

## Welcome to the 2023 BBC Proms



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

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

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

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

**David Pickard**  
Director, BBC Proms

## Today at the Proms

Two magnificent unfinished choral works frame Mozart's final decade in Vienna. This season both are being performed at the Proms, placed in the context of music that influenced and inspired them. The *Requiem* is being performed in Prom 69 but today we hear its great predecessor, the Mass in C minor, composed in 1782–3 but left tantalisingly incomplete.

Many attempts have been made to complete the Mass over the past century or more, and today we hear the latest, by the Dutch scholar Clemens Kemme. He has approached the work via the music in which Mozart was immersing himself during its composition – the advanced counterpoint of Johann Sebastian Bach and the monumental choral music of Bach's son, Carl Philipp Emanuel.

Jess Dandy is the contralto soloist in C. P. E. Bach's *Heilig ist Gott*, while sopranos Lucy Crowe and Nardus Williams take the lead in the Mass in C minor. John Butt directs the singers and players of the period-instrument Dunedin Consort, leading specialists in the music of Bach and Mozart.



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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.



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

# Prom 29

SUNDAY 6 AUGUST • 11.00am–c12.55pm



## **Johann Sebastian Bach**

Sinfonia in D major, BWV 1045 6'

Singet dem Herrn ein neues Lied, BWV 225 12'

**Carl Philipp Emanuel Bach** Heilig ist Gott *first performance at the Proms* 8'

INTERVAL: 20 minutes

**Wolfgang Amadeus Mozart, compl. Clemens Kemme** Mass in C minor, K427 50'

*first performance of this version at the Proms*

**Lucy Crowe** *soprano*

**Nardus Williams** *soprano*

**Jess Dandy** *contralto*

**Benjamin Hulett** *tenor*

**Robert Davies** *baritone*

**Dunedin Consort** Huw Daniel *leader*

**John Butt** *conductor*

**RADIO 3 FOUR SOUNDS iPLAYER**

This concert is broadcast live by BBC Radio 3 (repeated on Wednesday 16 August at 2.00pm) and filmed for future broadcast on BBC Four. You can listen on BBC Sounds, and watch on BBC iPlayer for 12 months after broadcast.



**JOHANN SEBASTIAN BACH** (1685–1750)

## Sinfonia in D major, BWV 1045 (c1743–6)

Huw Daniel *violin*

As incomplete works go, Bach's Sinfonia in D major is just about as tantalising as they come. Composed some time during Bach's final decade in Leipzig, it appears to be the opening movement of a cantata that was either lost or never composed. Bach's indication that the orchestration would call for '4 Voci' (four voices) is the giveaway. And yet, while the first page of the score identifies the stand-alone movement as a Sinfonia, the title page of the bound



A view of the Thomaskirchhof in Leipzig, c1840, with St Thomas's Church – where Bach was Kantor for 27 years – on the right; a memorial monument to the composer, erected in 1908, now stands in the square in front of the church's Bach window



manuscript describes the work as an ‘Intrada or Concerto’, and it has just as often been deemed a *Konzertsatz* – that is, a concerto movement.

While it is not unusual for Bach’s cantatas to lean heavily on a solo instrument, the extraordinary virtuosity of the violin writing here is a match for any of Bach’s ‘real’ concertos. Indeed, a proper interrogation of the manuscript reveals that, while the wind parts are carelessly written, as though composed directly to paper, the violin part is strikingly clean, suggesting that Bach copied this element of the work from an existing violin concerto that has since been lost. Given its lavish scoring, the Sinfonia was almost certainly composed for a festive service: one can only imagine how the rest of this extravagant cantata might have unfurled.

*Programme note* © Jo Kirkbride

Jo Kirkbride is the outgoing Chief Executive of the Dunedin Consort and a freelance writer on classical music. In September she becomes CEO of IMPACT Scotland, overseeing the building and running of the Dunard Centre, the first concert hall to be built in Edinburgh for more than a century.

## PREVIOUSLY AT THE PROMS

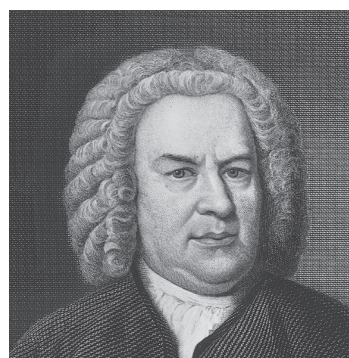
In the days of Proms founder-conductor Henry Wood it was the custom to cut, paste and reinvent Baroque music in accordance with contemporary taste. And, authentic or not, Bach nights were popular. With Monday devoted principally to Wagner and Friday to Beethoven, Bach came to be synonymous with Wednesday at the Queen’s Hall, the Proms’ old home, destroyed during the London Blitz. Some manifestation of this Sinfonia would seem to have been performed in a mixed programme as early as 1901, none since.

© David Gutman

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

Delve into Proms history for yourself by searching the online database of all Proms performances at [bbc.co.uk/proms/archive](http://bbc.co.uk/proms/archive).

## JOHANN SEBASTIAN BACH



When, in 1977, NASA made Bach the most prominent composer on the ‘Sounds of Earth’ record placed in the departing *Voyager* spacecraft, it seemed to symbolise not only the composer’s acknowledged place among the highest of human achievers but

also the fundamental quality many listeners find in his music, as if it were some divine frame that has existed since time began.

Johann Sebastian Bach was born in 1685 in Eisenach into a sprawling family in which many of his male relatives were musicians working in the Lutheran churches, courts and municipalities of central Germany. After singing at school and studying with an older brother, he got his first paid post as a violinist in Weimar in 1702. Within months he had obtained an organist’s position in Arnstadt and it was there and subsequently at Mühlhausen that he acquired a reputation as a virtuoso keyboard performer. Six years later he returned to Weimar as organist to the ducal court, where the composing of church cantatas and instrumental music was added to his duties. In 1717 he moved to assume the post of Kapellmeister to Prince Leopold at Cöthen, and it was there, where there was a good orchestra, that he wrote much of his orchestral, chamber and solo harpsichord music.

His final move came in 1723, when he took up the job of Kantor at St Thomas’s in Leipzig, which among other things required him to provide music for services at

the city's main churches. It was a prestigious post that offered important opportunities – in his first five years there Bach carried out a cherished project to write 300 cantatas for the liturgy and also composed his two great Passion settings – but there were professional frustrations too, and he often clashed with his employers. In the 1730s he found comfort in the publication of keyboard works (including the monumental 'Goldberg' Variations) and began to gain some recognition further afield. His last decade saw him increasingly concerned with organising and revising his earlier music into sets or larger works – the most substantial example being the Mass in B minor – and working on semi-didactic collections such as the masterly contrapuntal compendia the *Musical Offering* and *The Art of Fugue*.

In historical terms, Bach's music, along with that of Handel and Telemann, represents the pinnacle of the High Baroque, assimilating the formerly competing French and Italian styles into a new and distinct 'German' manner. Yet, like all the greatest artistic legacies, it lives free of its time – intellectually gripping, spiritually profound, intelligible and satisfying to all.

Profile © Lindsay Kemp

Lindsay Kemp was for 30 years a producer for BBC Radio 3. He is Artistic Director of Baroque at the Edge and a regular contributor to *Gramophone*.

### MORE J. S. BACH AT THE PROMS

FRIDAY 25 AUGUST, 10.15pm • PROM 53  
Cantata No. 170, 'Vergnügte Ruh, beliebte Seelenlust';  
Brandenburg Concerto No. 3 in G major; Cantata No. 35,  
'Geist und Seele wird verwirret'

SATURDAY 26 AUGUST, 2.00pm • PROM 54  
Cantata No. 146, 'Wir müssen durch viel Trübsal' – Sinfonia  
(arr. Dupré)

For full Proms listings, and to book tickets, visit [bbc.co.uk/proms](http://bbc.co.uk/proms).

### JOHANN SEBASTIAN BACH

## Singet dem Herrn ein neues Lied, BWV 225 (1726–7)

For text, see page 8

In 1789, nearly four decades after Bach's death, 'a young, modishly dressed man of medium height' paid a visit to the Thomaskirche in Leipzig. Witnesses recall him improvising 'beautifully and artfully' at the organ for more than an hour, and the choir sang a motet in his honour – Bach's *Singet dem Herrn ein neues Lied*. The man in question was Mozart, freshly arrived from Dresden as part of a North German tour. 'What is this?' he is said to have asked on hearing Bach's motet for the first time. 'Now, there is something one can learn from!'

Mozart had long considered Bach a model: his sketchbooks are littered with transcriptions of Bach's fugues, and he was known to have performed Bach's music regularly in his Sunday concert series in Vienna. Just as the complex choral writing in his *Requiem* of 1791 must have been directly influenced by his exposure to Bach's *Singet* two years earlier, so the contrapuntal vocal style of his unfinished Mass in C minor of 1783 (the work that closes this morning's concert) owes much to Bach's models.

*Singet dem Herrn* is itself a choral concerto in all but name, divided into three sections in a fast–slow–fast pattern, setting words from Psalms 149 and 150. In Bach's manuscript it is scored simply for voices and continuo, as is customary for the motet – differentiating



The Israelites thanking God for their victory: an illustration for Psalm 149 from the 12th-century Eadwine Psalter

it from the cantata, which typically features one or more obbligato instruments. But just as Mozart scribbled on his copy of the score ‘a complete orchestra should be added to this’, so today’s orchestration is enhanced by two string choirs, who double the (double) chorus parts. The augmented forces only serve to heighten the motet’s irrepressible sense of joy, the two choirs exhorting us all to ‘Singet!’ (sing!) in music of rich fugal intricacy and collective exuberance.

Programme note © Jo Kirkbride

## PREVIOUSLY AT THE PROMS

With 10 airings to date, *Singet dem Herrn ein neues Lied* has been the most popular of Bach’s motets at the Proms and can trace its performance history back the farthest, to 1923 and a guest appearance by the Halifax Madrigal Society. In those days choral music was almost never given – even Beethoven’s Ninth customarily had its finale lopped off – but this was an exception and the Promenaders were presented with works by Palestrina, Lassus, Byrd and Weelkes as well as the Bach, sung – as was then the way with many foreign-language texts – in English.

© David Gutman



J. S. BACH

# Singet dem Herrn ein neues Lied

## Choirs 1 and 2

Singet dem Herrn ein neues Lied,  
Die Gemeinde der Heiligen sollen ihn loben.  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich über ihrem Könige,  
Sie sollen loben seinen Namen im Reihen;  
Mit Pauken und Harfen sollen sie ihm spielen.

*Psalm 149: 1–3*

## Chorale (Choir 2)

Wie sich ein Vater erbarmet  
Über seine junge Kinderlein,  
So tut der Herr uns allen,  
So wir ihn kindlich fürchten rein.  
Er kennt das arm Gemächte,  
Gott weiss, wir sind nur Staub,  
Gleichwie das Gras vom Rechen,  
Ein Blum und fallend Laub.  
Der Wind nur drüber wehet,  
So ist es nicht mehr da,  
Also der Mensch vergehet,  
Sein End das ist ihm nah.

*Johann Gramann (1487–1541)*

## Aria (Choir 1)

Gott, nimm dich ferner unser an,  
Denn ohne dich ist nichts getan  
Mit allen unsern Sachen.  
Drum sei du unser Schirm und Licht,  
Und trägt uns unsre Hoffnung nicht,  
So wirst du's ferner machen.

Sing to the Lord a new song!  
The congregation of saints shall praise him.  
Let Israel rejoice in him that made him.  
The children of Sion shall rejoice in their king.  
They shall praise his name with dancing,  
and they shall play to him with drums and harps.

Like as a father pitieth  
his own young children,  
so does the good shepherd pity us,  
so, like children, do we meekly fear him.  
He knows our poor estate,  
God knows we are but dust,  
like grass at reaping,  
the fading flower, the falling leaf.  
The wind bloweth over it  
and it is there no more.  
Thus man passeth away;  
his end is near.

God, continue to sustain us,  
for without thee all our efforts  
lead to nothing.  
Therefore thou art our shield and light  
and dost not disappoint our hope.  
So shall it continue.

Wohl dem, der sich nur steif und fest  
Auf dich und deine Huld verlässt.

*Anonymous*

**Choirs 1 and 2**

Lobet den Herrn in seinen Taten,  
Lobet ihn in seiner grossen Herrlichkeit!

*Psalm 150: 2*

**Choirs 1 and 2 unison**

Alles was Odem hat, lobe den Herrn,  
Halleluja!

*Psalm 150: 6*

Blessed is he who steadfastly  
relies on thee and thy grace.

Praise the Lord in his deeds,  
praise him in his might.

Let everything that hath breath praise the Lord.  
Alleluia!

**CARL PHILIPP EMANUEL BACH** (1714–88)

## Heilig ist Gott (1776)

*first performance at the Proms*

**Jess Dandy** *contralto*

For text, see page 12

For all Bach's posthumous influence on Mozart, well documented in his letters and sketchbooks, it was his living son, Carl Philipp Emanuel, who had the most profound impact on Mozart's music.

'He is the father, we are the children,' Mozart famously said. 'Those of us who do anything of value have learnt it from him.' There seems little doubt that in conceiving his Mass in C minor he would have leaned heavily on the influence of C. P. E. Bach, and in particular on his spectacular double-choir motet *Heilig ist Gott*.

Although it is little known and rarely performed today (the six trumpets, four oboes and two timpanists probably have much to answer for there), C. P. E. Bach himself held *Heilig ist Gott* in great regard. It was, he said, his 'swansong ... that I may not be forgotten too soon after my death ... I have put the greatest and boldest effort in it to have an exceptional impact'.

Bach carves his orchestra and choir into two parts: one of 'Angels' and another of the 'People'. We know, too, that when the work was first performed at St Michael's Church in Hamburg in 1776, the Choir of Angels was placed in the balcony and the Choir of the People near the organ. To these captivating antiphonal effects Bach adds ethereal and earthly tonalities (E major and D major respectively), a lavish arietta for an alto soloist who never returns, and an extraordinary double fugue that eventually winds the angelic and the earthly together in a heady double-chorus feast. It is quite some swansong.

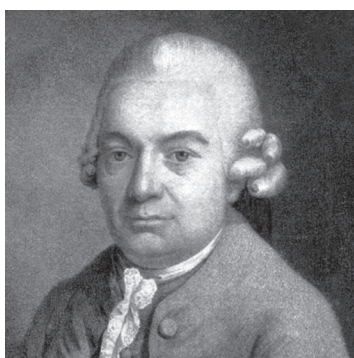
*Programme note* © Jo Kirkbride



Hamburg viewed from the south across the river Elbe: C. P. E. Bach became the city's director of sacred music in 1768 and spent the last 20 years of his life there (copper engraving from c1730 after Paul Heineken, 1674–1746)



## CARL PHILIPP EMANUEL BACH



Born in 1714, Carl Philipp Emanuel Bach forged his own path as a distinguished composer, teacher and performer, following in the footsteps of his father, Johann Sebastian Bach. He became a leading figure in the transition from the

Baroque to the early Classical era, cultivating a dramatic compositional manner that came to be known as the *empfindsamer Stil* ('sensitive style').

Trained by his father at the Thomasschule in Leipzig, Bach excelled in keyboard and organ. He actively participated in his father's performances and initially pursued law before shifting his career to music. After a brief time in Frankfurt an der Oder, he was appointed to the court music of Crown Prince Frederick of Prussia (after 1740 Frederick the Great) in Berlin, primarily serving as a keyboard accompanist. Although he did not gain recognition as a composer-virtuoso within the court, Bach marketed himself well and his music received critical acclaim across Germany and Austria. In 1768 he took on the role of director of sacred music in Hamburg, succeeding his godfather Georg Philipp Telemann, and held this position until his death in 1788.

As a composer, Bach was as meticulous as he was prolific. He worked slowly and planned far ahead to avoid the pressure of commission deadlines. Moreover, he painstakingly catalogued his work to facilitate his business and as a record of his creative output.

Despite his exacting standards, much of his music is characterised by frequent contrasts and turbulent emotional switches. For instance, his Clavichord Sonata in F minor, Wq 63/6 (1753), ends with a lyrical fantasia that takes the listener on a journey of the affects, driven primarily by its harmonic boldness, aching chromaticism and sudden changes in dynamics.

Bach's contributions to the symphonic genre were also important, with the dramatic rhetoric of his keyboard works permeating into his orchestral writing. Though truest of his Hamburg symphonies of the 1770s, the 1757 Symphony in E flat major, Wq 179, foreshadows this stylistic trend with its furious opening movement, jagged textural contrasts and expressive dissonances. Finally, Bach wrote a number of sacred choral works during his tenure in Hamburg, of which a particularly expressive *St John Passion* setting from 1772 stands out. Many of these choral works are comparably dramatic to his instrumental *oeuvre*, including tonight's motet, *Heilig ist Gott*.

Bach's uncompromising style influenced Mozart, Haydn and Beethoven, with Mozart declaring that 'he is the father, we are the children'. Though his favourable reception was not as long-lasting as that of his father, his works continue to captivate audiences to this day.

*Profile* © Aditya Chander

Aditya Chander studied Music at Magdalene College, Cambridge, and received a Master's degree in Music, Science and Technology from Stanford University, California.

TEXT

CARL PHILIPP EMANUEL BACH

## Heilig ist Gott

### **ARIETTA (ALLEGRETTO)**

Herr, wert, dass Scharen der Engel dir dienen  
Und dass dich der Glaube der Völker verehrt,  
Ich danke dir, Herr!  
Sei mir gepriesen unter ihnen!  
Ich jauchze dir!  
Und jauchzend lobsingen dir Engel und Völker mit mir.

Lord, who is worthy to be served by angels,  
and who is honoured by all peoples who believe,  
I thank you, Lord!  
Let me praise you along with others!  
I laud you!  
And the angels and people joyfully sing your praises with me.

### **SANCTUS (ADAGIO)**

#### **Choirs of Angels and People**

Heilig, heilig, heilig ist Gott der Herr Zebaoth!  
Alle Lande sind seiner Ehren voll.  
Herr Gott, dich loben wir!  
Herr Gott, wir danken dir!

Holy, holy, holy is the Lord of hosts.  
The whole earth is full of his glory.  
We praise thee, O God.  
We acknowledge thee to be the Lord.

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**INTERVAL: 20 MINUTES**

*Now playing on BBC Radio 3 ...*

Laura Tunbridge, Professor of Music at the University of Cambridge, joins Radio 3's Hannah French to discuss Mozart's Mass in C minor.  
*Available on BBC Sounds*



**WOLFGANG AMADEUS MOZART** (1756–91),  
compl. Clemens Kemme

## Mass in C minor, K427 (1782–3, compl. 2018)

*first performance of this version at the Proms*

- 1 **Kyrie** (Mozart)
- 2 **Gloria** (Mozart)  
Gloria in excelsis Deo  
Laudamus te  
Gratias agimus tibi  
Domine Deus  
Qui tollis  
Quoniam tu solus sanctus  
Jesu Christe – Cum Sancto Spiritu
- 3 **Credo** (Mozart/Kemme)  
Credo in unum Deum  
Et incarnatus est
- 4 **Sanctus – Osanna** (Mozart/Kemme)
- 5 **Benedictus** (Mozart/Kemme)

**Lucy Crowe** *soprano 1*  
**Nardus Williams** *soprano 2*  
**Benjamin Hulett** *tenor*  
**Robert Davies** *baritone*

For text, see page 19

Mozart's final decade in Vienna is bookended by two great unfinished masterpieces of choral music. The *Requiem* of 1791 is famously wreathed in myth and mystery but the Mass in C minor, written during 1782–3, is just as enigmatic: Mozart himself described it as 'the score of half a mass', with two movements left

unorchestrated, two more that must be reconstructed from a disparate group of scattered sources, and a large portion of the Credo and all of the Agnus Dei apparently uncomposed.

Nor is it clear why Mozart embarked at this time upon composition of a work of such scale and ambition, given that he was now a freelance musician without a church position or any obligation to provide sacred music. A letter to his father refers to his making a vow in connection with the work, although as we only have one side of the correspondence, it is a matter of conjecture what such a vow might have entailed: for want of a better explanation, the genesis of the Mass is usually thought to be an act of thanksgiving for the recovery of Constanze, Mozart's wife-to-be, from one of the many bouts of illness she suffered.

Nevertheless, this is almost certainly the Mass that was performed on 26 October 1783 at St Peter's Abbey church in Salzburg – the last time Mozart would visit the city of his birth. His sister Nannerl wrote in her diary that the work was performed by all the court musicians, and that Constanze was a soloist. She must have been quite a singer: traditionally, the first soprano sings the intimate 'Christe', at the heart of the austere opening Kyrie, and the 'Et incarnatus est', winding a skein of ecstatic coloratura around a trio of solo woodwinds.

It's apparent from the very start that the C minor Mass was to be a very different beast from the string of masses Mozart had composed, more through duty than devotion, as part of his hated employment at Salzburg Cathedral during the previous decade. On moving to Vienna in 1781, Mozart had renewed his acquaintance with the Prefect of the Imperial Library, Baron Gottfried van Swieten, an enthusiast for the 'ancient' music of Bach and Handel, scores of which he had collected while a diplomat in Berlin





A view of St Peter's Abbey, Salzburg, the venue in 1783 for Mozart's celebratory mass assumed to be the Mass in C minor, in which his new wife Constanze sang one of the soprano parts

during the 1770s. Influences from the larger works of both masters of the North German Baroque are evident in a number of Mozart's mature works and first come dramatically to the surface in the C minor Mass. Division of the choir into five (in the 'Credo in unum Deum') and eight parts (in the 'Qui tollis' and Sanctus) mirrors Bach's B minor Mass, while Handel may be heard most noticeably in the echoes of *Messiah's* 'Hallelujah' in the 'Gloria in excelsis Deo' and in the imposing nature of the choruses, a new effect in Mozart's writing.

The 'Qui tollis' at the heart of the Gloria contrasts two echoing four-part choirs against harshly dotted 'scourging' rhythms in the strings – reminiscent of the central section of *Messiah's* 'He was despised', perhaps, or 'The people shall hear' from *Israel in Egypt*. Other sections also refer back to older styles: the severe choral 'Gratias'; the duelling sopranos in the 'Domine Deus' and 'Quoniam' (joined by the tenor); the bubbling oboes and horns in the 'Credo'. The 'Laudamus te', sung by the second soprano, is closer in style to a frothy Neapolitan motet.

There's counterpoint aplenty too, with large-scale fugues at 'Cum Sancto Spiritu' at the close of the Gloria and after both the Sanctus and Benedictus. Not that Mozart fell back on the didactic but dry contrapuntal correctness derived from the teachings of the venerated Viennese Kapellmeister Johann Joseph Fux (1660–1741), in which all Austrian composers were well versed. He had by now drenched himself in the fugal mastery of J. S. Bach, and demonstrates his absorption of the Lutheran Kantor's challenging example by wringing all the contrapuntal possibilities from his themes, employing such tricks as inversion (playing them upside down) and *stretto* (overlapping the entries in ever closer succession). The 'Cum Sancto Spiritu' fugue is not just a breathtaking show of compositional prowess but an explosion of joy and a fitting conclusion to the celebratory Gloria.

There is, though, much missing. Of the Credo we have the opening affirmation of faith and the revelation of Christ's Incarnation, but the score runs out before the expected depiction of the Crucifixion and Resurrection. Nor is there an *Agnus Dei* to close the mass with a weighty choral movement balancing the opening Kyrie. Much manuscript material for the Sanctus and Benedictus was lost early on, so these two movements must be reconstructed from disparate copies that may or may not transmit Mozart's intentions with the utmost fidelity.

Mozart returned to the C minor Mass in 1785, retrofitting the completed Kyrie and Gloria with a new Italian text to form an oratorio, *Davidde penitente* ('Penitent David'), K469. He also added two new arias, one for tenor and one for soprano, abandoning the mass's musical language of Baroque monumentality and approaching more closely the world of comic opera, the form with which he had become increasingly involved by the middle of the decade. Nevertheless, the Mass in C minor remains a startling record of Mozart's encounter with the music of his Baroque forebears, the first fruit of the fusion of styles that was to inform his mature style in a string of masterpieces over the remaining years of his short life.

*Programme note* © David Threasher

David Threasher writes on 18th- and 19th-century music for publications including *Gramophone*, *BBC Music Magazine*, *The Strad* and *International Piano*, and is undertaking research into Austrian sacred music at the Royal College of Music.



## Completing the Mass in C minor

There have been a number of contrasting approaches to the problem of performing Mozart's unfinished C minor Mass. Completing and reconstituting the four fragmentary movements enables this magnificent torso to be heard in full, while others have gone still further and appropriated other music – not always by Mozart – to stand in for the sections he didn't attempt.

The first task is to make the 'Credo in unum Deum' and 'Et incarnatus' performable. Mozart provided the vocal parts and instrumental bass for both movements, along with occasional indications of upper orchestral parts: there's a near-continuous first violin line in the 'Credo', for example, along with substantial parts for oboes and horns, while the three solo woodwinds in the 'Incarnatus' are fully composed, as are the string prologue and epilogue. H. C. Robbins Landon's 1956 edition provided newly completed versions of both movements, with orchestration projected from Mozart's indications, and soon became standard.

In the 1980s, though, Richard Maunder pointed out that the 'Credo' should surely have solemn trumpets and timpani, and that there was a spare stave in the 'Incarnatus' that might be used for a pair of horns. He was the first to offer an edition that catered to this enlarged scoring, but not the last: Clemens Kemme's 2018 version, performed in today's concert, offers an alternative view to Maunder's, with minatory trumpet parts inspired in part by C. P. E. Bach's *Heilig*, a work with which Mozart is likely to have been familiar.

The *Sanctus* is more complicated. Mozart's manuscript paper couldn't contain all the staves for the eight-part choir and full orchestra, and the section of the score with the vocal parts was lost fairly early on, so it

must be reconstructed from Mozart's surviving score of the wind and timpani, the Salzburg performance parts for trombones and organ, and a valuable but unreliably condensed version of the vocal parts made by Matthäus Fischer, a 19th-century Augsburg Kapellmeister, for a pioneering performance of the work. The modern scholar has also to distribute correctly the eight vocal parts of this complex movement among the two choirs. Fortunately, the whole *Benedictus* is transmitted in Fischer's copy.

And what of the 'missing' movements? In the earlier years of the last century, a habit arose of using sections of the *Missa longa*, K262, of seven or eight years earlier, to stand in for the later parts of the Credo and for the Agnus Dei. Alois Schmitt compiled a version (published in 1901) using other bits of sacred Mozart and reprising the Kyrie with the words of the Agnus Dei, but some of the music he used turned out to be study copies Mozart had made of even earlier music by the likes of Johann Ernst Eberlin (1702–62), so this was not the most successful or stylistically consistent solution.

More recently, the Mozart scholar Robert Levin and one or two others have employed genuine Mozartian materials for these missing sections, including the two new arias that Mozart wrote for  *Davide penitente* and various sketches from the period, to provide something that at least tallies with the dimensions the composer must have envisaged for this grand work. You can hear all this for yourself in a range of recordings that take in a number of varied conceptions of the work's completion. For today, though, Clemens Kemme offers a version that enables all the music Mozart composed for the C minor Mass to be heard, lovingly completed and presented in its best possible light.

© David Threshier



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## PREVIOUSLY AT THE PROMS

Mozart's Mass has been sampled in various guises since 'Et incarnatus est' alone was sung in 1926 by Dora Labbette. The English soprano sometimes used the mock-Italian stage name of Lisa Perli suggested by her birthplace, suburban Purley, just beyond Croydon. Malcolm Sargent directed the first full-length performance in 1963, a realisation on a larger scale than would be countenanced today, his BBC choral forces augmented by members of the Alexandra Choir and Royal Choral Society. The fourth rendition (assuming a Winter Prom of 1973 under Charles Mackerras is included in the reckoning) came in 1994, when Sir John Eliot Gardiner deployed the notably starry line-up of Sylvia McNair, Anne Sofie von Otter, Christoph Prégardien and Alastair Miles alongside his Monteverdi Choir and Orchestre Révolutionnaire et Romantique. Yet more 'complete' was the fifth, and Mackerras's second, account in 2006, introducing to these shores an edition by Robert Levin which adds substantially to the familiar torso of essentially authentic Mozart. In 2016 Benjamin Hulett joined Louise Alder, Carolyn Sampson, Matthew Rose, the BBC Symphony Chorus and BBC Scottish Symphony Orchestra in Ilan Volkov's presentation of the version by Helmut Eder.

© David Gutman

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“Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues ... she scolded me roundly for not recording some of my compositions in this most artistically beautiful of all musical forms and never ceased to entreat me until I wrote down a fugue for her.”

Mozart in a 1782 letter to his sister Nannerl; the experience of writing in the Baroque style had an important influence on works such as his Mass in C minor

## WOLFGANG AMADEUS MOZART



Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from

1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him.

Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, the composer opted to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.

Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* in summer 1782 was followed by a four-year period as the darling of the Viennese musical establishment; the 15 piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* and *La clemenza di Tito*, as well as composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he was regarded as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

*Profile* © Simon P. Keefe

Simon P. Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of 10 books on Mozart, including *Mozart in Vienna: The Final Decade* and *Mozart's Requiem: Reception, Work, Completion* (both CUP).

### MORE MOZART AT THE PROMS

SUNDAY 20 AUGUST, 7.30pm • PROM 47  
Piano Concerto No. 23 in A major; Symphony No. 41 in C major, 'Jupiter'

THURSDAY 7 SEPTEMBER, 7.00pm • PROM 69  
*Requiem* (compl. Süßmayr); *Masonic Funeral Music*; *Kyrie in D minor, K90*; *Thamos, King of Egypt – 'Ne pulvis et cinis'*; *Five Solfeggios – No. 2*; *Quis te comprehendat*; *Two Church Songs – No. 2: 'O Gottes Lamm'*

For full Proms listings, and to book tickets, visit [bbc.co.uk/proms](http://bbc.co.uk/proms).

WOLFGANG AMADEUS MOZART

# Mass in C minor, K427

## KYRIE

### Soprano 1 and Chorus

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

## GLORIA

### Chorus

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, rex caelestis, Deus Pater omnipotens,

Domine Fili unigenite, Iesu Christe,

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Glory be to God on high

and on earth peace, good will towards men.

We praise thee. We bless thee.

We worship thee. We glorify thee.

We give thanks to thee for thy great glory.

O Lord God, heavenly king, God the Father almighty,

O Lord the only-begotten Son, Jesus Christ,

O Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy  
on us.

### Chorus 1 and 2

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

Miserere nobis.

Thou that takest away the sins of the world,  
receive our prayer.

Thou, that sittest at the right hand of God the Father,  
have mercy on us.

### Sopranos 1 and 2

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus altissimus,

For thou only art holy. Thou only art the Lord.

Thou only art most high,

### Sopranos 1 and 2 and Tenor

Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Jesus Christ.

With the Holy Spirit, in the glory of God the Father. Amen.

TEXT

## **CREDO**

### **Chorus**

Credo in unum Deum, Patrem omnipotentem,  
Factorem caeli et terrae,  
Visibilium omnium, et invisibilium.  
Et in unum Dominum Iesum Christum,  
Filius Dei unigenitum,  
Et ex Patre natus ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
Genitum non factum, consubstantialem Patri,  
Per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem  
Descendit de caelis.

### **Soprano 1**

Et incarnatus est  
De Spiritu Sancto ex Maria Virgine,  
Et homo factus est.

## **SANCTUS**

### **Chorus 1 and 2**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

## **BENEDICTUS**

### **Soloists and Chorus 1 and 2**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

I believe in one God, the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten son of God,  
born of his Father before all worlds,  
God of God, light of light,  
very God of very God,  
begotten not made, being of one substance  
with the Father, by whom all things were made.  
Who for us men, and for our salvation,  
came down from heaven.

And was incarnate  
by the Holy Spirit of the Virgin Mary,  
and was made man.

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.  
Hosanna in the highest.





# The Proms Listening Service

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

## Week 4 Transcendence

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

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

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

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

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

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

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

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

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 220-plus editions of the series on BBC Sounds. Tom's book based on the series was published last year (Faber).



## John Butt

*harpsichord/conductor*

British conductor John Butt is Gardiner Professor of Music at the University of Glasgow, Musical Director of Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment.

His career began as Organ Scholar at King's College, Cambridge, and his work as both musician and scholar gravitates towards 17th- and 18th-century music with his five monographs centring on Bach, the Baroque and concepts of historical performance practice. His recent work gravitates towards music and modernity, listening cultures and embodied musical experience, and music and film.

His discography with Dunedin Consort includes *Gramophone* Award-winning recordings of Handel's *Messiah* and Mozart's *Requiem* (the latter also nominated for a Grammy Award), recordings of Bach's Passions, Mass in B minor, *Magnificat*, *Christmas Oratorio* and Brandenburg Concertos, Monteverdi's *Vespers* and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. Their 2019 recording of Handel's *Samson* was an Editor's Choice and Critic's Choice in *Gramophone* (nominated for a *Gramophone* Award) and Recording of the Month in *BBC Music Magazine*. His recent disc of Bach cantatas (including *Ich habe genug*) won a *BBC Music Magazine* Award. A recording of Bach's *Orchestral Suites* was released last October and Mozart's *Mass in C minor* is released this summer.

John Butt was appointed OBE and awarded the medal of the Royal College of Organists in 2013.



## Lucy Crowe *soprano*

Born in Staffordshire, Lucy Crowe studied at the Royal Academy of Music, where she is a Fellow.

She has sung with many leading orchestras and period-instrument ensembles throughout the world and appeared with opera companies including the Royal Opera, Covent Garden, Glyndebourne, English National Opera, the Teatro Real in Madrid, Deutsche Oper Berlin, Bavarian State Opera and Metropolitan Opera, New York.

Recent operatic highlights include her Dutch National Opera debut in the title-role in *Rodelinda*, returns to Covent Garden as Poppaea (*Agrippina*) and Musetta (*La bohème*), Susanna (*The Marriage of Figaro*) at the Metropolitan Opera and Pamina (*The Magic Flute*) at the Liceu in Barcelona.

Concert highlights this season include a European tour of Beethoven's *Missa solemnis* with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner, Haydn's *The Creation* with the Rotterdam Philharmonic and Bavarian Radio Symphony orchestras, Haydn and Schubert arias with the BRSO, and her debut with the Cleveland Orchestra for concerts of Mozart arias.

Lucy Crowe's debut recital disc, featuring music by Berg, Schoenberg and Strauss, was released in 2021. She also appeared that year on a recording of Janáček's *The Cunning Little Vixen* with the London Symphony Orchestra under Sir Simon Rattle, which received a Grammy nomination for Best Opera Recording. She was appointed OBE in this year's King's Birthday Honours.



## Jess Dandy *contralto*

Cumbrian-born contralto Jess Dandy studied Modern and Medieval Languages at Trinity College, Cambridge, and the École Normale Supérieure de Lyon, and is an alumna and Fellow of the Guildhall School of Music & Drama.

She has appeared in concert with major orchestras and period-instrument ensembles in the UK, Europe and North America, working with conductors including Kristian Bezuidenhout, Harry Bicket, John Butt, William Christie, Laurence Cummings, Sir John Eliot Gardiner, Stephen Layton, Gemma New, Trevor Pinnock and Osmo Vänskä.

Highlights of the current and forthcoming seasons include Elgar's *Sea Pictures* with the Tokyo Symphony Orchestra; Handel's *Messiah* with the Hallé, Royal Northern Sinfonia, The Glyndebourne Sinfonia and Il Gardellino; Mozart's *Requiem* with the Tampere Philharmonic Orchestra; and appearances at the London Handel Festival and Spoleto Festival USA. Recent highlights include the world premiere of Josephine Stephenson's opera *All Seas* for Opéra Grand Avignon and a new commission, *Spell of Creation*, by Alissa Firsova with the BBC Philharmonic.

In 2021 Jess Dandy was shortlisted for a Royal Philharmonic Society Award in the category of Young Artist. She is the co-founder of SongPath, an initiative creating musical walking trails in nature for better mental health. With composer Alex Mills she developed the Music & Being Collective, an open laboratory space exploring music and our sense of self through interdisciplinary dialogue.



## Huw Daniel *violin*

PROMS DEBUT ARTIST

Huw Daniel was a pupil at Ysgol Gyfun Ystalyfera, South Wales, and Organ Scholar at Robinson College, Cambridge, from which he graduated in 2001. He then studied the Baroque violin at the Royal Academy of Music for two

years with Simon Standage.

In 2004 he was a member of the European Union Baroque Orchestra, members of which formed Harmony of Nations and went on to record two CDs. He was the leader of Orquestra Barroca Casa da Música, Porto, 2004–21, and is now one of the four leaders of the Orchestra of the Age of Enlightenment. A long-standing member of Dunedin Consort, he has played on many of the ensemble's recordings, including the Bach Double Violin Concerto with Cecilia Bernardini. He is also a member of the Irish Baroque Orchestra.

As guest-leader Huw Daniel has performed and recorded with EUBO, The English Concert, The King's Consort, The Sixteen and the Norwegian ensemble Barokkanerne. He plays a violin by Jacob Stainer, 1665.



## Robert Davies *baritone*

Born in Colchester, baritone Robert Davies studied at Sheffield University and the Guildhall School of Music & Drama.

Awarded the Erich Vietheer Memorial Award at Glyndebourne in 2003, he went on to appear as

Mr Gedge (*Albert Herring*), Marcello (*La bohème*), Count (*The Marriage of Figaro*) and Falke (*Die Fledermaus*) on the Glyndebourne Tour. Other roles include the title-roles in *The Marriage of Figaro* for English Touring Opera and *Rigoletto* for Bury Court Opera, Zurga (*The Pearl Fishers*) and Don Alfonso (*Così fan tutte*) for Netherlands Reisopera, Demetrius (*A Midsummer Night's Dream*) and Papageno (*The Magic Flute*) for ETO, Ned Keene (*Peter Grimes*) in Berne, Ottokar (*Der Freischütz*) at the Opéra-Comique in Paris, Sharpless (*Madam Butterfly*) for West Green House Opera and High Priest (*Semele*) at La Scala, Milan.

Concert performances include the world premieres of David Goode's *Blitz Requiem* at St Paul's Cathedral and Brian Hughes's *The Sorrows of the Somme* at the Wales Millennium Centre, Bach cantatas under Sir John Eliot Gardiner at the BBC Proms, Handel's *Saul* with the Israel Camerata, Handel's *Messiah* in Australia and the USA, with the Hallé at Bridgewater Hall in Manchester and with Florilegium at St David's Hall in Cardiff, Purcell's *King Arthur* with the Gabrieli Consort and Vox Luminis and an opera gala at the Concertgebouw, Amsterdam.

Robert Davies's recordings include Monteverdi's *Vespers* with the Orchestra of the Age of Enlightenment, Bach cantatas with Dunedin Consort (winner of a *BBC Music Magazine* Award) and Aeneas (*Dido and Aeneas*) with the Armonico Consort.



## Benjamin Hulett *tenor*

British tenor Benjamin Hulett was a choral scholar at New College, Oxford, and studied with David Pollard at the Guildhall School of Music & Drama. He was a member of the Hamburg State Opera from 2005 to 2009.

In the UK he has performed with the Royal Opera, Covent Garden, Glyndebourne Festival Opera, Opera North, Grange Park Opera, Opera Holland Park, Garsington Opera and Welsh National Opera, and in Jonathan Miller's staging of Bach's *St Matthew Passion* at the National Theatre. Operatic appearances this season include Kudrjaš (*Katya Kabanova*) at the Salzburg Festival under Jakub Hrůša and for Lyon Opéra. Other engagements include Mozart's *Davidde penitente* with the Bavarian Radio Symphony Orchestra under Ivan Repušić, and Haydn's *The Seasons* with the South Netherlands Philharmonic under Duncan Ward and the Academy of Ancient Music under Laurence Cummings.

Last season he sang Lysander (*A Midsummer Night's Dream*) at the Deutsche Oper Berlin and Handel's *Messiah* with the Hallé under Sofi Jeannin, the Royal Scottish National Orchestra under Christian Curnyn and the Basel Chamber Orchestra under Paul McCreech. Further highlights include Stravinsky's *Pulcinella* at the 2021 BBC Proms and Tamino (*The Magic Flute*) in concert with the Berliner Philharmoniker under Sir Simon Rattle. He also made his debuts with the Los Angeles Philharmonic in *L'heure espagnole* under Charles Dutoit and at Carnegie Hall as Jupiter (*Semele*) with The English Concert under Harry Bicket. Benjamin Hulett's wide range of recordings have received nominations and awards from *BBC Music Magazine* and *Gramophone*.





## Nardus Williams *soprano*

British soprano Nardus Williams trained at the Royal College of Music, where she was holder of the Kiri Te Kanawa Scholarship, 2017–18. She was a member of the Houston Opera Studio, 2018–19, and is a former Jerwood Young Artist at Glyndebourne and

Harewood Artist at English National Opera.

Winner of the Rising Talent award at the 2022 International Opera Awards, highlights of the current season include her return to the Glyndebourne Tour as Countess (*The Marriage of Figaro*) and to Glyndebourne Festival as Adina (*L'elisir d'amore*). She made her house and role debut as Helena (*A Midsummer Night's Dream*) for Opéra de Rouen Normandie, while concert appearances include her returns to the London Handel Festival and Wigmore Hall, a Handel programme with Dunedin Consort and Tippett's *A Child of Our Time* with the Royal Liverpool Philharmonic Orchestra.

Nardus Williams made her BBC Proms debut in 2021, taking part in an opera gala with the BBC Philharmonic under Ben Glassberg, and returned last summer as Second Woman (*Dido and Aeneas*) with La Nuova Musica under David Bates and in Smyth's Mass in D major with the BBC Symphony Orchestra and Chorus under Sakari Oramo.

Forthcoming engagements include Bach's *Magnificat* with the Dunedin Consort at the Festival de La Chaise-Dieu and Errollyn Wallen's opera *Dido's Ghost* and *Belinda (Dido and Aeneas)* with Philharmonia Baroque in San Francisco.

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## Dunedin Consort

Dunedin Consort was formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle. The consort's ambition is to allow listeners to hear early music afresh and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two *Gramophone Awards*, a *BBC Music Magazine Award* and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

The consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall and the Edinburgh and Lammermuir festivals. Alongside its performance and recording work, it is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, the group aims to develop and nurture its potential audience and to encourage the performers of the future.

Dunedin Consort is an enthusiastic champion and commissioner of contemporary music, and in recent years has premiered a set of orchestral dances at the 2019 BBC Proms, an opera by Errollyn Wallen at the Barbican Centre and new choral music for its *a cappella* consort. Next season it will premiere a guitar concerto composed by Cassandra Miller for Sean Shibe, the first instalment of a three-year co-commissioning series which will see further new music by David Fennessy and Tansy Davies.

### Music Director

John Butt

### Associate Director

Nicholas Mulroy

### First Violins

Huw Daniel  
*leader*  
 Sarah Bevan-Baker  
 Alice Evans  
 Julia Kuhn  
 Henry Tong  
 Sara Deborah Struntz  
 Daniel Edgar  
 Iona Davies  
 Kirsty Main  
 Alice Earll  
 Christiane Eidsten Dahl  
 Maxim del Mar

### Second Violins

Kinga Ujszászi  
 Rebecca Livermore  
 Kristin Deeken  
 Dominika Fehér  
 Abel Balazs  
 Holly Harman  
 Davina Clarke  
 Rachel Isserlis  
 Sophie Simpson  
 Mark Seow  
 Marguerite Wasserman  
 Gabi Maas

### Violas

John Crockett  
 Oliver Wilson  
 Emilia Benjamin  
 Mark Braithwaite  
 Clifton Harrison  
 Lisa Cochrane

Vanessa McNaught  
 George White  
 Oscar Holch  
 Katie Heller

### Cellos

Jonathan Manson  
 Sarah McMahon  
 Andrew Skidmore  
 Lucia Capellaro  
 Richard Tunnicliffe  
 Poppy Walshaw  
 Lucy Scotchmer  
 Martyna Jankowska

### Double Basses

Christine Sticher  
 Jussif Barakat  
 Cecilia Bruggemeyer  
 Hannah Turnbull

### Flutes

Katy Bircher

### Oboes

Alexandra Bellamy  
 Frances Norbury  
 Bethan White  
 Geoff Coates

### Bassoons

Julia Marion  
 Catriona McDermid

### Horns

Anneke Scott  
 Martin Lawrence

**Trumpets**

Paul Sharp  
Simon Munday  
Peter Mankarious  
Brendan Musk  
Matthew Wells  
Nick Walker

**Trombones**

Phil Dale  
Sue Addison  
Adrian France

**Timpani**

Stephen Burke  
Pedro Segundo

**Organ**

Stephen Farr  
Ben Bloor

**Sopranos**

Rachel Ambrose  
Evans  
Vanessa Bowers  
Harriet Burns  
Amy Carson  
Lucy Cox  
Claire Evans  
Fiona Fraser  
Jenni Harper  
Rebecca Lea  
Joanna Songi  
Helena Thomson  
Emma Walshe

**Altos**

Sarah Anne  
Champion  
Jonathan  
Darbourne  
Jessica  
Gillingwater  
Ruth Kiang  
Judy Louie Brown  
Amy Lyddon  
Ruth Massey  
Rory McCleery

**Tenors**

Peter di Toro  
Chris Fitzgerald-  
Lombard  
Tom Kelly  
Kenneth Reid  
James Robinson  
William Searle  
Edward  
Woodhouse  
Will Wright

**Basses**

Greg Bannan  
Robert Davies  
James Geidt  
Alex Jones  
Joshua  
McCullough  
Ben McKee  
Greg Skidmore  
Stuart Young

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

**Chief Executive**

Jo Buckley

**Marketing and  
Communications  
Manager**

Jennie Baillie

**Learning and  
Participation  
Manager**

Lucia Capellaro

**Artistic Planning  
Co-ordinator**

Aedin Donnelly

**Head of Artistic  
Planning and  
Operations**

Edward Edgcumbe

**Learning and  
Participation  
Manager**

Amy Strachan

# London Philharmonic Orchestra



## Choral Encounters

23 Sep 2023: Edward Gardner conducts Mahler's Symphony No. 2  
25 Nov 2023: Robin Ticciati conducts Mahler's Symphony No. 3  
2 Mar 2024: Edward Gardner conducts Haydn's *The Creation*  
16 Mar 2024: Edward Gardner conducts Mozart's Mass in C minor  
27 Apr 2024: Vladimir Jurowski conducts Wagner's *Götterdämmerung*

Southbank Centre's Royal Festival Hall  
Tickets from £14

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