



Welcome to the 2022 BBC Proms



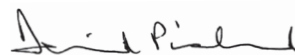
Welcome to the BBC Proms 2022. I am delighted that, in this centenary year of the BBC, we can return to the first full eight-week season since 2019, and to the scale and ambition for which the Proms is famous. We see the return of big orchestral and choral repertoire,

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

Uniting Australian musicians drawn from major orchestras and ensembles around the world, the Australian World Orchestra tonight makes its Proms debut under Indian-born conducting legend Zubin Mehta.

They kick off proceedings with two works by Anton Webern: his Opus 1 *Passacaglia*, a 'graduation piece' that marked the end of an intense period under the tutelage of Arnold Schoenberg, and the *Six Pieces for Orchestra*, an ultra-compressed sequence that owes as much to Mahler as to Schoenberg.

Australian soprano Siobhan Stagg is the soloist in Brett Dean's orchestration of Debussy's *Ariettes oubliées*. This early song-cycle, a setting of poems by Paul Verlaine, throbs with ecstasy, unfulfilled desire and the solitary melancholy of a young man living far apart from his lover.

Johannes Brahms rounds off the evening with a grin: his Second Symphony, filled with sunny, major-key cheerfulness, its melodies drawn from the 'virginal soil' of Austrian resort of Pörtlach am Wörthersee.



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 48 • TUESDAY 23 AUGUST 7.30pm–c9.35pm

Anton Webern

Passacaglia, Op. 1 11'

Six Pieces for Orchestra, Op. 6 (revised version, 1928) 13'

Claude Debussy, orch. Brett Dean

Ariettes oubliées *first performance of this arrangement at the Proms* 16'

INTERVAL: 20 minutes

Johannes Brahms

 Symphony No. 2 in D major 43'

Siobhan Stagg *soprano*

Australian World Orchestra

Zubin Mehta *conductor*

The appearance of the Australian World Orchestra has been made possible with the support of the Michael Bishop Foundation, the Australian Department of Foreign Affairs and Trade, and the University of Melbourne



Australian Government
Department of Foreign Affairs and Trade



RADIO **3** SOUNDS

This concert is broadcast live by BBC Radio 3 (repeated on Thursday 8 September at 2.00pm). You can listen on BBC Sounds until Monday 10 October. Visit bbc.co.uk/proms for all the latest Proms information.



ANTON WEBERN (1883–1945)

Passacaglia, Op. 1 (1908)

Webern completed his orchestral *Passacaglia* in May 1908 and conducted the premiere with the Vienna Tonkünstler Orchestra on 4 November, in a concert of music by six of Arnold Schoenberg's pupils. (No other work in that programme has entered the general repertoire.) Webern designated it his 'Opus 1', yet it was certainly not the first piece he had composed – between 1899 and 1908 he had written many songs, several chamber works and at least one important orchestral composition, the tone-poem *Im Sommerwind* (1904). But he was content that all those youthful efforts should be forgotten. The *Passacaglia* represented a fresh start; it was also in a sense his 'graduation piece', marking the end of four intense, life-changing years as one of Schoenberg's first and most faithful composition pupils.

The choice of a passacaglia with which to stake his first claim to creative achievement reflects Webern's anxiety to link himself with tradition. The idea of a cumulative structure of variations on and around an unchanging theme evoked the distant past, from the strict contrapuntal works of the Renaissance polyphonists – on whom Webern wrote his university thesis – to J. S. Bach (above all his great *Chaconne* in D minor for solo violin, much admired by the Schoenberg school). But it also recalled the recent past: especially the work that had revived the passacaglia as a form for orchestral composition – Brahms's Fourth Symphony, with its passacaglia finale. It even points to the future: Schoenberg's 12-note method could be regarded as a development of passacaglia technique. Webern's seems to have been the first stand-alone orchestral passacaglia



A Vienna Tonkünstler Orchestra concert programme cover from the 1908–9 season, during which Anton Webern's *Passacaglia* was premiered

of its type. (Among his last student works, unperformed until 70 years later, is a set of three *Orchestral Studies on a basso ostinato*, apparently a stage before the *Passacaglia*.)



Like Bach's *Chaconne*, Webern's *Passacaglia* is in D minor, but the neo-Baroque strictness of form is infused by an ultra-expressive, highly chromaticised tonality, reflecting the sound-world of Mahler and early Schoenberg. Altogether it displays impressive mastery in the handling of a complex form and a large orchestra.

...

The eight-bar, eight-note theme on which the work is based is announced with dry simplicity by pizzicato strings; the melancholy flute solo that unfolds in Variation 1 is a counter-theme that seems to refer to the famous 12th variation of the concluding passacaglia in Brahms's Fourth Symphony. There are 22 further variations, intricately worked and welded with great skill into organic paragraphs that rise to impassioned climaxes, and subside from them. At the 13th variation Webern imitates Classical practice with a turn to D major and a warm transfiguration of the flute theme on solo strings and horns. From here on the passacaglia theme tends to be a latent presence, rather than the foundation of each variation. Following the variations proper comes an extended, developing coda, which after the most drastic climax of all describes an elegiac dying fall into silence.

Programme note © Estate of Calum MacDonald

Calum MacDonald (1948–2014) was a writer, lecturer, broadcaster and, from 1980 to 2013, Editor of the new music journal *Tempo*. As Malcolm MacDonald he wrote books on Brahms, John Foulds, Havergal Brian, Schoenberg and Varèse.

PREVIOUSLY AT THE PROMS

In 1931 Webern's *Passacaglia* became the first of the composer's pieces to reach the Proms, when founder-conductor Henry Wood directed its UK premiere with the recently formed BBC Symphony Orchestra. That August evening also took in what was then a popular favourite, Liszt's arrangement of Schubert's *Wanderer Fantasy*, with the young Clifford Curzon at the piano. The Webern had to wait until 1973 for its second outing with a later incarnation of the same orchestra under Pierre Boulez – he conducted it again in 1977 and 1988. For Sakari Oramo directing the City of Birmingham Symphony Orchestra in 2006 and Thomas Søndergård with the BBC National Orchestra of Wales in 2016, it seemed logical to conclude their concerts with Brahms's Fourth Symphony, the work that revived the passacaglia form in terms of orchestral composition. So too for Zubin Mehta when tonight's conductor was on the podium with the Vienna Philharmonic in 2009.

© 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*.

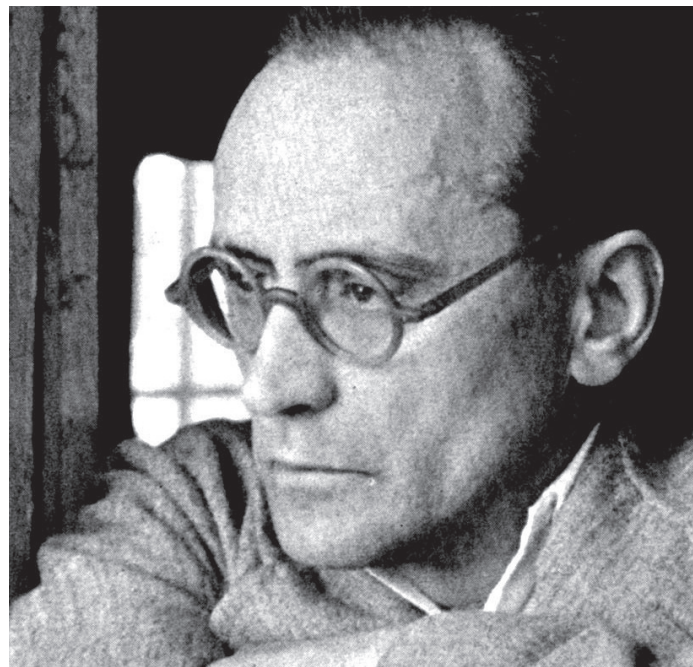
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ANTON WEBERN

Anton Webern was one of those artists, like Baudelaire or Van Gogh, whose outer life often seems vacillating and near-chaotic but whose creativity shows total certainty that the path chosen is the right one, no matter how much incomprehension and ridicule it might provoke. He was born in 1883 into a prosperous family belonging to the minor nobility and spent much of his time at the family's country estate at Preglhof, which must have encouraged his lifelong nature-worship and love of mountain hikes. He started to compose during his teens, showing a preference for vocal settings that remained with him until his death.

In 1904 the most important relationship of his life began, when he met Arnold Schoenberg. Webern studied under him for four years, during which time he moved from the outright Romanticism of his earliest works, such as the orchestral *Im Sommerwind*, towards the groundbreaking free atonal music he composed from 1908 onwards. For a brief period, from 1909 to around 1914, he developed a style of extreme hyper-intense brevity, exemplified by the *Three Pieces* for cello and piano of 1914, which together last less than two minutes. He was rescued from what could have been a creative cul-de-sac by the rediscovery of song. Over the next 10 years he produced a masterful series of vocal works, such as the *Five Sacred Songs* (completed 1922), even while his private life was in disarray. He accepted and then resigned almost immediately from numerous conducting positions, after rows with colleagues or mysterious nervous ailments.

When Schoenberg revealed his new 12-note method of composing in 1921, Webern eagerly adopted it but with a crystalline, geometric purity that is worlds away from Schoenberg's own style. The decade from 1925 marked



the high point of Webern's fame. His conducting career at last took off and he acquired an international reputation as a leading modernist. His later years were less happy, as his Social Democratic sympathies made him fall out of favour with the fascist regime – though oddly he was also a convinced if rather naive Nazi supporter. And yet Webern's final works, including the orchestral *Variations* and the *Cantata No. 2*, are among the peaks of his output. His death in 1945 was the result of a tragic accident – he was shot dead by a soldier in the American occupying forces. This only increased his attractiveness to the new generation of post-war avant-gardists, who adopted him as their patron saint.

Profile © Ivan Hewett

Ivan Hewett is a critic and broadcaster who for nine years presented BBC Radio 3's *Music Matters*. He writes for *The Telegraph* and teaches at the Royal College of Music.

ANTON WEBERN (1883–1945)

Six Pieces for Orchestra, Op. 6 (1909, rev. 1928)

- 1 **Langsam** [Slow]
- 2 **Bewegt** [With movement]
- 3 **Mässig** [Moderate]
- 4 **Sehr mässig** [Very moderate]
- 5 **Sehr langsam** [Very slow]
- 6 **Langsam** [Slow]

Webern composed his *Six Pieces for Orchestra*, Op. 6, in a burst of activity in the summer of 1909. In the years beforehand his music, like that of his former teacher Schoenberg, had approached the limits of what could be heard as ‘tonal’ in the traditional sense. Now it pushed out beyond, into the new territory of atonality – or, to be more accurate, ‘extended tonality’ or ‘total chromaticism’. This coincided with a tendency in the work of both composers towards wild extremes of expression and ultra-compressed forms. Webern’s *Six Pieces* together last about 13 minutes, and the third one occupies barely 50 seconds.

Rainer Ehrht/aig-images



Arnold Schoenberg, father of the Second Viennese School, at the piano with his students (*from left*) Alban Berg, Anton Webern and Hanns Eisler (caricature by Rainer Ehrht, 2004)

Much of the music is either frenetically fast or achingly slow, the dynamic level veering between shrill *fortissimo* and, more often, the quietest *pianissimo*.

The immediate impulse behind the *Six Pieces* was the death of Webern's mother in September 1906. The individual pieces do not have descriptive titles, but the composer later revealed some of the experiences that inspired them. The very short third one, he said, related in his mind to the moment he laid a flower on his mother's coffin. The fourth recorded his feelings when walking behind her bier in the funeral procession.

Although influenced to some extent by Schoenberg's *Five Orchestral Pieces*, Op. 16, (completed earlier the same year) Webern's approach relates more to the world of nightmare and self-dissolution explored in Mahler's symphonies. In the original 1909 score, the composer also responded to Mahler's example in his use of a massive orchestra with 15 woodwind, six each of horns, trumpets and trombones, and a percussion section including 'deep bell-sounds of unspecified pitch'. In 1928 he arranged the *Six Pieces* for smaller but still sizeable forces, the woodwind now reduced to nine players and the horns, trumpets and trombones to four each.

...

The first two pieces establish a mood of emotional instability through feverishly intertwined thematic activity and violent contrasts of colour and volume. The delicately scored third piece, just 11 bars long, is then followed by the remarkable fourth: the longest of the set, this is a funeral march that proceeds at an ominous hush, with bells and an eerie piccolo solo, until the music suddenly rears up in a roar of massed brass and percussion in the closing bars. After this catastrophic turning point, the fifth and sixth pieces

round out the work in bleak despair, never rising above *pianissimo*.

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 BBC-commissioned Violin Concerto was performed at the Proms in 2016.

PREVIOUSLY AT THE PROMS

In 1960 Webern's *Six Pieces for Orchestra* were smuggled into an otherwise thoroughly mainstream Austro-German programme by John Pritchard's Royal Liverpool Philharmonic. Of the nine subsequent renditions, four were directed by Pierre Boulez (in 1965, 1966, 1971 and 1973). In 1983 it was the turn of the ensemble then known as the European Community Youth Orchestra under the direction of Claudio Abbado. Most recently, in 2010, Sir Simon Rattle's Berliners fashioned a kind of post-Mahlerian symphony by running together three sets of orchestral pieces written by Second Viennese School composers at the height of musical Expressionism.

© David Gutman

CLAUDE DEBUSSY (1862–1918)
ORCH. BRETT DEAN (born 1961)

Ariettes oubliées

(1885–7, orch. 2014–15)

*first performance of this arrangement
 at the Proms*

- 1 C'est l'extase langoureuse
- 2 Il pleure dans mon coeur
- 3 L'ombre des arbres
- 4 Chevaux de bois
- 5 Green
- 6 Spleen

Siobhan Stagg *soprano*

For text, see page 15

In January 1885, aged 22, Debussy arrived in Rome, having won one of the French Academy's prize scholarships. He was supposed to stay three years and send back to the Academy some scores as proof of his assiduity. But he missed Paris, and missed in particular Marie-Blanche Vasnier, wife of a high-ranking civil servant. Much younger than her husband but still 14 years older than Debussy, she encouraged him in music (she sang) and also in love. Absence made the heart grow fonder and the creativity quicken, and in addition to his official compositions Debussy produced in Rome a set of songs that made a breakthrough in terms of subtlety, at once musical and expressive: *Ariettes oubliées* ('Forgotten Songs').



Mary Garden (1874–1967) as Mélisande in Debussy's opera *Pelléas and Mélisande*; the Scottish-born soprano was the dedicatee of *Ariettes oubliées*

The title came from the book Debussy had on his desk while composing: Paul Verlaine's *Romances sans paroles* ('Songs without Words', the title drawn from Mendelssohn). Verlaine divided these poems into four groups, beginning with 'Ariettes oubliées', from which Debussy took the first and two more for his own set. His fourth choice came from the next section, 'Paysages belges' (Belgian Landscapes), a title referring to the time Verlaine left his lover Arthur Rimbaud in London but then encouraged the young man to join him in Brussels.

The final two songs set poems from the book's last group, 'Aquarelles' (Watercolours).

Love triangles, then, tremble below – or within – both words and music: Verlaine strung out between his wife and his unruly catamite, Mme Vasnier no doubt more comfortably arranged between chaise longue and marriage bed but causing eruptions in her young composer. He could thus sympathise with – and execute, in both vocal line and accompaniment – the Verlainian sigh, a sigh that might represent ecstasy, unfulfilled desire, melancholic solitariness or all three at once.

The Australian composer Brett Dean arranged the set in 2014–15 at the request of the mezzo-soprano Magdalena Kožená and her conductor husband Sir Simon Rattle, basing his orchestration on that of Debussy's *Prélude à l'après-midi d'un faune*. 'I didn't really change anything in Debussy's musical text,' he has said. 'In a few places I felt the need to give the music more time and added beats, bars or a fermata. The orchestral sound just needs more time to unfold.'

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 most recent novels are *Mr Beethoven* (2020) and *The Tomb Guardians* (2021).

PREVIOUSLY AT THE PROMS

Brett Dean's orchestration of the *Ariettes oubliées* is new to the Proms but Debussy's third and fifth Verlaine settings have featured previously. 'L'ombre des arbres' was sung by an Australian soprano, Florence Schmidt, in 1910, 'Green' in 1915 by Louise Dale (the stage name of Louise Mary Delany). Both performed short Debussy groups in an era when it was customary for soloists to present supplementary solo items with piano accompaniment. For the quarter-century after 1902, this was provided by Frederick B. Kiddle, not to be confused with his fellow accompanist Samuel H. Liddle. According to Gerald Moore: 'These gentlemen were the best of friends and indeed it would be hard to find two artists more courteous and affable. If one were mistaken for the other, however, they were immediately transformed into snarling homicides.' Brett Dean's own music has been winning friends since his *Twelve Angry Men* was given its UK premiere by the Twelve Cellists of the Berlin Philharmonic at a Late Night Prom during the 2000 season. In 2007 *Vexations and Devotions*, a large-scale BBC co-commission, received its first European performance from the BBC Symphony Chorus and Orchestra and Gondwana Voices under the direction of David Robertson. Most recently, having participated in 2018's 'Brandenburg Project' led by Thomas Dausgaard and the Swedish Chamber Orchestra, Dean was among the creative voices marshalled in 2019 for *Pictured Within: Birthday Variations for M. C. B.*, a multi-composer 60th-birthday tribute to conductor Martyn Brabbins.

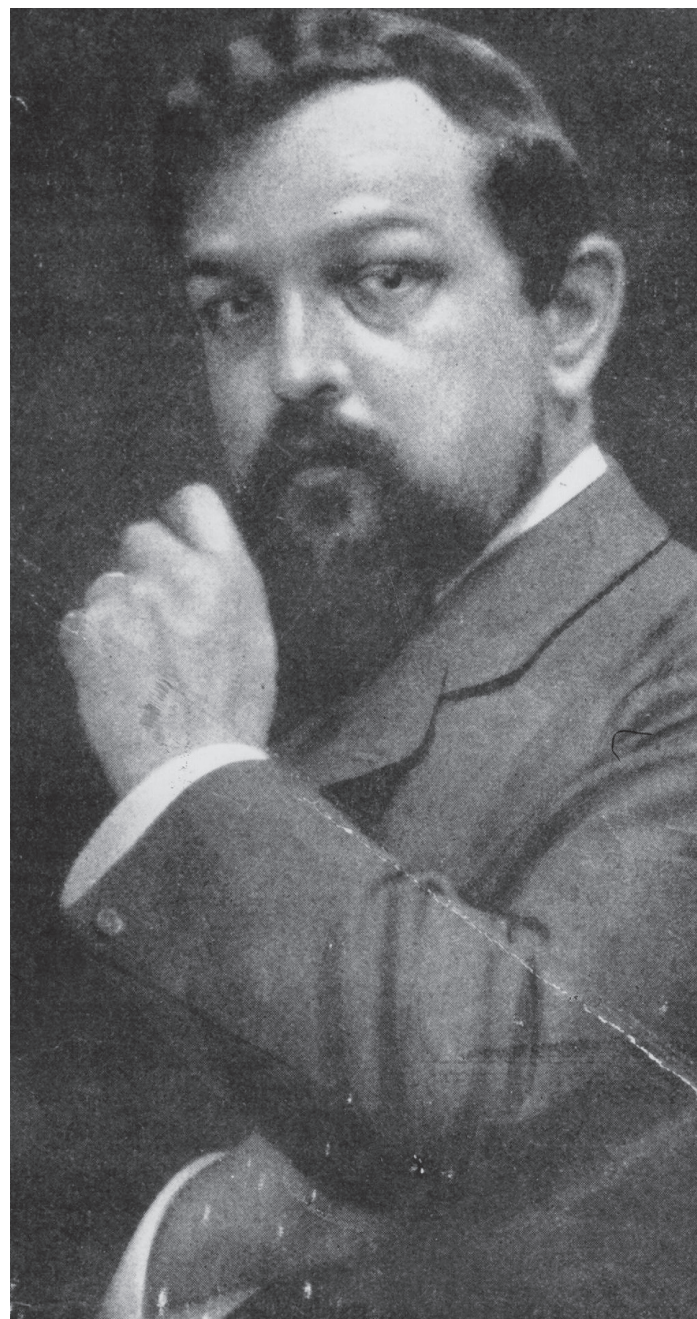
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CLAUDE DEBUSSY

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

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

After a short-lived first marriage, in 1904 Debussy entered a liaison with the singer Emma Bardac, and 1905 saw not



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

During the five years before his death from cancer on 25 March 1918, Debussy was continually exploring new means of expression: ‘How much one has to find, then suppress,’ he wrote, ‘to reach the naked flesh of emotion.’ In his ballet *Jeux* (1912–13) and the last three chamber sonatas (1915–17) he succeeded wonderfully in this search, opening paths for any number of composers over the past century.

Profile © Roger Nichols

Roger Nichols is a writer and translator and critic with a particular interest in French music from Berlioz to the present day. His books include studies of Debussy, Ravel, Messiaen, Satie and, most recently, Poulenc (Yale UP, 2020). In 2006 he was appointed Chevalier de la Légion d’honneur for services to French culture.

MORE DEBUSSY AT THE PROMS

FRIDAY 26 AUGUST, 7.30pm • PROM 52

La mer

THURSDAY 1 SEPTEMBER, 7.30pm • PROM 60

Suite bergamasque – *Clair de lune* (orch. Caplet)

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

BRETT DEAN

As a viola-playing composer, Brett Dean is in good company: Bach, Mozart, Schubert, Dvorak, Hindemith, Vaughan Williams, Bridge, Clarke and Britten were no strangers to the instrument either – though only Clarke and Hindemith pursued parallel careers as composer and performer. Dean’s own career is now a rich tapestry of conducting work, composition, chamber music and concerto performance.

His composing journey began in the late 1980s as an improvising instrumentalist, during his time as a member of the Berlin Philharmonic (1984–99) – notably through work on experimental German film and radio scores. This initiated an interest in electronics and sampling, which featured significantly in subsequent orchestral works, such as the Gesualdo-infused *Carlo* (1997, performed at the 2010 Proms), the satirical *Game Over* (2000) and the environmentally concerned *Pastoral Symphony* (2000) and *Water Music* (2004).

Dean’s self-acknowledged ‘coming-of-age’ piece was the clarinet concerto *Ariel’s Music* (1995), a prize-winner at the 1999 UNESCO International Rostrum of Composers in Paris. The subsequent successes of his piano quintet *Voices of Angels* (1996), *Twelve Angry Men* (commissioned for the 12 Cellists of the Berlin Philharmonic, also 1996), *Carlo* and *Beggars and Angels* (1999) encouraged a shift of emphasis from performance to composition, as well as a return from Berlin to his native Australia. The UK has more recently become home, following dual bases for many years in Berlin and Melbourne with his wife, the artist Heather Betts, whose paintings have been a regular inspiration in Dean’s own work.



Bettina Stoess

After composing for the 12 Cellists of the Berlin Philharmonic, Dean wrote for the orchestra's horn section (*Three Pieces*, 1998) and its 12 violas (*Testament*, 2002). Other viola pieces include the solo *Intimate Decisions* (1996) and the Viola Concerto, whose premiere Dean gave with the BBC Symphony Orchestra in 2005. His violin concerto *The Lost Art of Letter Writing* was premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra in 2009 (subsequently winning the Grawemeyer Award) and a Cello Concerto was premiered by Alban Gerhardt with the Sydney Symphony Orchestra in 2018. String chamber music is equally present in Dean's output, notably three string quartets (2003, 2013 and 2019) and a string quintet (unsurprisingly with second viola) *Epitaphs* from 2010.

Dean's debut opera, *Bliss*, based on Australian author Peter Carey's eponymous novel was premiered to great acclaim at the Sydney Opera House in March 2010 and went subsequently to the Edinburgh Festival and Hamburg Opera. His second opera, *Hamlet*, was premiered at Glyndebourne in 2017 and has since had equally successful runs at the Adelaide Festival and, in May this year, at the Metropolitan Opera in New York. Both works have revealed a rare talent in the genre, one which skilfully grafts the more unconventional and ingenious aspects of Dean's compositional language to the more mainstream structures and conventions of opera.

Major concert works over the past decade have included *Dramatis personae*, a trumpet concerto for Håkan Hardenberger premiered at the 2013 Grafenegg Festival; the large-scale choral-orchestral work *The Last Days of Socrates*, premiered in 2013 by Sir Simon Rattle, Sir John Tomlinson and the Berlin Philharmonic; and *Notturmo inquieto*, also for Rattle and the Berlin Philharmonic in 2018. His companion piece for Bach's Brandenburg Concerto No. 6, *Approach: Prelude to a Canon* – more violas

to the fore! – was given its UK premiere by the Swedish Chamber Orchestra at the 2018 BBC Proms, and his ‘evolution cantata’ *In This Brief Moment* receives its premiere from the City of Birmingham Symphony Orchestra in Birmingham next month.

Dean has been Artist in Association with the BBC Symphony Orchestra, Creative Chair at the Tonhalle Orchestra Zurich, Artist in Residence with the Sydney Symphony Orchestra and Composer in Residence at the Malmö Chamber Festival, where a duo for Colin Currie and Håkan Hardenberger, *The Scene of the Crime*, was premiered in 2017. He is currently Composer in Residence at the London Philharmonic Orchestra.

In all Brett Dean’s music, teeming, scuttering detail works against moments of explosive power and release; shafts of bright southern light shine upon something more troubled and restless. His music draws as much on his own fiercely intelligent political and literary engagement as it does on his admiration for Middle-European heavyweight composers such as Kurtág, Henze, Lutosławski and Ligeti.

Profile © Meurig Bowen

Meurig Bowen is Chief Executive and Artistic Director of Britten Sinfonia, having been Director of the Cheltenham Music Festival (2007–18). He has written about and programmed Brett Dean’s music extensively since he got to know the composer and his music while working as Artistic Administrator of the Australian Chamber Orchestra (1995–2001).



CLAUDE DEBUSSY, ORCH. BRETT DEAN

Ariettes oubliées

1 C'EST L'EXTASE LANGOUREUSE

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le chœur des petites voix.

Ô le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire ...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

2 IL PLEURE DANS MON COEUR

Il pleure dans mon cœur
Comme il pleut sur la ville;
Quelle est cette langueur
Qui pénètre mon cœur?

Ô bruit doux de la pluie
Par terre et sur les toits!
Pour un cœur qui s'ennuie
Ô le bruit de la pluie!

It is languorous rapture,
it is amorous fatigue,
it is all the tremors of the forest
in the breezes' embrace,
it is, around the grey branches,
the choir of tiny voices.

O the delicate, fresh murmuring!
The warbling and whispering,
it is like the soft cry
the ruffled grass gives out ...
you might take it for the muffled sound
of pebbles in the swirling stream.

This soul which grieves
in this subdued lament,
it is ours, is it not?
Mine, and yours too,
breathing out our humble hymn
on this warm evening, soft and low?

Tears fall in my heart
as rain falls on the town;
what is this torpor
pervading my heart?

Ah, the soft sound of rain
on the ground and roofs!
For a listless heart,
ah, the sound of the rain!



TEXT

Il pleure sans raison
Dans ce coeur qui s'écoeur.
Quoi! nulle trahison? ...
Ce deuil est sans raison.

C'est bien la pire peine
De ne savoir pourquoi
Sans amour et sans haine,
Mon coeur a tant de peine.

3 **L'OMBRE DES ARBRES**

L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée
Tandis qu'en l'air, parmi les ramures réelles,
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées
Tes espérances noyées!

4 **CHEVAUX DE BOIS**

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.

L'enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche.

Tears fall without reason
in this disheartened heart.
What! Was there no treason? ...
This grief's without reason.

And the worst pain of all
must be not to know why
without love and without hate
my heart feels such pain.

The shadow of trees in the misty stream
dies like smoke,
while up above, in the real branches,
the turtle-doves lament.

How this faded landscape, O traveller,
watched you yourself fade,
and how sadly in the lofty leaves
your drowned hopes were weeping!

Turn, turn, you fine wooden horses,
turn a hundred, turn a thousand times,
turn often and turn for evermore
turn and turn to the oboe's sound.

The red-faced child and the pale mother,
the lad in black and the girl in pink,
one down-to-earth, the other showing off,
each buying a treat with his Sunday sou.



Tournez, tournez, chevaux de leur coeur,
Tandis qu'autour de tous vos tournois
Clignote l'oeil du filou sournois,
Tournez au son du piston vainqueur!

C'est étonnant comme ça vous soûle
D'aller ainsi dans ce cirque bête:
Rien dans le ventre et mal dans la tête,
Du mal en masse et du bien en foule.

Tournez, dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds:
Tournez, tournez, sans espoir de foin.

Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais buveurs que leur soif affame.

Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement.
L'église tinte un glas tristement.
Tournez au son joyeux des tambours!

5 GREEN

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.

Turn, turn, horses of their hearts,
while the furtive pickpocket's eye is flashing
as you whirl about and whirl around,
turn to the sound of the conquering cornet!

Astonishing how drunk it makes you,
riding like this in this foolish fair:
with an empty stomach and an aching head,
discomfort in plenty and masses of fun!

Gee-gees, turn, you'll never need
the help of any spur
to make your horses gallop round:
turn, turn, without hope of hay.

And hurry on, horses of their souls:
nightfall already calls them to supper
and disperses the crowd of happy revellers,
ravenous with thirst.

Turn, turn! The velvet sky
is slowly decked with golden stars.
The church bell tolls a mournful knell –
turn to the joyful sound of drums!

Here are flowers, branches, fruit and fronds,
and here too is my heart that beats just for you.
Do not tear it with your two white hands
and may the humble gift please your lovely eyes.

I come all covered still with the dew
frozen to my brow by the morning breeze.
Let my fatigue, finding rest at your feet,
dream of dear moments that will soothe it.



TEXT

Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

6 **SPLEEN**

Les roses étaient toutes rouges
Et les lierres étaient tout noirs.

Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.

Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux.

Je crains toujours – ce qu'est d'attendre! –
Quelque fuite atroce de vous.

Du houx à la feuille vernie
Et du luisant buis je suis las,

Et de la campagne infinie
Et de tout, fors de vous, hélas!

Paul Verlaine (1844–96)

On your young breast let me cradle my head
still ringing with your recent kisses;
after love's sweet tumult grant it peace,
and let me sleep a while, since you rest.

All the roses were red
and the ivy was all black.

Dear, at your slightest move,
all my despair revives.

The sky was too blue, too tender,
the sea too green, the air too mild.

I always fear – oh to wait and wonder! –
one of your agonising departures.

I am weary of the glossy holly,
of the gleaming box-tree too,

and the boundless countryside
and everything, alas, but you!

Translation © Richard Stokes

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Petroc Trelawny looks at the inception of the Australian World Orchestra and discovers the energy that has driven its music-making since its inaugural concert 11 years ago.

Available on BBC Sounds until 10 October



JOHANNES BRAHMS (1833–97)

Symphony No. 2 in D major, Op. 73 (1877)

- 1 **Allegro non troppo**
- 2 **Adagio non troppo**
- 3 **Allegretto grazioso (quasi andantino)**
- 4 **Allegro con spirito**

Brahms's journey from fiery, virtuosic young piano composer to symphonic master was far from easy. In 1853, at just 20 years old, he had been announced to the German musical world by Robert Schumann as the 'individual fated to give expression to the times in the highest and most ideal manner' – above all in new orchestral works, which Schumann predicted would reveal 'wonderful insights into the secrets of the spiritual world'. Schumann's prophecy was flattering and terrifying in equal measure to Brahms and strengthened his resolve to publish only the very best of his compositional efforts – he destroyed many others that he considered to be inadequate. 'You will naturally understand,' he wrote to Schumann, 'that I am straining every nerve to bring as little disgrace as possible to you.'

It was as a result of this fearsome self-criticism, and the need to learn the craft of writing for (and working with) orchestras, that it took almost 20 years for Brahms to bring to completion a piece he considered worthy of the title 'Symphony'. Begun in the early 1860s, his Symphony No. 1 in C minor was premiered, at long last, in 1876. It was considered by contemporary critics and audiences to be an impressive work, although many found the first movement rather difficult to grasp. Commentators

pointed to the influence of Beethoven in the structure of the piece, the key of the symphony (the same as Beethoven's Fifth) and the similarity between the theme of its finale and the 'Ode to Joy', which, Brahms scoffed, 'every jackass' could hear.

After the tremendous struggle to finish the First Symphony, the Second Symphony in D major appeared just a year later, in 1877, and seems to have been an altogether easier and more enjoyable process for Brahms. He wrote the majority of the piece in the summer of 1877 while on holiday in Pörtlach, a beautiful town in southern Austria on the edge of a large lake named the Wörthersee. After the minor-key anguish of the First Symphony, Brahms sent endless teasing letters to friends and colleagues in advance of their hearing the Second, telling them to expect a miserable piece in F minor, so depressing that it should be printed with a black mourning border around the pages of the score. Of course, the symphony is nothing of the kind – and, when they finally had a chance to listen to it, several of his friends commented on its sunny, major-key cheerfulness, which they attributed to its picturesque place of composition. 'It's no great work of art,' Brahms remarked. 'The Wörthersee is virgin soil, with so many melodies flying about that you must be careful not to tread on any.' The premiere was planned for early December 1877, to be given by the Vienna Philharmonic and Hans Richter. In the event, this first performance was postponed by several weeks because the orchestra was too preoccupied learning Wagner's *Das Rheingold* to be able to rehearse the new symphony on time. It was finally heard on 30 December 1877 and was warmly received.

...

There is great lyricism and light in Brahms's Second Symphony – particularly in the third movement, with its



PROGRAMME NOTES



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graceful melody for winds and dancing string-writing. But the piece is not all bounce and sunshine, despite Brahms's endless joking about it. The first movement famously makes use of his very popular 'Wiegenlied', Op. 49 No. 4 – better known as Brahms's 'Lullaby' – in a minor-key version as one of its principal themes, introduced by the violas and cellos. Although there is wit in the reference (Brahms described it as a version 'for naughty or sickly children'), the conductor Vinzenz Lachner pressed Brahms for an explanation as to the presence of dark brass and percussion in this same movement. The composer replied with uncharacteristic openness, 'I would have to confess that I am ... a severely melancholic person, that black wings are constantly flapping above us, and that – perhaps not entirely without intention – this symphony is followed by a little essay on the great "Why" [the motet *Warum ist das Licht gegeben*, Op. 74 No. 1].'

The second movement continues in this singing, searching mood, tinged with sadness, while in the fourth the passing clouds seem to clear at last, bringing the piece to a joyous conclusion. And all is written with Brahms's characteristic fine working of thematic material: the majority of the opening movement is derived from just the opening three notes of the cellos and basses. Brahms's friend, the conductor Otto Dessoff, wrote humbly to the composer after hearing it: 'You forget the material, you don't know whether it is being sung, played or painted, but feel as if you are being immersed in beauty ... Whenever I experience this certain shiver, even during the most cheerful sections, then I know that I am dealing with the best.'

A rower enjoys the water at Pörschach am Wörthersee, the Austrian resort and lakeside town where Brahms composed the majority of his Second Symphony during the summer of 1877

Programme note © Katy Hamilton

Katy Hamilton has published on the music of Brahms, the history of the Edinburgh Festival and the role of émigré musicians in post-1945 British musical life. She appears as a speaker at concerts and festivals across the UK and regularly on BBC Radio 3.

PREVIOUSLY AT THE PROMS

Brahms's Second Symphony remains the most frequently performed of the cycle at the Proms, in part because it was the first to be heard, in 1898, the fourth season of these concerts. Nos. 1 and 3 followed in 1902, with No. 4 tackled as late as 1907. That 1898 programme was of the massive size and scope typical of its era, with much of the music read at sight in the manner nowadays associated with the recording of advertising jingles or pop backing tracks. Piano-accompanied songs and operatic bleeding chunks separated the orchestral fare with lighter 'novelties' placed after the interval. In the work's more recent outings it was, as might now be expected, the final item on the bill. In 2016 it brought down the curtain on Sir Simon Rattle's Berlin Philharmonic Prom, preceded by the UK premiere of Julian Anderson's *Incantesimi* and Dvořák's Op. 46 set of *Slavonic Dances*. In 2017, when Paavo Järvi marshalled the relatively modest forces of the Deutsche Kammerphilharmonie Bremen, it followed music by Erkki-Sven Tüür and Mozart. Ben Gernon directed the BBC Philharmonic in 2018; their first half comprised Tansy Davies's *What Did We See?*, a newly commissioned orchestral suite from her opera about 9/11, and Beethoven's 'Emperor' Concerto with Paul Lewis at the keyboard. Myung-Whun Chung conducted the most recent performance with the Staatskapelle Dresden in 2019 after a first half consisting of Rachmaninov's Third Piano Concerto (with Yuja Wang).

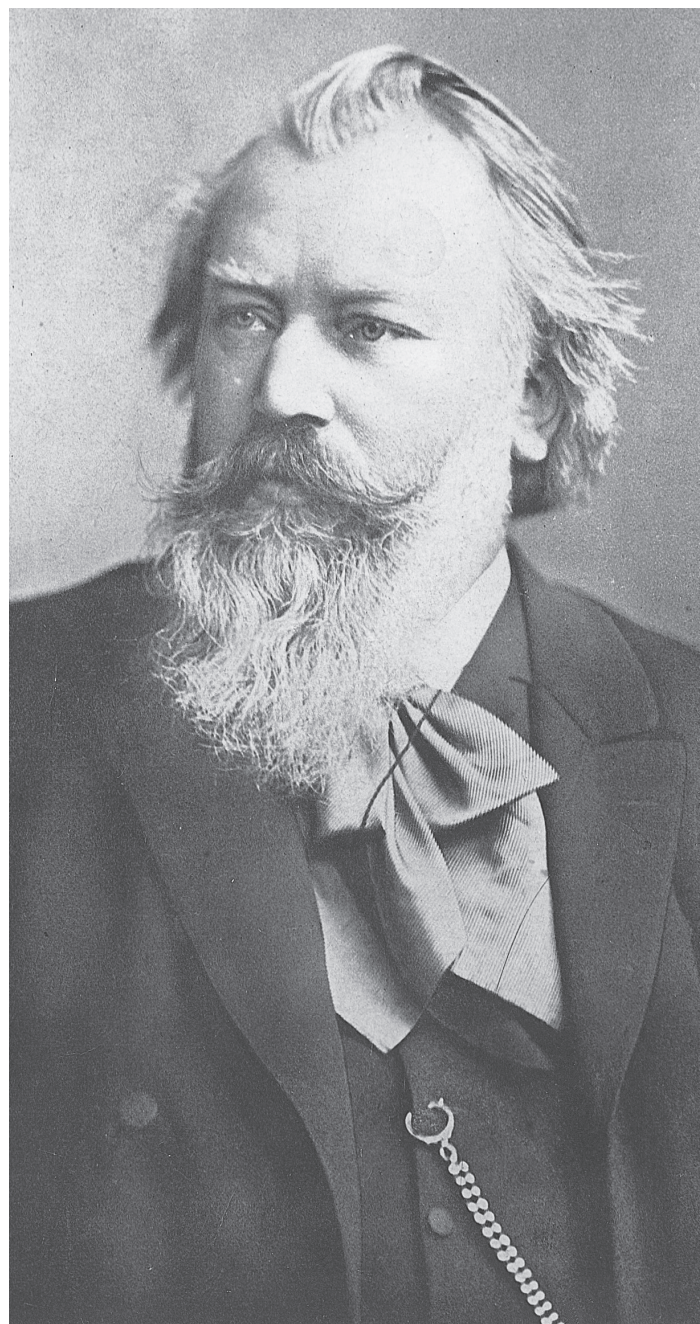
© David Gutman

JOHANNES BRAHMS

Brahms's father, a Hamburg town musician, initially brought up the young Johannes to follow in his footsteps, making sure he could play horn, cello and piano. But it was at the latter he excelled, performing Bach, Mozart and Beethoven in public and learning the core of his compositional craft by modelling movements on their works and by composing variations and songs; he developed a lifelong love of folk song and Hungarian Gypsy music. In 1853, aged 20, Brahms visited the Schumanns – a life-changing experience, bringing him fame, publication of his early works and access to their library, where he broadened his compositional study to include Renaissance and Baroque choral music, counterpoint and instrumental forms. Schumann encouraged him to write for larger forces, and his First Piano Concerto (1854–9) and First Serenade (1857–8) were at stages in their genesis intended as symphonies.

The 1860s saw a flowering of chamber music, including the First Cello Sonata (1862–5), Horn Trio (1865), songs and sets of piano variations, including the *Variations and Fugue on a Theme by Handel* (1861), about which Wagner maintained (before Brahms had become a serious rival to be attacked): 'One sees what may yet be achieved in the old forms, when someone comes who understands how to handle them.' He composed his choral masterpiece *A German Requiem* in the latter half of the decade, giving its first (nearly) complete performance on Good Friday 1868 in Bremen Cathedral. Brahms had moved to Vienna and become involved in the rediscovery of Bach and Schubert there, giving the first Viennese performances of their works with choral and orchestral societies.

He at last finished his First Symphony in 1876 – the year Wagner opened Bayreuth – which inaugurated a decade





of large-scale works for orchestra and soloists carrying forwards the Beethovenian legacy: the Symphonies Nos. 2–4 (1877, 1883 and 1884–5), the Violin Concerto (1878), Second Piano Concerto (1878–81) and Double Concerto (1887). In 1890 he intended to retire, but met the great clarinettist Richard Mühlfeld and composed chamber music showcasing the instrument, notably the Clarinet Quintet (1891), which immediately became one of his most loved works, as it remains to this day. His last music, 11 chorale preludes for organ, returns overtly to Bachian models. Thus Brahms fashioned an individuality of voice based on profound study and understanding of a long historical perspective. Yet he was in some ways a Janus figure: the power and immediacy of his works rest on compositional subtlety and intricacy which particularly appealed to the Second Viennese School; Schoenberg characterised him as ‘the progressive’, from whom he had learnt ‘economy yet richness’.

Profile © Robert Pascall

Robert Pascall (1944–2018) was vice-chair of the ‘New Brahms Complete Edition’, for which he edited the four symphonies. He was an honorary professor at Cambridge University and wrote on music ranging from Bach to Schoenberg and Franz Schmidt.

MORE BRAHMS AT THE PROMS

THURSDAY 25 AUGUST, 7.30pm • PROM 51
Violin Concerto in D major

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

“The symphony is so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning.”

Brahms’s mischievous description of his Second Symphony to his publisher





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 6 Brahms – behind the beard

Brahms's popularity is one of the most mystifying things about classical music. I'm not disputing his unique brilliance in summing up the traditions of three centuries of music that came before him, and neither am I suggesting there's anything less than a reverberating revelation in the darkly dazzling complexity of his music, the sense that his music speaks a language of many conflicting emotions, all at the same time.

What's weird is that music of this churning contrapuntal and poetic density is so irresistible. Because the surfaces of Brahms's music, its tunes and its climaxes, are the opposite of crowd-pleasing. He could write unforgettable melodies, like the oboe tune in the slow movement of the Violin Concerto or the mandala of melancholy the cellos play in the third movement of the Third Symphony. Yet Brahms knew he wasn't a tunesmith in the same league as Johann Strauss. He said he wished he could have written the *Blue Danube* Waltz, and who wouldn't be jealous of that unfurling river of melody?

In fact, Brahms's tunes are a kind of deception, because instead of indulging them as repeated musical pleasures, he mines them with a mania that's forensic and obsessive. He splits them into fragments and shards, he twists them upside down and inside out, and layers them on top of one another. It's the same with his sense of rhythm, in which so often – as in the outer movements of the Third Symphony – he plays with the music's pulse so it wrong-foots his listeners and his performers, sliding out of your grasp just when you think

you know where you are in the bar, in the phrase. Time, for Brahms, is relative, multiple, malleable.

Brahms's clinching climaxes are never as obviously gratifying or conclusive as comparable moments in Bruckner, Wagner, Mahler or Strauss. He doesn't even let violin virtuosos enjoy the biggest moment of his Violin Concerto: the soloist stops playing after setting up a huge cadence in the first movement, whose resolution the orchestra enjoys without them.

So why do we like this ambiguous, pleasure-creating but just as often pleasure-defying music so much? Maybe it's because we recognise that Brahms's music voices an essential truth: that our lives are lived in perennial shades of grey, in which our triumphs are never quite complete, our sadnesses never the whole story. Brahms's brilliance is that he gives coherence to that state of perpetual irresolution.

Which makes his paradoxical popularity an ultimately hopeful mystery, because it suggests we are capable of acknowledging that nothing in life, or music, is a binary yes or no, black or white. Brahms's music is made in an imaginative land that's defiantly, definitively in between, where we join him with simultaneous joy and melancholy whenever we listen to and love his music.

Brahms also features at the Proms at the Royal Albert Hall on Sunday 21, Tuesday 23 and Thursday 25 August at 7.30pm, and at St George's Hall, Liverpool, on Monday 22 August at 1.00pm.

→ Next week: **What counts as 'classical music'?**

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.





Zubin Mehta *conductor*

Born in Bombay, Zubin Mehta received his first musical education from his father Mehli Mehta, before studying under Hans Swarowsky at the Akademie für Musik. In 1958 he won the Liverpool International Conducting Competition and was a prize-winner at the Tanglewood

summer academy. By 1961 he had conducted the Vienna, Berlin and Israel Philharmonic orchestras.

Zubin Mehta was Music Director of the Montreal Symphony Orchestra (1961–7), Los Angeles Philharmonic (1962–78) and New York Philharmonic (1978–91, the longest tenure in the orchestra's history) and Chief Conductor of the Orchestra del Maggio Musicale Fiorentino (1985–2017). He made his debut as an opera conductor with *Tosca* in Montreal in 1963. Since then, he has conducted at the Metropolitan Opera, New York, Vienna State Opera, Royal Opera, Covent Garden, La Scala, Milan, and the opera houses of Chicago and Florence, as well as at the Salzburg Festival. He was Music Director of the Bavarian State Opera from 1998 to 2006.

In 2016 he was appointed Honorary Music Director at the Teatro di San Carlo in Naples. Three years later he was named Music Director Emeritus of the Israel Philharmonic Orchestra, Conductor Emeritus of the Los Angeles Philharmonic and Honorary Conductor of the Berlin Philharmonic. He is also Honorary Conductor of the Bavarian State Orchestra, Munich Philharmonic Orchestra, Staatskapelle Berlin, Teatro del Maggio Musicale Fiorentino and Vienna Philharmonic. He is an honorary citizen of both Florence and Tel Aviv and was an honorary member of the Vienna State Opera, Bavarian State Opera and Gesellschaft der Musikfreunde Wien. Last year the new concert hall of the Teatro del Maggio Musicale was named after him.



Siobhan Stagg *soprano*

Australian soprano Siobhan Stagg was a member of the Deutsche Oper Berlin from 2013 to 2019, her roles there ranging from Pamina (*The Magic Flute*) to Waldvogel and Woglinde (*Ring cycle*).

Elsewhere she has sung the title-role in *Cendrillon* for Lyric Opera of Chicago; Pamina for the Royal Opera, Covent Garden (released on DVD); Sophie (*Der Rosenkavalier*) for Zurich Opera House; Gilda (*Rigoletto*) for Hamburg State Opera; and Naiad (*Ariadne auf Naxos*) for Bavarian State Opera. Concert appearances include Brahms's *A German Requiem* (Berlin Philharmonic, Christian Thielemann), Beethoven's Ninth Symphony (Chamber Orchestra of Europe, Yannick Nézet-Séguin) and Zemlinsky's *Lyric Symphony* (BBC Symphony Orchestra).

In 2021–22 she made her role and house debuts as Leonore (*Fidelio*) for the Opéra Comique, Paris, and her Berlin State Opera debut as Sophie. In concert, she made her debut with the London Symphony Orchestra (Mahler's Fourth Symphony) and sang in the premiere of Julian Anderson's *Exiles* with the Deutsches Symphonie-Orchester Berlin (having earlier premiered a portion of it with Sir Simon Rattle and the LSO), in Mozart's Mass in C minor (Staatskapelle Berlin) and in Beethoven's *Missa solemnis* (Barcelona Symphony Orchestra). She also added Rosalinde (*Die Fledermaus*) to her repertoire in semi-staged performances with Orchestre National de Lyon, returning later in the season for Strauss's *Four Last Songs*.

Next season sees her performing Ravel's *Shéhérazade*, Violetta (*La traviata*), Anicia Eritea in Cavalli's *Eliogabalo* in Zurich and Susanna (*The Marriage of Figaro*).

Australian World Orchestra

PROMS DEBUT ENSEMBLE

The Australian World Orchestra brings together the nation's finest musicians from the world's great orchestras and ensembles. As such it is Australia's true national orchestra and is established as an Australian global representative for classical music.

Founded in 2010 by Artistic Director and Chief Conductor Alexander Briger AO, the orchestra comprises over 300 players drawn from more than 50 international ensembles, including the Berlin, Hong Kong, London and Los Angeles Philharmonic orchestras, the Chicago and London Symphony orchestras, the Leipzig Gewandhaus Orchestra and the leading Australian orchestras. Each year the AWO performs under conductors such as Zubin Mehta, Riccardo Muti and Sir Simon Rattle. It has toured Australia, India and Singapore and is making its debut UK tour this summer.

With a commitment to new music, the orchestra commissioned works from Australian composers Brett Dean, Elena Kats-Chernin AO and Paul Dean in 2015, 2016 and 2021 respectively. This led to tonight's orchestration of Debussy's *Ariettes oubliées*, written for the mezzo-soprano Magdalena Kožená, Dean's Symphony No. 1, 'Black Summer', and Kats-Chernin's concerto for eight double basses, *The Witching Hour*.

The Australian World Orchestra believes in nurturing musical excellence through the next generation via education programmes. Accordingly its players engage with and foster the talents of young Australian musicians to help them realise their ambitions.

Artistic Director and Chief Conductor
Alexander Briger

2022 Season Conductor
Zubin Mehta

Violins

Jonathan Allen
Philharmonia Zurich

Michael Brooks-Reid
Logos Quartet; Camerata Bern

Rebecca Chan
Philharmonia Orchestra

Natalie Chee
Gürzenich Orchestra Cologne

Heather Cottrell
Deutsche Oper Berlin

Monica Curro
Melbourne Symphony Orchestra

Stanley Dodds
Berlin Philharmonic

Paul Ezergailis
Oslo Philharmonic Orchestra

Marina Gillam
freelance

William Grigg
Gürzenich Orchestra Cologne

Anne Harvey-Nagl
Vienna Volksoper; Koehne Quartet

Simon James
San Francisco Conservatory Of Music

Naoko Keatley
London Symphony Orchestra

Gemma Lee
Leipzig Gewandhaus Orchestra

Joanna Lewis
Koehne Quartet

Belinda Mcfarlane
London Symphony Orchestra

Monica Naselow
Orchestra Victoria

Kana Ohashi
Leipzig Gewandhaus Orchestra

Alexandra Osborne
Omega Ensemble; Jackson Hole Chamber Music Ensemble

Susie Park
Minnesota Orchestra; East Coast Chamber Orchestra

Alice Rickards
BBC Scottish Symphony Orchestra; Australian Haydn Ensemble

Patrick Savage
freelance

Rachel Smith
Scottish Chamber Orchestra

Claire Sterling
English National Opera

Scott Stiles
Mozarteum Orchester

Kate Suthers
English National Opera; Scottish Ensemble

Sandra Tancibudek
Harry Ward Berlin Philharmonic; Rathdowne Quartet

Melinda Watzel
Komische Oper Berlin

Noam Yaffe
Israel Philharmonic Orchestra

Violas

Robert Ashworth
Auckland Philharmonia Orchestra

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

Roger Benedict

*Sydney
Conservatorium
of Music*

Lisa Bucknell

freelance

Cameron Campbell

*Hallé; London
Symphony
Orchestra*

Brett Dean**Lisa Grosman**

*Camberwell
Grammar School;
Melbourne
Conservatorium
Young Artists
Academy*

Lisa Bucknell**Benedict Hames**

*Bavarian Radio
Symphony
Orchestra*

Florian Peelman

*Gürzenich
Orchestra
Cologne; Opera
Cologne*

Tahlia Petrosian

*Leipzig
Gewandhaus
Orchestra*

Francisco Regozo

*Galicia Symphony
Orchestra*

Shelley Sörensen**Luke Turrell**

*Leipzig
Gewandhaus
Orchestra*

Cellos**Sharon Grigoryan**

*Adelaide
Symphony
Orchestra*

Matthew Lee

*BBC Concert
Orchestra*

Sam Lucas

freelance

Peter Morrison

*Danish National
Symphony
Orchestra*

Miles Mullin**Chivers****Patrick Murphy**

*University of
Queensland*

Clare Rowe

Hallé

Martin Smith

*City of Birmingham
Symphony
Orchestra*

Michael Williams

*Vienna Chamber
Orchestra; Vienna
Volksooper*

Michelle Wood

*Melbourne
Symphony
Orchestra;*

*Melbourne
Chamber
Orchestra*

Double Basses**Christopher Bainbridge**

*Klangkollektiv
Wien Orchestra*

Damien Eckersley

*New Zealand
Symphony
Orchestra*

Timothy Dunin

*University of
Music and
Performing
Arts Graz*

Alex Henery

*Sydney Symphony
Orchestra*

Jason Henery**Robert Nairn**

*Elder
Conservatorium
of Music*

Phoebe Russell

*Queensland
Symphony
Orchestra*

Ciro Vigilante

*Vienna Chamber
Orchestra*

Jeremy Watt

*City of Birmingham
Symphony
Orchestra*

Flutes**Alison Mitchell**

*Queensland
Symphony
Orchestra*

Meg Sterling

*Hong Kong
Philharmonic*

Piccolo**Linda Stuckey**

*Hong Kong
Philharmonic*

Oboes**Nick Deutsch**

*University of
Music and
Theatre Leipzig*

Lisa Outred

*Munich
Philharmonic
Orchestra*

Cor Anglais**Dudu Carmel**

*Israel
Philharmonic
Orchestra*

Clarinets**James Gilbert****Cindy Lin**

*Geneva Chamber
Orchestra*

Bass Clarinet**Oliver Shermacher**

freelance

Bassoons**Lyndon Watts**

freelance

Matthew Wilkie

*Sydney Symphony
Orchestra;
Chamber
Orchestra of
Europe*

Contrabassoon**Brock Imison**

*Melbourne
Symphony
Orchestra*

Horns**Andrew Bain**

*Los Angeles
Philharmonic
Orchestra*

Lin Jiang

*Hong Kong
Philharmonic
Orchestra*

Genevieve Clifford

*Frankfurt Opera
and Museum
Orchestra*

Casey Rippon

*Bavarian State
Opera*

Gabrielle Webster

freelance

Trumpets**Lukas Beno**

*Leipzig
Gewandhaus
Orchestra*

Alfred Carslake

freelance

Brent Grapes

*West Australian
Symphony
Orchestra*

Simon Hilberding**Trombones****Timothy Dowling**

*Residentie
Orchestra*

Ben Schultz**Michael Mulcahy**

*Chicago
Symphony
Orchestra*

Bass Trombone**Shannon Pittaway**

*New Zealand
Symphony
Orchestra;
Australian Brass
Quintet*

Tuba**Matthew Segger**

*Osnabrück
Symphony; Heavy
Mättal Quartet*

Timpani**Antoine Bedewi**

*BBC Symphony
Orchestra*

Percussion**Jeremy Barnett****Owen Gunnell****David Montgomery**

*Queensland
Symphony
Orchestra*

Shaun Trubiano

*Opera Australia
Orchestra*

Scott Wilson

OAcademy, USA

Harps**Alice Giles**

*Sydney
Conservatorium;
ANAM*

Tara Minton**Celesta****Stefan Cassomenos**

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CONDUCTING

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