

SOUTHBANK CENTRE

Paraorchestra: Dance Like Nobody's Watching

Saturday 4 October 2025, 7pm | Purcell Room

We are proud to be a place where people come together to discover and connect with the wonder of classical music. Throughout the year, we provide unrivalled opportunities to encounter, live in person, the full range of music, and a variety of different ways for you to experience it.

Some of the world's most exciting artists, including our Resident Orchestras and Resident Artists, join us to shine a light on this incredible art form. Welcome to Classical Music: Autumn/Winter 2025/26.

Toks Dada, Head of Classical Music, Southbank Centre

Repertoire

J Strauss II Kaiser-Waltzer (Emperor Waltz), Op.437 arr. Schoenberg	11'
Schoenberg No.1 Vorgefühle (Premonitions) from 5 Orchestral Pieces, Op.16	2'30
J Strauss II Lagunen-Walzer (Lagoon Waltz), Op.411 arr. Schoenberg	8'
Schoenberg No.2 Vergangenes (The Past) from 5 Orchestral Pieces, Op.16	6'
J Strauss II Schatz-Walzer (Treasure Waltz), Op. 418 arr. Webern	6'
Schoenberg No.3 Sommermorgen am See/Der wechselnde Akkord (Summer morning by a lake/The changing chord) from 5 Orchestral Pieces, Op.16	4'
<i>Interval</i>	
Mahler Lieder eines fahrenden Gesellen arr. Schoenberg	15'
Schoenberg No.4 (Peripetie) (Wandering) from 5 Orchestral Pieces, Op.16	3'
J Strauss II Wein, Weib und Gesang (Wine, Women and Song), Op.333 arr. Berg	12'
Schoenberg No.5 (Das obligate Rezitativ) (The obligatory recitative) from 5 Orchestral Pieces, Op.16	4'
J Strauss II Rosen aus den Suden (Roses from the South), Op.388 arr. Schoenberg	9'

Performers

Paraorchestra

Charles Hazlewood *conductor*

Bethan Langford *mezzo-soprano*

John Minton *visuals*

This show contains flashing imagery which may be unsuitable for anyone with photosensitivity or sensory issues. Visuals during the performance occasionally include reference to war.

*This performance lasts approximately 2 hours.
There is a 20-minute interval.*

Introduction

Venture down from the glittering concert halls of Vienna to an underground utopia of musical escapism.

Dance Like Nobody's Watching transports you back to Vienna, 1918, and into composer Arnold Schoenberg's radical underworld.

Tired of the ignorance and conservative mindset of establishment types, critics and celebrity musicians of the time, Schoenberg dreamed of a new counter-culture. In revolt, he founded the 'Society for Private Musical Performance', a space where – free from judgement – Schoenberg and his fellow adventurers, misfits and radicals could indulge their love of popular music.

The Society rehearsed and performed at a ferocious pace, reverberating the leftfield utopia they'd created with the sound of stripped-back Viennese waltzes. These elaborate classics were normally performed exclusively for the wealthy and the entitled, but in Schoenberg's alternate reality they were reclaimed to be enjoyed in their purest form – by and for lovers of music.

In *Dance Like Nobody's Watching*, we invite you into Schoenberg's inner circle. Conductor Charles Hazlewood and acclaimed mezzo-soprano Bethan Langford, along with a Paraorchestra ensemble, create an intimate atmosphere – daring, vivid and powerful.

Bespoke projections by visual artist and film-maker John Minton, who has worked with artists such as Portishead, Sleaford Mods and on Paraorchestra's *Minimalism Changed My Life*, will combine with these era-defining orchestral reductions to transport you to Schoenberg's escapist utopia.

Paraorchestra

Violin I

Tzu-Fan Tang

Violin II

Siobhan Clough

Viola

Tilly Chester

Cello

Hattie McCall Davies

Double bass

Patrick Phillip

Flute

Chloe Vincent

Oboe

Peter Facer

Clarinet

Charlotte Bartley

Bassoon

Ashley Myall

Percussion

Faith Stonehewer

Piano

Ashok Gupta

Harmonium

Bel Comeau

Production team:

Producer

Ailie deBonnaire

Assistant producer

Caitlin Fairweather

AV director

John Minton

Project coordinator

Tiara Pillant

AV assistant

Adam Seaman

Production manager

Dean Sudron

Orchestra manager

Tom Wraith

Lieder eines fahrenden Gesellen

1. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein!
Weine! wein'! Um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süß! Vöglein süß!
Du singst auf grüner Heide!
„Ach, wie ist die Welt so schön!
Ziküth! Ziküth!“

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leid!
An mein Leide!

2. Ging heut' Morgen über's Feld

Ging heut' morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
„Ei du! Gelt?
Guten Morgen! Ei, Gelt? Du!
Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!“

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
„Wird's nicht eine schöne Welt?
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!“

Songs of a Wayfarer

1. When my love has her wedding-day

When my love has her wedding-day,
Her joyous wedding-day,
I have my day of mourning!
I go into my little room,
My dark little room!
I weep, weep! For my love,
My dearest love!

Blue little flower! Blue little flower!
Do not wither, do not wither!
Sweet little bird! Sweet little bird!
Singing on the green heath!
'Ah, how fair the world is!
Jug-jug! Jug-jug!"

Do not sing! Do not bloom!
For spring is over!
All singing now is done!
At night, when I go to rest,
I think of my sorrow!
My sorrow!

2. I walked across the fields this morning

I walked across the fields this morning,
Dew still hung on the grass,
The merry finch said to me:
'You there, hey –
Good morning! Hey, you there!
Isn't it a lovely world?
Tweet! Tweet! Bright and sweet!
O how I love the world!"

And the harebell at the field's edge,
Merrily and in good spirits,
Ding-ding with its tiny bell
Rang out its morning greeting:
'Isn't it a lovely world?
Ding-ding! Beautiful thing!
O how I love the world!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, groß und klein!
„Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt? Schöne Welt!“

Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein;
Mir nimmer, nimmer blühen kann!

3. Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
In jede Freud' und jede Lust,
So tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
Nimmer hält er Rast!
Nicht bei Tag,
Nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

Wenn ich in dem Himmel seh',
Seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
Im Winde wehn! O weh! O weh!
Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt', ich läg' auf der schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!

4. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da muß't' ich Abschied nehmen
Vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt, Ade!
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wuß't' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles!
Lieb und Leid, und Welt und Traum!

German texts by Gustav Mahler

And then in the gleaming sun
The world at once began to sparkle;
All things gained in tone and colour!
In the sunshine!
Flower and bird, great and small.
'Good day! Good day!
Isn't it a lovely world?
Hey, you there?! A lovely world!

Will my happiness now begin?
No! No! The happiness I mean
Can never bloom for me!

3. I've a gleaming knife

I've a gleaming knife,
A knife in my breast,
Alas! Alas!
It cuts so deep
Into every joy and every bliss,
So deep, so deep!
It cuts so sharp and deep!

Ah, what a cruel guest it is!
Never at peace,
Never at rest!
Neither by day
Nor by night, when I'd sleep!
Alas! Alas! Alas!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
When I walk in the yellow field,
I see from afar her golden hair
Blowing in the wind! Alas! Alas!
When I wake with a jolt from my dream
And hear her silvery laugh,
Alas! Alas!
I wish I were lying on the black bier,
And might never open my eyes again!

4. The two blue eyes of my love

The two blue eyes of my love
Have sent me into the wide world.
I had to bid farewell
To the place I loved most!
O blue eyes, why did you look on me?
Grief and sorrow shall now be mine forever!

I set out in the still night,
Across the dark heath.
No one bade me farewell, farewell!
My companions were love and sorrow!

A lime tree stood by the roadside,
Where I first found peace in sleep!
Under the lime tree
Which snowed its blossom on me,
I was not aware of how life hurts,
And all, all was well once more!
All! All!
Love and sorrow, and world and dream!

Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005);
The Complete Songs of Hugo Wolf (Faber), provided via Oxford International
Song Festival (www.oxfordsong.org)