

Welcome to the 2022 BBC Proms



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

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

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

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

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

David Pickard
Director, BBC Proms

BBC Proms

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

Tonight at the Proms

Tonight's Prom features three pieces bursting with energy and orchestral colour – presenting a perfect opportunity for the highly gifted young musicians of the National Youth Orchestra of Great Britain to show off their remarkable skill and musicianship.

It's hard to say whether Danny Elfman is better known for his numerous scores for Tim Burton films (including *Beetlejuice*, *Mars Attacks!* and *Charlie and the Chocolate Factory*) or for the unforgettable theme tune for *The Simpsons*. Tonight we hear one of his concert works, specially written for the NYOGB and premiered by the orchestra in Manchester just three days ago.

American pianist Simone Dinnerstein makes her Proms debut in Gershwin's scintillating, jazz-infused *Rhapsody in Blue*, which takes us to 1920s New York.

The scene shifts to a pastoral idyll on the Greek island of Lesbos for Ravel's *Daphnis and Chloe*, one of the most ravishing ballet scores ever written. Gershwin once asked Ravel for lessons. One story goes that, on hearing how much Gershwin earned the previous year, Ravel answered, 'Then it is I who should be taking lessons from you!'



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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 27 • SATURDAY 6 AUGUST 7.30pm–c9.35pm

Danny Elfman *Wunderkammer* *London premiere* 20'

George Gershwin, orch. Grofé *Rhapsody in Blue* 16'

INTERVAL: 20 minutes

Maurice Ravel *Daphnis and Chloe* 50'

Simone Dinnerstein *piano*

National Youth Orchestra of Great Britain Gabriella Bavetta *leader*

Andrew Gourlay *conductor*



RADIO **3** FOUR SOUNDS iPLAYER

This concert is broadcast live by BBC Radio 3 (repeated on Thursday 18 August at 2.00pm) and shown on BBC Four on Friday 19 August at 8.00pm. You can listen on BBC Sounds and watch on BBC iPlayer until Monday 10 October. Visit bbc.co.uk/proms for all the latest Proms information.

DANNY ELFMAN (born 1953)

Wunderkammer (2019–22)

*London premiere***In three movements**

Just before the pandemic I was in London working on a film score, and my publisher suggested I meet the National Youth Orchestra of Great Britain and check them out for the possibility of doing a commission. I was sceptical simply because of the fact that they were a youth orchestra, but I decided to investigate further. I was able to attend a performance at the Barbican Hall and I was, to say the least, blown away by how good they were. I think I decided almost on the spot that I would indeed find a way to write a piece for them. I actually began composing it in late 2019, for what would have been their summer concerts in 2020. Of course, as we all know, those concerts were all cancelled and I found myself in quarantine, switching gears to create a solo album instead. As with everything in the world at that time, there was no way of knowing when we'd ever get back to normal or even whether the NYOGB would survive the ever-extending downtime.

Well, happily they did! And I jumped back into the composition of *Wunderkammer*. As I began writing again, I remembered my original intentions: to create something that was very challenging, as I knew they were up for that, and something that would also be fun and exciting for them to dig into. I also knew I wanted to feature different instrumental sections throughout in an attempt to give everyone a moment to shine.

A *Wunderkammer* is a cabinet of curiosities or even a room of mystery and oddities. A *Wunderkammer* can be fun or scary, intriguing or instructive, but never normal or boring. And that's just what I was hoping to bring to the NYOGB.

Programme note © Danny Elfman

PREVIOUSLY AT THE PROMS

The music of Danny Elfman is new to the Proms though not to the Royal Albert Hall, where in 2013 the BBC Concert Orchestra and Maida Vale Singers were conducted by John Mauceri in a spectacular audiovisual evening devoted to Elfman's music from the films of Tim Burton.

© 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.

Curious and curiouser: objects of wonder in a cabinet of arts and curiosities depicted by the Flemish painter Frans Francken the Younger (1581–1642)



DANNY ELFMAN

‘Composer’ is just one ingredient in a melting pot of a career that has seen Los Angeles-born Danny Elfman go from punk-rock showman to one of the most distinctive voices in film music.

Elfman’s love of horror and fantasy began in the cinema, those darkened theatres not only fuelling his childhood imagination but making him aware of film music for the first time. Indeed, he has cited Bernard Herrmann as the composer who first made him sit up and take notice.

Though music largely took a back seat to other creative aspirations, Elfman found himself performing violin in a group called Grand Magic Circus, before joining The Mystic Knights of the Oingo Boingo (later just Oingo Boingo) in 1978. This proved a fertile training ground, with Elfman not only fronting the group but writing and arranging its music.

The musician found a kindred spirit in director Tim Burton, who approached him to score his first feature, *Pee-wee’s Big Adventure* (1985). Elfman had previously dipped his toe into composing for film, scoring *Forbidden Zone* (1980) for his brother Richard, but Burton’s offer opened a whole new world. Though Elfman looked to his heroes Herrmann and Nino Rota for inspiration, he established what would become a recognisable style – rhythmically chaotic, brilliantly unconventional and wildly colourful. That style is perhaps most easily recalled in his enduring title-music for TV’s *The Simpsons*.

Burton’s *Batman* (1989) offered the broadest canvas of his early career, and Elfman would go on to corner the market in big box-office brands from *Men in Black* (1997) to



Jonathan Williamson

Spider-Man (2002). But he also proved he could create music both beautiful and pathos-ridden in films such as *Edward Scissorhands* (1990) and *Milk* (2008).

Film-scoring, plus a love of ethnic percussion and the Russian masters, have fed into his concert works, with Elfman's growing library of commissions impressing critics and satisfying the composer's self-confessed need to create free of the screen's visual and temporal shackles. Serenada *schizophrana* (2004), commissioned by the American Composers Orchestra, was followed by a Violin Concerto (2016–17, premiered by violinist Sandy Cameron with the Czech National Symphony Orchestra) and a Piano Quartet (2017, premiered by the Berlin Philharmonic Piano Quartet). The Percussion Quartet (2019) was commissioned by Philip Glass for his Days and Nights Festival, and this year's cello and percussion concertos have been given first performances by Gautier Capuçon and Colin Currie respectively.

Though looking forwards, Elfman has also circled right back to where he started, releasing his first solo rock album in decades, *Big Mess*, just last year. That and a knockout appearance at this year's Coachella Valley festival in California confirm that, while Danny Elfman no longer has anything to prove, he still has plenty to say.

Profile © Michael Beek

Michael Beek is Reviews Editor of *BBC Music Magazine* and writes regularly about film and television music.

“I need to push myself into new territory with fresh challenges as much as I can and whenever I can. I am told I have a recognisable style but my greatest pleasure is when I can surprise the audience with my music.”

Danny Elfman

GEORGE GERSHWIN (1898–1937)
ORCH. FERDE GROFÉ (1892–1972)

Rhapsody in Blue

(1924, orch. 1942)

Simone Dinnerstein *piano*

'An Experiment in Modern Music' is not the first description that comes to mind for *Rhapsody in Blue* but it makes a pretty good 1920s-style label. This was the title of the New York concert that launched the *Rhapsody's* career in 1924. Far from featuring fearsome novelties by Copland or Stravinsky, it was an exercise in what we would now call 'crossover'. The concept, let alone the word, was unheard-of at the time, and the concert was



Poster for the 1945 film *Rhapsody in Blue*, showing not only the actors Robert Alda and Joan Leslie (the former playing Gershwin), but also Paul Whiteman and orchestra; Whiteman had conducted the premiere of the *Rhapsody* as part of an 'Experiment in Modern Music' at New York's Aeolian Hall on 12 February 1924

set up by a musician from the top of the popular pile, Paul Whiteman, leader of a fashionable, jazz-influenced band and one of the first of a long line of white American musicians, extending through Elvis Presley to Eminem, who have built their appeal on using Black styles.

Whiteman booked the prestigious Aeolian Hall and devised a programme that mostly featured boundary-crossing arrangements for the Whiteman Orchestra – they included Elgar’s *Pomp and Circumstance* March No. 1. To give the publicity a boost, he asked the even more high-profile George Gershwin to compose and perform in a new piece. Gershwin was not sure whether he could handle an extended concert work, but about a month before the event he read a news story that he was writing a ‘jazz concerto’ and thought he had better get on with it.

Although the concert lost money, the centrepiece was a hit. After a couple of repeat performances, Whiteman recorded it, and made a fortune. Ferde Grofé, Whiteman’s resident arranger, who had done the original jazz-band scoring, went on to make a larger-scale orchestration, which is the one we hear today. All in all, it was a triumph for the American way of doing things. Such was the effect on Gershwin’s confidence that a year later he agreed to compose a piano concerto for the New York Symphony Orchestra – even though he is supposed to have gone away afterwards to ask what a concerto was.

The *Rhapsody*, oddly, has divided musicians. Leonard Bernstein was a notorious unbeliever: he once said that you could cut whole chunks out of it, or rearrange the sequence of music, without damaging the effect. As always with Bernstein, there is a nugget of truth beneath the attention-grabbing remark, and a sense of direction is one of the *Rhapsody*’s lower-scoring achievements. The big key-change at the end feels less like a long-awaited arrival than an impulsive leap sideways. But who, other

than rival professionals, honestly cares? It is impossible not to be knocked out by the melodies and the rhythmic flair. If you look at the piece in perspective, you also have to admire the way in which Gershwin has absorbed and translated into classical terms the ‘blue notes’ and the feeling of one strand of American popular tradition, while at the same time showing that he knew his Ravel and Rachmaninov – ‘modern music’ indeed, and not an obvious line for a young Tin Pan Alley songwriter, however cocky, to follow. As for the much-maligned form, it contains a brilliant stroke: the big tune. Held back until more than halfway through and transformed out of a bouncy idea from earlier on, it makes itself the work’s structural as well as emotional core.

Programme note © Estate of Robert Maycock

Robert Maycock (1948–2012) wrote for *The Independent*, *BBC Music Magazine*, *Songlines* and many other publications, focusing on French, contemporary and world music. His book on Philip Glass (*Glass: A Portrait*) was published in 2002.

PREVIOUSLY AT THE PROMS

A latecomer to the Proms in 1985, *Rhapsody in Blue* has been making up for lost time ever since, usually in one or other concert version by Ferde Grofé. The pianist then was Ronald Brautigam with the young Simon Rattle directing the London Sinfonietta in the jazz-band orchestration. Richard Rodney Bennett was the soloist in 1989 in a BBC Concert Orchestra evening in which the late Maria Ewing, very much the star turn, sang show tunes including several Gershwin numbers new to the Proms. In 2007 the score was treated to interpolated improvisations by the Marcus Roberts Trio. Namechecked in 2016, what the John Wilson Orchestra actually played was the overture to MGM’s fanciful 1945 biopic, which at first seems merely to borrow its title, although Ray Heindorf’s lush medley does eventually get round to the *Rhapsody*’s big tune. In a 2018 Late Nighter, the National Youth Jazz Orchestra favoured leaner sonorities, recreating the concert-band aura of the original Paul Whiteman performance, while giving the musical ideas space to breathe; Benjamin Grosvenor was at the keyboard, Guy Barker directing.

© David Gutman

GEORGE GERSHWIN

The career and achievements of George Gershwin are unique. After beginning his compositional career writing popular songs in New York's Tin Pan Alley while still a teenager, he quickly achieved unprecedented success with Broadway musicals and with works for the concert hall (starting with *Rhapsody in Blue*, 1924). Gershwin then went on to create the extraordinary 'American folk opera' *Porgy and Bess* (1935) while still in his thirties. It seems truly a breathless sprint of a career, marked by breathtaking accomplishments; as Irving Berlin memorably phrased it, 'George Gershwin is the only song-writer I know who became a composer.' The composer himself proclaimed to his first biographer, Isaac Goldberg: 'I am a man without traditions!' It is important to realise that there was no pre-existing model for the kind of American composer Gershwin became; he had to invent himself each step of the way, and one can only marvel at his success in doing so. Gershwin concluded his all-too-brief career in California writing music for films, only to succumb to a brain tumour at the tragically early age of 38. By that time he was already world-famous, as he remains to this day.

Although he lacked what we might call a formal musical education, Gershwin was far from being an inspired naïf. Rather, he was a remarkably astute autodidact who also studied individually with prominent musicians, such as Edward Kilenyi and Joseph Schillinger, at several points throughout his career. Gershwin's concert works achieve a sophisticated marriage between musical elements borrowed from the American vernacular and the styles and forms of modern European concert music; he could not have accomplished this fusion without a profound understanding of both American and European traditions – his claim to be 'a man without traditions'



notwithstanding. In addition to *Rhapsody in Blue* and *Porgy and Bess*, Gershwin's remarkable synthesis may be heard in his Concerto in F major (1925), the Three Preludes for solo piano (c1923–6) and the tone-poem *An American in Paris* (1928), as well as in still too-little-known works such as the *Second Rhapsody* for orchestra with piano (1931), the *Cuban Overture* (1932) and the *Variations on 'I Got Rhythm'* (1934).

We can never measure what was lost when Gershwin died so young, and to this day it is painful to contemplate. The compensation is what we do have, and the value of that is immeasurable.

Profile © Larry Starr

Larry Starr is Professor Emeritus of American Music Studies at the University of Washington (Seattle). His speciality is American music, and he has published books and articles on Charles Ives, Aaron Copland, George Gershwin and American popular music.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3...

Ahead of tonight's performance of Ravel's *Daphnis and Chloe*, classicist Natalie Haynes joins Linton Stephens to discuss the ballet score's Greek mythological roots.

Available on BBC Sounds until 10 October





MAURICE RAVEL (1875–1937)

Daphnis and Chloe – choreographic symphony in three parts (1909–12)

Part 1

- 1 Introduction
- 2 Religious dance
- 3 The maidens entice Daphnis and surround him
with their dancing – General dance
- 4 Dorcon's grotesque dance
- 5 Daphnis's light and graceful dance
- 6 Lycéion enters and dances
- 7 Nocturne. Slow mystical dance of the Nymphs

Part 2

- 8 Introduction
- 9 War dance
- 10 Chloe's dance of supplication

Part 3

- 11 Daybreak
- 12 Pantomime. Daphnis and Chloe mime the tale
of Pan and Syrinx
- 13 General dance – Dance of Daphnis and Chloe –
Dance of Dorcon – Final dance: Bacchanal

François Alu in the Paris Opéra Ballet's 2018 production of *Daphnis and Chloe*,
with choreography by Benjamin Millepied and set designs by Daniel Buren

Ravel suffered agonies in writing *Daphnis and Chloe*, effortless masterpiece though it might appear to be. Commissioned by Diaghilev well before its scheduled first performance in Paris in 1910, the score was completed only just in time for the Ballets Russes season at the Théâtre du Châtelet two years later. In the meantime – to put Ravel's efforts in their context – Stravinsky had supplied Diaghilev not only with *The Firebird*, to replace *Daphnis and Chloe* in 1910, but also with *Petrushka* for his 1911 Paris season, and had got well started on *The Rite of Spring*.

When he agreed to write the ballet for Diaghilev in June 1909, Ravel undertook for the first time in his career to work on a subject not of his own choosing. From his earliest discussions with the choreographer Mikhail Fokine, who had adapted the scenario from an erotic pastoral romance by the second-century Greek writer Longus, he had serious doubts about it. Having got the scenario more to his liking, he still had to face problems which he had so far avoided in his music. Since neither sexual passion nor religious sentiment came easily to him, progress on a ballet so intimately concerned with both was necessarily slow. Nor had he any experience of working on the epic scale required by Fokine's structural concept of the piece. Although he had completed a first version of his 'vast musical fresco' by May 1910, it was not until nearly two years later, after spending several months revising the finale – which was now twice as long as it was in 1910 and more than twice as dangerous – that he was reasonably satisfied with his score.

The first performance of *Daphnis and Chloe* at the Châtelet on 8 June 1912, with Nijinsky and Karsavina in the title-roles, was not a great success. Always a 'stepchild of the company' – as Fokine described it in his irritation at the disproportionate rehearsal time awarded by

Diaghilev to Nijinsky's choreography for *Prélude à l'après-midi d'un faune* – it was comprehensively upstaged by the very much more explicit interpretation of pagan sexuality displayed by its shorter but instantly notorious programme companion.

Part 1

As the curtain rises on the opening scene, the most important features of which are a grotto with three stone nymphs at the entrance and a nearby rock vaguely resembling the shape of the god Pan, the orchestra introduces the three main themes of the work. Two of them, a distantly echoing motif on three horns and an elaborate reed-pipe call high on a solo flute, are usually heard together and, being associated with Pan and the nymphs, represent the religious element in the story. The other theme, introduced by first horn and always recognisable by the voluptuous fall and yearning rise of its melodic line, is associated with Daphnis and Chloe, and represents the erotic element.

Extraordinarily, although the two lovers are linked from the beginning by the romantic theme they have in common, there is no *pas de deux* for them at any point in the ballet. They are glimpsed separately in a chastely supple 'Religious dance' among their shepherd and shepherdess companions and they appear together for the first time, with their theme on woodwind, as they make their obeisance at the altar of the nymphs.

The next two dances, both of them in septuple time, in which playful shepherdesses turn their attentions to Daphnis and sensuous shepherds turn theirs to Chloe, are designed to make both of them jealous rather than bring them together. After a contest between the grotesque cowherd Dorcon (on three bassoons) and the graceful Daphnis (on three flutes) for the favour of a kiss from Chloe, the lovers are united again – this time with

their theme very quietly but none the less expressively presented on unison strings.

After that, until the last scene, they are each on their own. Introduced by a cadenza for two clarinets, a shepherdess (Lycéion) more experienced than Chloe attempts to seduce Daphnis but, in spite of her use of a flute melody based on the love theme, she fails. Pirates, whose surprise attack is signalled by fanfares on horns and trombones, enter in pursuit of the hapless Chloe and, in spite of her appeal to the nymphs for protection, succeed in abducting her.

To a *fortissimo* version of one of their own themes, Daphnis curses the nymphs who failed Chloe and faints, falling to the ground. The three nymphs – represented in turn by cadenzas on the same theme by a flute, a muted horn and a clarinet – descend from their pedestals and begin a mysterious dance, coloured here and there by the whisper of a wind machine. Taking pity on Daphnis, who is identified by a short but expressive theme on clarinet, they invoke Pan on his behalf. As Daphnis addresses his prayer to the god, silence falls ...

Part 2

An interlude based on the echo theme poetically links that divine intervention to a scene in a pirate camp echoing with horn and trumpet calls. The pirates are busy unloading their booty but not too busy to join in an extended, vigorous and ever more animated 'War dance', which is so primitive in its ferocity at one point as to anticipate an episode in *The Rite of Spring*.

The entrance of Chloe is identified by a plaintive variant of the love theme on muted violins. Ordered to dance, she displays her reluctance by slowing down the tempo every other bar, while a cor anglais gives eloquent voice to her private feelings. Her attempts to escape are twice

thwarted and she is saved from the rapacious intentions of the pirate chief only by the eerily orchestrated entrance of Pan. His army of satyrs, formidably equipped with brass and percussion, routs the pirates and returns Chloe to the grotto of the nymphs.

Part 3

At the wonderfully scored opening of the third scene – with flutes and clarinets rippling like the dew running off the rocks, with the sunrise represented by a melody emerging from the bass of the orchestra and gradually assuming its authentic shape, with dawn-chorus birdsong on flutes and violins, and with shepherds playing their pipes in the distance – Daphnis is still unconscious in the grotto of the nymphs. When he is awakened and reunited with Chloe, their theme appears on unison strings again, but louder this time and with the dew still rustling on woodwind.

An old shepherd with a repetitive oboe explains that, if Pan saved Chloe, it was in memory of Syrinx, the nymph whom the god once loved. So Daphnis and Chloe re-enact the story – dancing together but as Pan and Syrinx rather than as themselves, and only briefly, before the nymph eludes the god's advances and disappears into a reed bed. Daphnis takes a pan-pipe fashioned from the reeds to reflect the god's sorrow and frustration, while Chloe gives expression to his eloquent flute solo in an increasingly animated dance. Exhausted, she sinks into Daphnis's arms, which provokes a last full-scale treatment of their theme.

There are glimpses of Daphnis and Chloe in the final celebrations but they, like everyone else, are carried away by the 'General dance' – Fokine's 'whirlpool' choreography propelled by the quintuple-time impulse that was Ravel's last-minute solution to the problem of

stimulating and sustaining an authentically orgiastic bacchanal. Asked how he was eventually able to complete the finale after he had so long despaired of it, Ravel replied, 'It's quite simple: I put Rimsky-Korsakov's *Scheherazade* on the piano and copied it.'

Programme note © Estate of Gerald Larner

Gerald Larner (1936–2018) was for many years a music critic on *The Guardian* and later *The Times*. While specialising in French music, he wrote extensively on most other areas of the repertoire. He was appointed Officier dans l'Ordre des Arts et des Lettres by the French government.

PREVIOUSLY AT THE PROMS

Ravel was one of Proms founder-conductor Henry Wood's many enthusiasms and he conducted the UK premieres of several compositions including *La valse* and the Left-Hand Piano Concerto. Surprisingly perhaps, he waited until 1933 and 1939 to present the well-known *Daphnis* Suite No. 2 at the Proms. It was under Adrian Boult that this part of the work was established as staple fare – his personal total of 10 renderings between 1942 and 1964 is unlikely to be surpassed. Not until 1970 was the ballet heard in its entirety, Pierre Boulez at the helm, since when it has been played as regularly as that familiar extract. A previous incarnation of the National Youth Orchestra of Great Britain was responsible for 1994's performance under Mark Wigglesworth. Most recently, in 2018, the complete score featured in a Franco-Austrian programme from Alain Altinoglu and the Royal Philharmonic. Participating voices from the BBC Symphony Chorus and City of London Choir were also heard before the interval in the choral version of Fauré's *Pavane*. The remaining piece was Mozart's final piano concerto, No. 27 in B flat, K595, played by Francesco Piemontesi, a former BBC Radio 3 New Generation Artist.

© David Gutman

MAURICE RAVEL

Maurice Ravel was born on 7 March 1875 in Ciboure in the French Basque region, his mother being Basque while his father was from the Jura in eastern France. In 1889 Ravel entered the Paris Conservatoire but had to leave in 1895, having won no major prizes. In 1898 he entered Fauré's composition class and in 1901 wrote his first important piano piece, *Jeux d'eau*. The String Quartet (1902–3) and the song-cycle *Shéhérazade* (1903) brought him general notice and a brief friendship with Debussy, although both men were annoyed by press insistence on the similarities of their music. From 1900 he made five attempts to win the Prix de Rome, but his final failure in 1905, causing a scandal, was in no small measure due to the inclusion of 'modernisms' – signs of a persistent awkward streak in his character.

The decade before the First World War was for him a happy time during which he enjoyed both health and inspiration. If *Miroirs* (1904–5) brought new harmonic audacity to so-called 'Impressionist' piano music, *Gaspard de la nuit* (1908) gave evidence of a dark side to his art, touching on black magic and loss. Meanwhile, in 1907 a conservative, middle-class audience had been shocked by the 'vulgar' word-setting in his song-cycle *Histoires naturelles*, which also served as preparation for his first completed opera, *L'Heure espagnole* (1907–9), itself part of a Spanish period that included the brilliantly orchestrated *Rapsodie espagnole* (1907–8). Four works then gave a taste of Ravel's diverse talents: spellbinding simplicity in the original piano-duet version of *Ma mère l'Oye* ('Mother Goose', 1908–10), orchestral mastery in the ballet *Daphnis and Chloe* (1909–12), further harmonic audacity in *Valses nobles et sentimentales* (initially written for piano in 1911 and orchestrated the following year) and hitherto unsuspected power in the Piano Trio (1914).



Echoes of Ravel's brief service as a lorry driver in the First World War survive in the terrifying *La valse* (1919–20). In the enchanting (and enchanted) opera *L'Enfant et les sortilèges* (1920–25) and the song-cycle *Chansons madécasses* (1925–6) he turned the latest techniques, including bitonality, to his own purposes. The obsessional character of *Boléro* (1928) not only marked it as unique in its time, but went on to inform the style of the Minimalists. But, diverse as ever, he completed his orchestral works with the Piano Concerto for the Left Hand (1929–30) and the Piano Concerto in G major for both hands (1929–31), embodying respectively the great, powerful 19th-century tradition and the lighter one of Mozart and Saint-Saëns, even if both are infused with jazz idioms. For the last four years before his death on 28 December 1937, a progressive brain disease prevented this most lucid of men from further composition.

Profile © Roger Nichols

Roger Nichols is a writer, translator and critic with a particular interest in French music from Berlioz to the present day. He writes regularly for *BBC Music Magazine* and his biography of Ravel was published in 2011 (Yale UP). In 2006 he was appointed Chevalier de la Légion d'honneur.

MORE RAVEL AT THE PROMS

WEDNESDAY 17 AUGUST, 7.30pm • PROM 41

La valse

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

The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting a range of this summer's Proms themes, presenter **Tom Service** takes a wide-angle view of each theme in this weekly column



Week 3 How does video-game music work?

There's a riff that's going through my brain right now, a loop of circuitous chromaticism that's indelibly associated with my now hundreds of trepidatious visits to a volcanically terrifying mountain top to dispatch a creature that has the body of a raging bull and the magic-spewing mandibles of a gigantic earwig: the Full-Grown Fallingstar Beast in this year's game of games, *Elden Ring*. It's music that has become part of my muscle memory, a musical madeleine of my seemingly infinite failures to defeat this boss in FromSoftware's sprawling and fantastical magnum opus.

That symbiosis of the music that this beast conjures every time I enter its domain with my unique – and uniquely incompetent – playing of *Elden Ring* symbolises the visceral power of music in video games. Throughout the unfolding story of music's essential role in gaming, one constant remains, from the 8-bit bleep-scapes of *Space Invaders* in the 1970s to the orchestral sweep of scores for *Battlefield 2042* or *Shadow of the Colossus*: when we play video games, we play (and are played by) their soundtracks and their sound-worlds, so that no two people's experiences of any video game's music are the same.

We compose our own journeys in sound through the running and jumping levels of *Super Mario World*, the game-overs of *Donkey Kong* and the energising epics and consoling pastorals of *The Legend of Zelda*. The music we hear in our particular playthroughs will be a totally different remix of the game's

sound-world to any other player's. Over sometimes hundreds and thousands of hours, a team of composers will have created inspirational combat themes, gentle soundtracks for villages and towns, and sound design for in-game menus and interfaces, all of which are played in a sequence that's made by the player's own decision-making and skill.

This all means that, when we play video games, we are playing – improvising, co-creating – their sound-worlds. That's why there's such a strong attachment from gamers to these soundtracks. Those theme tunes and boss fights are repeated more than in any other music in our lives; they become part of us, so that, when we hear them, we're plunged back into that moment of the game when we finally bested Bowser, Calamity Ganon or the Full-Grown Fallingstar Beast.

Video-game soundtracks aren't only the sounds of the music itself, they're the sounds of the agency we experience in all of these fantastical game-worlds – visceral embodiments of the intense connection between us and our in-game avatars. Writing music for video games is a unique challenge for today's composers: to create soundtracks that will stalk our imaginations for weeks, months and years to come. Mind you, I hope I move on to another of *Elden Ring*'s boss themes soon or the Fallingstar Beast's tune will be a riff I never escape ...

Video-game music features this week at the Proms in the 'Gaming Prom: From 8-Bit to Infinity' on Monday 1 August.

→ Next week: **What is it about Mozart?**

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.



Andrew Gourlay *conductor*

Born in Jamaica, with Russian ancestry, the British conductor Andrew Gourlay grew up in the Bahamas, Philippines, Japan and the UK, and studied conducting at the Royal College of Music. In 2010 he won First Prize at the Cadaqués Orchestra International

Conducting Competition and was appointed Assistant Conductor to Sir Mark Elder and the Hallé. In 2015 he became Music Director of the Orquesta Sinfónica de Castilla y León in Spain, having been Principal Guest Conductor since 2014.

He made his BBC Proms debut in 2013 and returned in 2018 to conduct the televised celebration of the 40th anniversary of BBC Young Musician. He made his US debut with the San Diego Symphony Orchestra during the 2016–17 season and returned in 2018 to conduct the Fort Worth Symphony Orchestra. Recent guest engagements include conducting the BBC orchestras and orchestras throughout the UK, Europe and Australia.

Operatic engagements include the UK premiere of Luca Francesconi's *Quartett* for the Royal Opera, Covent Garden. He has conducted *Rusalka* and *La tragédie de Carmen* for English Touring Opera and *The Marriage of Figaro* at the Benjamin Britten International Opera School. In 2015 he conducted Tippett's *The Ice Break* for Birmingham Opera Company and this summer he conducted the premiere performances of Tom Coult's *Violet*.

Andrew Gourlay's recordings include Rachmaninov's Second Symphony and *The Isle of the Dead* with the Orquesta Sinfónica de Castilla y León.



Simone Dinnerstein *piano*

PROMS DEBUT ARTIST

American pianist Simone Dinnerstein studied with Solomon Mikowsky, Maria Curcio and Peter Serkin. She first came to public attention in 2007 through her recording of Bach's 'Goldberg' Variations, since when she has

had a busy performing career and made 13 albums of repertoire ranging from Couperin to Philip Glass.

Highlights of the current season include the world premieres of her multimedia production *The Eye is the First Circle* at Montclair State University (New Jersey) and Richard Danielpour's *An American Mosaic*, a tribute to those affected by the pandemic, in a performance on multiple pianos placed throughout Brooklyn's Greenwood Cemetery. From 2020 to 2022 she released a trilogy of albums recorded at her home during the pandemic: *A Character of Quiet*, featuring music by Glass and Schubert, Danielpour's *An American Mosaic* and *Undersong*, a programme centred upon Schumann's *Kreisleriana*. She has worked with artists ranging from soprano Renée Fleming to choreographer Pam Tanowitz and the Havana Lyceum Orchestra. Most recently she created her own string ensemble, Baroklyn, which she directs from the keyboard.

Simone Dinnerstein is committed to giving concerts in non-traditional venues and to audiences who do not often hear classical music. For three decades she has performed throughout the USA for the Piatigorsky Foundation, including the first piano recital in the Louisiana state prison system. In 2009 she founded Neighborhood Classics, a concert series hosted by New York Public Schools to raise funds for its music education programmes.

National Youth Orchestra of Great Britain

The National Youth Orchestra of Great Britain exists to give thrilling experiences of orchestral music to teenage musicians and audiences who need them most. It believes in the unlimited potential of teenagers and, as the future of orchestral music, its musicians are powerful advocates. By harnessing the power of peer inspiration, it targets those with the greatest musical commitment and cultural need, enriching the lives of 10,000 young people every year through its activities.

Established in 1948, NYOGB was founded on the unshakeable belief in the power of young people and the knowledge that these young people are capable of achieving their full potential through the highest standards of music-making. This ethos continues today.

NYOGB's mission is simple: to work alongside teenage musicians to open up orchestral music and share it with their generation through three equal strands of musical activity: NYO Inspire, NYO Open, and 'the world's greatest orchestra of teenagers', NYOGB, which powers the wider community of activity. NYOGB's understanding of this art form is that it can and should be radically inclusive and relevant to every young person in the UK, regardless of their background or their access to music in school or at home.

The voices and experiences of young people are at the heart of all NYOGB activity, and all of our performances are live examples of young people's confidence, skills, relationships and musical abilities being transformed and unlocked through the sharing of music. Every performance is shaped by young people, and given for young people, with the organisation striving to represent the diversity of the UK's teenage population.

Associate Conductor

Scott Wilson

Chorus Master

Matthew Hamilton

First Violins

Gabriella Bavetta
leader

18, London

Scott Storey

co-leader

18, Beckenham

Maxim Lavrov

19, London

Eleanor Holmes

17, Winchester

Towa Matsuda

18, London

Luke Hazeltine

18, Chippenham

Ines Choi

17, London

Maya de Souza

18, London

Jennifer Wells

15, Orpington

Archie Freeman

18, Billingshurst

Rose Gosney

string leader

16, Southampton

Ziying Wang

14, London

Ella Richardson

17, London

Aki Blendis

14, London

Isaac Williams

17, Gloucester

Catherine

McCardel

18, Norwich

Tamara Redmond

17, Harrow

Sebastian Watt §

13, London

Alicia Li-Yan-Hui ¥

15, Cambridge

Laura Gutierrez

Muurisepp ¥

15, London

Ella Hodgson-

Laws ¥

16, York

Alice Younger ¥

16, St Leonards-on-Sea

Second Violins

Anna Lezdkan *

18, London

Lotte Collin †

18, Newcastle-

upon-Tyne

Sakura Jasmine

Nakayama Fish

17, Bishop's

Stortford

Elanor Leydecker

18, Dundee

Teagan Craggs

15, Wells

Amber Sun

16, Stanmore

Noah Stone

string leader

16, Harrow

Jemima Ward

17, London

Rhia Thomas

17, Woking

Helena Landis

16, Oxford

Isabella Hulbert

18, Worcester

Julian Ketelsen

15, London

Finn Kjaergaard
15, London
Sam Cole
string leader
15, Guernsey
Richard Eichhorst
15, London
Charlotte Slater
16, Ellon
Anna Faram
19, Bristol
Sophie Jobanputra
17, Sutton
Coldfield
Nina Doig
18, Glasgow
Mark Leung
17, Redhill
Juliette Zeilmaker
17, Eastbourne[¥]

Violas

Patrick O'Reilly*
17, Kenilworth
Isobel Adams[†]
19, Penarth
Jimena Barrio-
Briones
18, Madrid
Connor Quigley
18, Glasgow
Anneka Vetter
17, London
Max Rayworth
15, Chestow
Bill Ko
string leader
19, Cheltenham
Constance Hayward
17, Newcastle-
upon-Tyne

Jao-Yong Tsai
17, London
Kezia Elliott
19, Watford
Polly Almond
18, Berkhamsted
Charlie Rose
17, Beaconsfield
Danya Jayasinghe
Rushton
string leader
16, Barnet
Florence Cope
17, Witham
Clio Proffitt
15, London
Rebecca O'Shea
15, Bath
Katherine Berkes
15, London
Alexandra
Harrison
17, Huddersfield
Toby Dudley[¥]
14, Sutton
Coldfield

Cellos

Harry Scott-Burt*
17, Rugby
Riya Hamie[†]
17, Hove
Andrew O'Reilly
16, Kenilworth
Ella Harrison
string leader
15, Harpenden
Jim Goss
17, Guildford
Madeleine Johnston
18, North Shields

Joshua Lucas
18, Saffron
Walden
Ivan Davies
string leader
17, Highlands
Madeleine Murray
14, Berkhamsted
Daniel Jurado
Hoshino
16, London
Ben Cummings
18, Edinburgh
Cameron Walls
17, Newcastle-
upon-Tyne
Hugo Svedberg
14, Bournemouth
Grace Leung
16, London
Inez Karlsson
14, Chessington
Freddie Carter
17, Tring
Gabriel Ward
15, London
Aidan Cham[§]
15, St. Albans

Double Basses

Charles Campbell-
Peek[‡]
18, Upminster
Stephen Conway[‡]
18, Robertsbridge
Annabel Beniston[‡]
18, Chatham
Emily Chambers
Chipping Norton
Aiyana Rennie
17, London

Amelie Jones
17, Elstree
Aiyana Rennie
17, London
Thomas Amigoni
string leader
18, Crewe
Laurence Flower
16, London
Thomas Judge
17, Northampton
Brooke Simpson
16, Bromley
William James
15, Esher
Jonny Hayward
18, Larne
Beth Parker[§]
17, Saffron
Walden

Flutes

Sofía Patterson-
Gutiérrez*
17, Stockport
Amélie Clark
18, Eye
Viviane Ghiglino
18, Colchester
Emma Loerstad
18, Stockholm
Lily Owens
15, Calne
Lucy Rowan
19, Moffatt
Isaac Skey[§]
15, Haywards
Heath
Marley Sohna[¥]
14, Bromsgrove

Oboes

Emily Long*
17, London
Alasdair Cottee
14, Dunbar
Sam Donkin
18, Newton
Stewart
Ho Long Lee
16, Wells
Imogen Morris
18, London
Olivia Overend
17, Glasgow
Josephine Russell
16, London
Daniel Fergie[¥]
16, Stockton-on-
Tees

Clarinets

Raj Bhaumik*
18, Glasgow
Siena Barr
18, Maidstone
Alex Buckley
18, London
Lucas Dick
17, Esher
Lola Frisby
Williams
17, Devon
Phoenix Momburu
18, London
Gemma Winfield
15, Solihull
Vivien Wong[¥]
18, Colchester

Saxophones

Rosemary Ball
18, Royston
Euan Kemp[§]
16, Glasgow
Alfie Ward[§]
18, Manchester

Bassoons

Anna Ghiro*
18, Glasgow
Emily Ambrose
18, Newbury
Fergus Butt
18, Helensburgh
Marcel Carlos
Cress
15, Northwich
Tom Donkin
16, Newton
Stewart
Connor Huss
18, Solihull
Conrad Spencer
19, Reading
Lucy Gowans[¥]
16, Southampton

Horns

Chloe Harrison[‡]
17, Harpenden
Sarah Pennington[‡]
18, London
Ben Dickinson
17, Glasgow
Ross Donaldson
18, Glasgow
Noah Hall
16, Kingston-
upon-Thames

Daniel Hibbert
17, Liverpool
Toby Johnson-Jones
17, Oldham
Robert Johnston
17, Perth
Henry Ward
18, Hampton
Freya Campbell §
18, North Ayrshire
Claire Marsden ¥
15, York
Georgia Paxton ¥
14, Altrincham

Trumpets

Sam Balchin *
18, Knebworth
Sasha Canter
19, Abingdon
Hetty Christopher
16, Chard
Luke Lane
18, Andover
Markus Sadler
17, Chatham
Sophie Schofield
17, Walton-on-Thames
Florence Wilson-Toy
17, Saffron Walden
Dylan Savage ¥
17, Ammanford
Amelia Stuart ¥
17, Warrington

Trombones

Ben Loska *
18, Hove
Emma Close
18, Verwood
Helena Kieser
18, Harpenden
Reuben McFarlane
16, Crieff
Jack Myles
18, Newtownards
Emily Nicolas
17, Bushey
Benjamin Haslam ¥
18, Newcastle-upon-Tyne

Bass Trombones

Edward Hyde *
18, Iwade
Samuel Cox
18, Gillingham

Tubas

Rohan Dahiya *
18, Peterborough
Morro Barry
18, Southampton
George Good
17, London
Charlie Yuxiang Zhang
17, Sutton

Percussion

Paddy Davies †
18, Kendal
Sophie Stevenson †
18, Manchester
Sana Abu-Jabir
18, Goffs Oak

Shesh Abu-Jabir
16, Goffs Oak
Joshua Gearing
17, Hatfield
Benjamin Hannaford
Waddington
17, Cinderford
Dan Vincent §
18, Stockport
Clara Smith
19, Stroud
Sophie Sunday Warner
18, London

Harps

Rosie Scott *
17, Chatteris
Defne Anar
16, Bristol
Sophie Costa
15, Lutterworth
Erin Fflur Jardine
14, Cardiff

Keyboard

Eliza Ruffle †
15, Sevenoaks
Alexander Kwon †
15, Edinburgh

Banjo

Thomas Hodgkinson §
17, Brentwood

* *Principal*
† *Co-Principal*
‡ *Joint Principal*
¥ *NYOGB Inspire Associate*
§ *NYOGB Summer Guests*

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

NYO Summer 2022 Creative Team

Creative Leaders, NYO Associates
Laura Ayoub
Trish Clowes

NYO Alumni
Callum David
Lizzy Gür
Hannah Stell

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Coming up at the Proms

Highlights of the next few days



LEIF OVE ANDSNES

Helge Hansen/Sony



CHRISTIANE KARG

Gisela Schenker

SUNDAY 7 AUGUST

PROM 28 MOZART MOMENTUM 1

3.00pm–c4.45pm • Royal Albert Hall
Norwegian pianist Leif Ove Andsnes stands in for Mozart with the Mahler Chamber Orchestra, as he directs and plays two contrasting piano concertos from 1785: the dark-hued Concerto No. 20, and the gloriously playful Concerto No. 22.

SUNDAY 7 AUGUST

PROM 29 MOZART MOMENTUM 2

7.30pm–c9.35pm • Royal Albert Hall
In the second of three all-Mozart Proms with his Mahler Chamber Orchestra colleagues, Norwegian conductor-pianist Leif Ove Andsnes zooms in on the year 1786. He directs Mozart's tragic C minor Piano Concerto from the piano, while soprano Christiane Karg performs songs and a concert aria. Mozart's Symphony No. 38 opens the programme.



TREDEGAR BAND



DANIELE RUSTIONI

Davide Cerati

MONDAY 8 AUGUST

PROM 30 GAVIN HIGGINS & BERLIOZ

7.00pm–c9.00pm • Royal Albert Hall
Ryan Bancroft unleashes the full power of the BBC National Orchestra of Wales in Berlioz's no-holds-barred phantasmagoria *Symphonie fantastique*. They join forces with the Tredegar Band in the first half for the world premiere of Gavin Higgins's new Concerto Grosso for Brass Band and Orchestra.

TUESDAY 9 AUGUST

PROM 31 WAGNER, R. STRAUSS, MAHLER & SCHUMANN

7.00pm–c8.40pm • Royal Albert Hall
Italian conductor Daniele Rustioni gets seriously Romantic with the Ulster Orchestra in music by Mahler, Wagner and Schumann, as well as Richard Strauss's *Four Last Songs* – sung by prize-winning British soprano Louise Alder.

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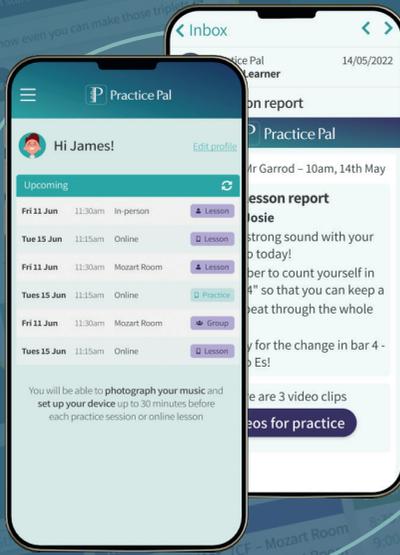
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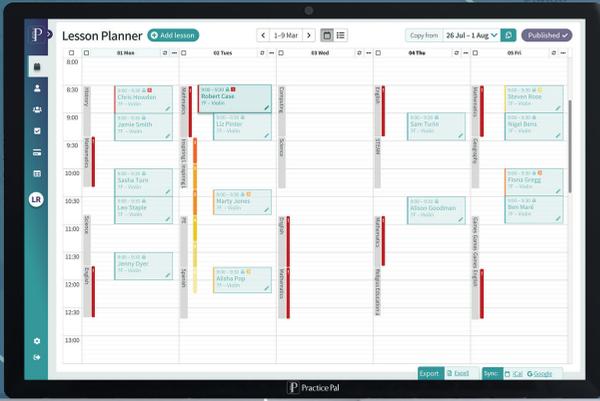
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For Schools



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Selected teachers

Edward Ross, Aimee Pearce and Nacho Lill

Clashes

Between teachers

Aimee Pearce clashes with Edward Ross at 14:30, 21 Dec

Edward Ross clashes with Nacho Lill at 15:30, 21 Dec

BBC Proms

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