchaikovsky and Rudi Stephan's *Music for Orchestra*.

Training young musicians forms an important strand of Kirill Petrenko's activities, directing projects with the Karajan Academy and conducting concerts by the National Youth Orchestra of Germany.



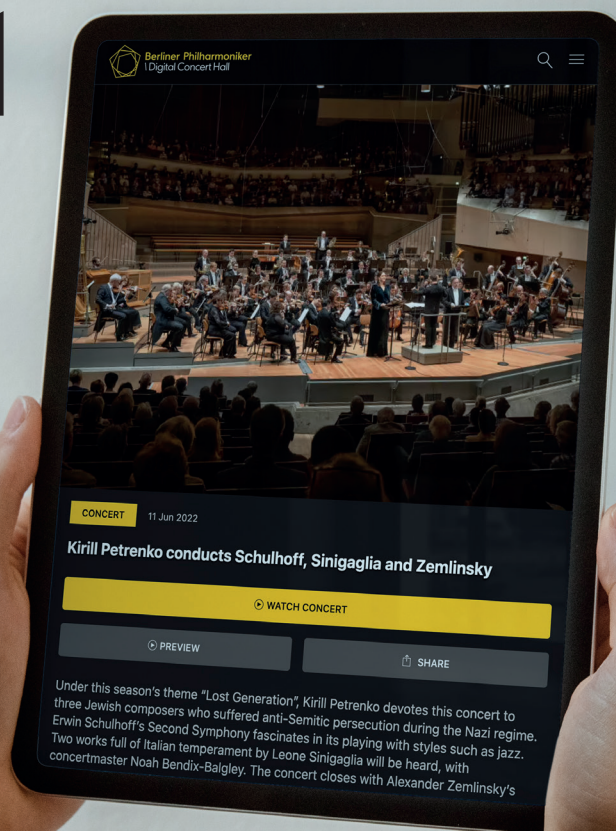
Berliner
Philharmoniker

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Berliner Philharmoniker

The Berliner Philharmoniker was founded in 1882 as a self-governing orchestra. In its first decades, Hans von Bülow, Arthur Nikisch and Wilhelm Furtwängler were the defining conductors, followed in 1955 by Herbert von Karajan. He developed the unique sound aesthetic and playing culture that made the orchestra world-famous. In 1967 he founded the orchestra's Easter Festival, which has been held in Baden-Baden since 2013.

As Chief Conductor from 1989 to 2002, Claudio Abbado placed new emphasis on concert programming, with a focus on contemporary compositions. From 2002 to 2018 Sir Simon Rattle continued to expand the repertoire and establish innovative concert formats.

In 2009 the video platform Digital Concert Hall was launched, offering live broadcasts and an archive of the orchestra's performances. In 2014 the orchestra founded its own recording label.

Kirill Petrenko became the Berliner Philharmoniker's Chief Conductor in 2019, with the Classical and Romantic repertoire, Russian music and unjustly forgotten composers the primary focal points of his tenure. He also continues to develop the orchestra's education programme, with a focus on reaching out to new audiences.

Chief Conductor

Kirill Petrenko

First Violins

Noah
Bendix-Balgley
first concert-master
Daishin Kashimoto
first concert-master
Krzysztof Polonek
concert-master
Zoltán Almási
Maja Avramović
Helena Madoka
Berg
Simon Bernardini
Alessandro
Cappone
Madeleine
Carruzzo
Aline Champion-
Hennecke
Luiz Felipe Coelho
Luis Esnaola
Sebastian Heesch
Aleksandar Ivić
Hande Küden
Rüdiger
Liebermann
Kotowa Machida
Álvaro Parra
Johanna Pichlmair
Vineta Sareika-
Völkner
Bastian Schäfer
Dorian Xhoxhi

Second Violins

Marlene Ito *
Thomas Timm *
Christophe
Horák †
Philipp Bohnen
Stanley Dodds
Cornelia
Gartemann
Amadeus Heutling
Angelo de Leo
Anna Mehlin
Christoph von der
Nahmer
Raimar Orlovsky
Simon Roturier
Bettina Sartorius
Rachel Schmidt
Armin Schubert
Stephan Schulze
Christa-Maria
Stangorra
Christoph Streuli
Eva-Maria Tomasi
Romano
Tommasini

**Violas**

Amihai Grosz *
Naoko Shimizu †
Micha Afkham
Julia Gartemann
Matthew Hunter
Ulrich Knörzer
Sebastian
Krunnies
Walter Küssner
Ignacy
Miecznikowski
Martin von der
Nahmer
Allan Nilles
Kyoungmin Park
Tobias Reifland
Joaquin Riquelme
Garcia
Martin Stegner
Wolfgang Talirz

Cellos

Bruno
Delepelaire *
Ludwig Quandt *
Martin Löhr †
Olaf Maninger †
Rachel Helleur-
Simcock
Christoph
Igelbrink
Solène Kermarrec
Stephan Koncz
Martin Menking
David Riniker
Nikolaus Römisch
Dietmar Schwalke
Uladzimir
Sinkevich
Knut Weber

Double Basses

Matthew
McDonald *
Janne Saksala *
Esko Laine †
Martin Heinze
Michael Karg
Stanisław Pajak
Edicson Ruiz
Peter Riegelbauer
Gunars Upatnieks
Janusz Widzyk
Piotr Zimnik

Flutes

Emmanuel Pahud †
Michael Hasel
Jelka Weber

Piccolo

Egor Egorkin

Oboes

Jonathan Kelly †
Albrecht Mayer †
Christoph
Hartmann
Andreas Wittmann

Cor Anglais

Dominik
Wollenweber

Clarinets

Wenzel Fuchs †
Andreas
Ottensamer †
Alexander Bader
Matic Kuder

Bass Clarinet

Andraž Golob

Bassoons

Daniele Damiano †
Stefan
Schweigert †
Markus Weidmann

Contrabassoon

Václav Vonášek

Horns

Stefan Dohr †
Paula Ernesaks
Lászlo Gál
Johannes Lamotke
Georg
Schreckenberger
Sarah Willis
Andrej Žust

Trumpets

Guillaume Jehl †
Andre Schoch
Bertold Stecher
Tamás Velenczei

Trombones

Christhard
Gössling †
Olaf Ott †
Jesper Busk
Sørensen
Thomas
Leyendecker

Bass Trombone

Stefan Schulz

Tuba

Alexander von
Puttkamer

Timpani

Wieland Welzel
Vincent Vogel

Percussion

Raphael Haeger
Simon Rössler
Franz Schindlbeck
Jan Schlichte

Harp

Marie-Pierre
Langlamet

Guitar

Matthew Hunter

Mandolin

Detlef Tewes

* *First Principal*
† *Principal*

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

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Coming up at the Proms

Highlights of the next few days



MARIUS NESET



SIR ANDRÁS SCHIFF

SATURDAY 3 SEPTEMBER

PROM 63 MARIUS NESET AND THE LONDON SINFONIETTA

10.15pm–c11.30pm • Royal Albert Hall
Saxophonist and composer Marius Neset has been
praised for his 'voracious reinvention of jazz'. In his
Proms debut he teams up with the London
Sinfonietta to unleash his elemental new BBC
commission *Geyser*.

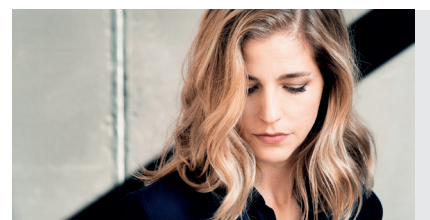
SUNDAY 4 SEPTEMBER

PROM 64 SIR ANDRÁS SCHIFF PLAYS BEETHOVEN PIANO SONATAS

11.30am–c12.55pm • Royal Albert Hall
According to *The Guardian*, Sir András Schiff's
interpretations of Beethoven's late sonatas, in
particular, 'sweep all before them', and that's what
he'll be playing today: Beethoven's final trilogy –
music of wild imagination, profound tenderness
and sudden, piercing beauty.



TABEA ZIMMERMANN



KARINA CANELLAKIS

SUNDAY 4 SEPTEMBER

PROM 65 SCHNITTKE & SHOSTAKOVICH

7.30pm–c9.40pm • Royal Albert Hall
The Berliner Philharmoniker and Kirill Petrenko
return to perform Shostakovich's 10th – a
symphony of dark secrets and shattering
power – and viola soloist Tabea Zimmermann
rediscovers Schnittke's powerful but neglected
Viola Concerto.

MONDAY 5 SEPTEMBER

PROM 66 BEETHOVEN, BETSY JOLAS & MAHLER

7.30pm–c9.30pm • Royal Albert Hall
Karina Canellakis conducts the BBC Symphony
Orchestra in Beethoven's Olympian overture to
The Creatures of Prometheus, Mahler's heaven-
storming First Symphony and a playful, typically
imaginative new piano concerto by Franco-
American composer Betsy Jolas.