



bournemouth  
symphony orchestra

**Kirill Karabits** Chief Conductor

Concert Season 2019/20  
Great Hall, Exeter



## Beyond the concert hall, as a cultural beacon for the south and southwest, the BSO gives people across the region the opportunity to experience and participate in great art

With an extraordinary and unique reach, extending across more than 10,000 square miles, we touch the lives of many. Every year, thousands of people enjoy the thrill of live music in performances by some of the world's most talented artists. But our work does not stop there. Beyond the concert hall, BSO Participate delivers a programme of projects to inspire the ambitions of children and young people, connect people, neighbourhoods and communities, and bring comfort to people living with dementia.

But we cannot do this alone. We are only able to empower communities and enhance lives due to the ongoing generosity of our loyal audiences and supporters. Every gift to the BSO makes a difference. If you would like to make a donation or are considering remembering the BSO in your Will, find out more at [bsolive.com/supportus](https://bsolive.com/supportus) or call a member of our Development team on 01202 644730.

12,350

young people watched the BSO's schools concert livestream

652

BSO Participate events took place across the region

12,761

under 18s attended a concert for free or just £1

70,489

people engaged beyond the concert hall in 2018

214

locations visited by BSO Participate in 23 different local authority areas

137,796

people attended BSO concerts last season





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## Welcome to the 2019/20 Bournemouth Symphony Orchestra Season at the Great Hall, University of Exeter

Once again our concerts this season bring you the very finest breadth of orchestral music with a range of world-class conductors and soloists. Marta Gardolińska, who has been a sensation in her first year as BSO's Young Conductor-in-Association opens the season with a strong romantic programme including Elgar's Cello Concerto and Tchaikovsky's Symphony No.5. Marta will also lead our New Year Viennese concert.

In a celebration of Kirill Karabits' 10 years as Chief Conductor of the BSO, his concert in December includes one of his favourite works, Tchaikovsky's music from *The Nutcracker* alongside Mozart with this season's Artist-in-Residence, the extraordinary Venezuelan pianist Gabriela Montero.

Much loved BSO favourite, pianist John Lill returns to the music of Beethoven in an evening of high romance and drama including Prokofiev's *Romeo & Juliet* conducted by Stephen Barlow, whilst

former Principal Conductor Andrew Litton returns to his American roots with Copland and Barber. We celebrate the 250th Anniversary of Beethoven and Sunwook Kim makes his professional conducting debut in a concert where he also plays the monumental *Emperor Concerto*.

Through our brand-new website there are ever more ways to connect with the BSO. If you want to find out what's on near you, book tickets or learn more about the amazing BSO team and our work empowering communities across the region, go to [bsolive.com](https://bsolive.com)

From Rachmaninov's Third Symphony with Robert Trevino to the music of John Williams and Hans Zimmer with Pete Harrison, we aim to show that the live orchestral experience is for everyone and we look forward to welcoming you once again to another compelling season of music making.

**Dougie Scarfe** Chief Executive



“The Bournemouth Symphony Orchestra was outstanding, smoothly adjusting to the extreme registers and bringing to the fore the work’s special intensity”  
Classical Source, October 2018

Thursday  
**26 September**  
7.30pm

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## Elgar's Masterpiece

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**Sibelius**  
Finlandia  
**Elgar**  
Cello Concerto  
**Tchaikovsky**  
Symphony No. 5

Elgar's concerto was first performed in Bournemouth just days after its premiere in London, such was Sir Dan's desire to get the best of British music down to the south coast. Since that time the work has grown in popular stature with its powerful yet understated evocation of the English countryside and psyche. The music is private and poignant but it still remains a richly lyrical and noble work. It is written as two pairs of movements with the solo cello in full focus with its bold statements and heart-rending themes – the orchestra generally confined to a background colour wash. Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, fearing his muse was exhausted. “I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet played out as a composer.” From its first note to last noble chord, it is filled with passionate self-questioning, exposing the soul of a deep and complex man. *Finlandia* began life as a covert protest against the occupying Russian empire. Opening with dark, savage chords for trombones and horns, suggesting a giant force trying to rouse itself, the music awakens to energetic, purposeful activity and soon gives birth to a gravely beautiful hymn melody: an anthem for a free Finland.

Marta Gardolińska  
Conductor  
Andrei Ioniță  
Cello



Thursday  
**10 October**  
7.30pm

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**R Strauss**  
Metamorphosen  
**Beethoven**  
Piano Concerto No.3  
**Prokofiev**  
Romeo and Juliet  
Suite No.2

Stephen Barlow  
Conductor  
John Lill  
Piano

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## Love and Loss

With its dense chromaticism, intricate counterpoint and Wagnerian drive sweeping toward a great climax, *Metamorphosen* is a sonic representation of mourning and melancholy, written during the aftermath of the destruction of Strauss' beloved Vienna, Dresden and Berlin. It is a memorial to a type of music that had been abandoned long before 1945 and succeeds so brilliantly because Strauss had found a way to address the present with the voice of the past. Beethoven was reaching the maturity of his creative powers at the time of his stormy and Romantic Third Piano Concerto. It was the longest and most elaborate piano concerto written up to that time, full of great richness of melodic and harmonic invention. Beethoven had mastered the format and was now flexing his musical muscles sometimes powerfully, sometimes playfully. Shakespeare's timeless tragedy has stirred the imagination of countless composers but Prokofiev's sumptuous ballet is arguably the most ravishing musical retelling. His ability to capture the changing moods and feelings of the drama is nothing short of miraculous – the music is powerful and tender, virile and heart-breaking, passionate and anguished.



“The orchestra and Karabits  
played both with magnificent,  
full-blooded élan” ★★★★★  
The Telegraph, November 2018





Thursday  
**24 October**  
7.30pm

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**Copland**  
Four Dance Episodes  
from Rodeo

**Barber**  
Violin Concerto

**Mussorgsky (arr. Ravel)**  
Pictures at an Exhibition

Andrew Litton  
Conductor

Philippe Quint  
Violin

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## Great American Songbook

*Rodeo*, originally called *The Courting at Burnt Ranch*, is unique in the extent to which Copland used many traditional American folk tunes practically intact – incorporated for their nostalgia and sense of place, not to mention that they are wonderful songs. It tells the tale of a tomboyish Cowgirl who vies for the attention of the Head Wrangler – a simple tale meant to showcase great dancing, great buffoonery and great music. Barber’s hauntingly exquisite Violin Concerto is one of the very finest of the last century. Of all instruments, the violin may be closest to the human voice, and this is how Barber employs it, maximizing the instrument’s warmth and intimacy. It sings passionate lines in the opening two movements – the andante is one of the great lyrical outpourings in American music, demonstrating Barber’s command of the long, lush melodic line – before delivering a whirlwind of triplet rhythms in the fast-paced finale. Mussorgsky’s musical wander through a fictitious gallery of works by his friend Victor Hartmann is a beautifully curated series of miniatures – some intimate, others grotesque. The piano originals are vivid in the way rhythms and harmonies are used to evoke the visual images, but in Ravel’s masterful orchestration, they are made even more so.

Thursday  
**7 November**  
7.30pm

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## Caledonian Grandeur

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**Smetana**  
The Bartered Bride Over-  
ture

**Dvořák**  
Cello Concerto

**Mendelssohn**  
Symphony No.3 ‘Scottish’

Mendelssohn’s impressions of the “comfortless, inhospitable solitude” of a Scottish walking holiday were the inspiration behind this stirring and dramatic symphony. Its haunting recurring theme came to the young composer as he explored the ruined chapel at Holyrood Palace. Rather than a tonal travelogue, it is more an atmospheric portrait of the country – a work of deep sensibility and manly melancholy that grew from the emotions that the stern Scottish landscape and history engendered in him. Elements of both Dvořák’s American experiences and his longing for home found their way into the Cello Concerto. Perhaps the greatest of all cello concertos, described as a “hymn of deepest spirituality and amazing beauty” it contains a wealth of melodic ideas and glowing orchestration. Special importance is given to the winds, their tone colours serving as an excellent foil to the richness of the cello. Smetana’s energetic overture is a thrilling romp which sets the mood for the comedy to follow. The distinct rhythms and inflections of the Czech language and Czech folk dances form an important part of the style of the music, giving the orchestra a chance to show off its virtuosity until it races to a brilliant conclusion.

Marta Gardolińska  
Conductor

Leonard Elschenbroich  
Cello



Thursday  
**5 December**  
7.30pm

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## Tchaikovsky Magic

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### Shchedrin

First Concerto for Orchestra  
'Naughty Limericks'

### Mozart

Piano Concerto No.24

### Tchaikovsky

The Nutcracker Suite

Tchaikovsky's *The Nutcracker* has charmed Christmas audiences over the years with its range of gorgeous music and romantic imagery. There is a wonderfully vivid, pictorial quality to his colourful music. From the elegant *Waltz of the Flowers* to the witty *Dance of the Sugar Plum Fairy* and the *Dance of the Reed Flutes*, the score is a feast of wonderful melodies. Then there is the *Battle of the Mice* and the lively dances – Spanish, Chinese, Arabian and Russian. The music tinkles in the memory like a lost music box – enchanting for young and old alike. One of only two concertos Mozart wrote in a minor key, his Piano Concerto No. 24 possesses a much darker, stormier nature than his previous piano concertos. A kaleidoscope of angst and emotions is bundled up in a work of moody and turbulent character. *Naughty Limericks* is among Shchedrin's most performed works. The Russian title of this brilliantly orchestrated eight-minute piece, which fully lives up to its designation as a concerto for orchestra, is *Ozorniye chastushki* – a term that defies literal translation. A chastushka is a free-spirited, irreverent sort of folk song and the title certainly conveys the spirit of the music.

Kirill Karabits

Conductor

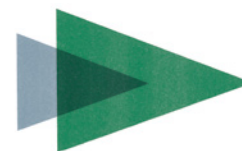
Gabriela Montero

Piano

Artist  Residence

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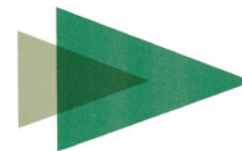


Friday  
**20 December**  
7.30pm

Thursday  
**2 January**  
3pm



## Christmas and New Year with the BSO

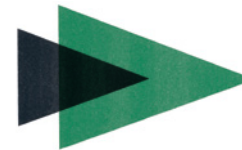
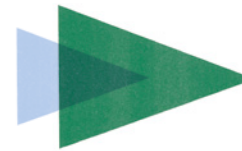


### **Last Night of the Christmas Proms**

Pete Harrison  
Conductor  
Michael Xavier  
Singer

### **New Year Johann Strauss Gala**

Marta Gardolińska  
Conductor  
Soraya Mafi  
Soprano



Thursday  
**23 January**  
7.30pm

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**R Strauss**  
Träumerei am Kamin  
**Elgar**  
Violin Concerto  
**Shostakovich**  
Symphony No.6

Carlos Miguel Prieto  
Conductor  
Ning Feng  
Violin

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## Symphonic Sensibility

Elgar's Violin Concerto was written between the First and Second Symphonies, and premiered in November 1910 with Fritz Kreisler as soloist and Elgar himself conducting. Within a week Dan Godfrey had also conducted it in Bournemouth! It is a highly personal and intensely lyric reflection of Elgar's complex personality, possibly the most autobiographical violin concerto ever written. In common with more than a few of Elgar's other works, it seems to begin in the middle of a remark, as if the listener has just opened the door to a room in which a conversation is in progress. Shostakovich's Sixth Symphony is one of two halves. The first, an expansive largo, darkly beautiful with moments of searing intensity; the other a frenetic descent into absurdity and black humour via two short movements – a breezy scherzo and a circus-like finale. It is a personal work, reflecting not only the difficult and trying times in which Shostakovich lived and worked, but also the resilience and strength of his character. *Dreaming by the Fireside* is a tender and poignant symphonic interlude from Strauss' comic opera *Intermezzo* in which the heroine sits alone by her fireplace, daydreaming of a lover.

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## Pastoral Beethoven

The main musical manifestation of Beethoven's love of nature is his Sixth Symphony. It is his most direct symphonic example of programme music. The leisurely opening *Awakening of Cheerful Feeling upon Arriving in the Country* is followed by a *Scene by the Brook* which unfolds with aptly flowing grace, accompanied by the birdsong of a nightingale, quail and cuckoo. The *Merry Assembly of Country Folk* have their dancing interrupted by a violent thunderstorm, but soon the opening mood of serenity is restored by the final, uplifting *Shepherds' Song of Thanksgiving*. Beethoven's unorthodox Fourth Piano Concerto, opening with the unaccompanied soloist, is a thrilling dialogue between piano and orchestra which sees the argument eventually being won by the piano before hurling headlong into the joyful, boisterous finale. It once and for all shakes itself loose from the constraints of the 18th century. Virtuosity no longer concerns Beethoven at all; his artistic aim here is the expression of deeply poetic and introspective thoughts. The overture to *Don Giovanni* provides more than a hint of the drama to follow with its ominous opening before the music hurries off with the exuberance, vitality and virility of the Don himself.

Thursday  
**6 February**  
7.30pm

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**Mozart**  
Don Giovanni Overture  
**Beethoven**  
Piano Concerto No.4  
**Beethoven**  
Symphony No.6 'Pastoral'

Marta Gardolińska  
Conductor  
Alfredo Ovalles  
Piano

Thursday  
**13 February**  
7.30pm

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**Stravinsky**  
Symphony in  
Three Movements

**Szymanowski**  
Violin Concerto No.1

**Rachmaninov**  
Symphony No.3

Robert Trevino  
Conductor  
Simone Lamsma  
Violin

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## Electrifying Rhythms

Rachmaninov's Third Symphony, written nearly thirty years after his Second, has an 'American' feel to it – there are strong suggestions of Gershwin's *Rhapsody in Blue*, but it is also his most expressively Russian symphony, particularly in the dance rhythms of the full-throttle finale. Containing all the wide-spanning tunes, colourful and characteristic orchestration and the melodic invention one expects, it includes new developments like quixotic sudden changes of mood, transparent textures and thematic strands which endlessly start and stop, weaving and overlapping one another. With music of considerable originality and beauty, rich in glowing sound textures, the First Violin Concerto displays Szymanowski's penchant for sensuous, rhapsodic meditation. It introduces a new music language full of ecstatic raptures, tension and emotional intensity. Written in 1916, whilst he was in Ukraine, its likely inspiration was *Noc Majowa (May Night)*, a poem by the Polish poet Tadeusz Miciński. What unites Stravinsky's 'War' Symphony, written during the final horrors of World War II, is its powering rhythmic drive, very reminiscent of *The Rite of Spring*, which holds the sectional structure together. The taut energy, the character changes in the music, the images of war and the rhythmic machine that he creates in the music are all extremely exciting.





Friday  
**6 March**  
7.30pm

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## Hollywood Head to Head

The sold-out sensation is back with more classic soundtracks from the two greatest film composers alive today – Hans Zimmer and John Williams. As well as returning favourites, the evening features music from *Inception*, *Angels & Demons*, *Jurassic Park*, *Star Wars*, *Batman Begins* and many others.

Pete Harrison  
Conductor



Thursday  
**2 April**  
7.30pm

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## Imperial Beethoven

**Beethoven**  
Egmont Overture  
**Beethoven**  
Symphony No.4  
**Beethoven**  
Piano Concerto No.5  
'Emperor'

Sunwook Kim  
Conductor / Piano

Goethe's play *Egmont* depicts the subjugation of the Netherlands by tyrannical Spanish rulers, and Beethoven approached his commission to write the music for it with zeal, out of both his unmitigated respect for the author and his humanist's belief in the freedom and dignity of man. The overture commences with an ominous melody, a storm gathers but soon clears before the threatening mood returns to carry the music through its triumphant ending. Schumann poetically captured Beethoven's Fourth Symphony's relationship to its neighbours when he called it "a slender Grecian maiden between two Nordic giants". It is certainly lighter in tone, but it is far from lightweight. In terms of economy and tightly coiled energy, it is every bit the equal of its counterparts. The *Emperor* is the largest in scale of all of Beethoven's concertos. An epic tour de force, pitching soloist and orchestra in a musical argument of unprecedented breadth and scale, it is written in a virtuosic style that looks forward to the grand pianism of Liszt in its full chordal textures and wide dynamic range. A spirit of heroism infuses the music, whilst the sublime slow movement is one of Beethoven's most profound.

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## Tickets

£42 £35 £27 £23 £17

Prices include booking fees but additional postage charges are payable for tickets sent by post.

### bsolive.com

You can buy tickets online this season directly through the BSO

### 01392 726363

Exeter Northcott Theatre  
Stocker Road,  
Exeter, EX4 4QB

Exeter Visitor Information  
& Tickets, Dix's Field,  
Exeter, EX1 1GF

### Pre-concert talks

Free for all concert ticket holders, talks take place before most concerts (not 20 Dec, 2 Jan and 6 Mar) at 6.40pm in the Forum Alumni Auditorium. For more details call 01202 644725

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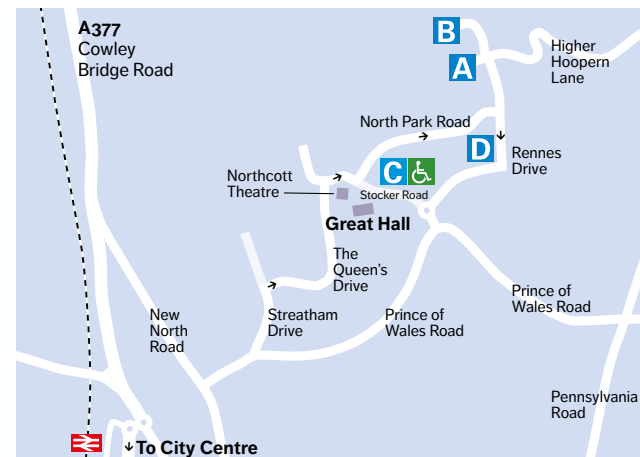
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Great Hall  
University of Exeter  
Stocker Road  
Exeter, EX4 4PY

### Getting there

The Great Hall is situated on the main Streatham campus of Exeter University, adjacent to the Northcott Theatre which is signposted from Exeter City Centre. SATNAV use postcode EX4 4QJ

The D bus runs from Exeter City Centre 7 days a week including Bank Holidays. The bus stop is at North Park Road opposite the Northcott Theatre. Exeter St David's Rail Station is a 1km walk downhill from the hall. Taxis are available.

### Parking

Car parking is available on campus – free from 6pm. We advise that you allow plenty of time to find a space as it is often very busy. The main car parks are Car Parks A, B and D as marked on the map. Blue badge holders can use Car Park C at the top of Stocker Road.

### Group coaches

There are a number of groups that run coaches to concerts from across Devon. For information call the BSO on 01202 669925. or visit bsolive.com

### Access

There is level access to the Great Hall stalls, the bar/restaurant and toilets (via a lift). Assistance dogs are welcome. A sound enhancement system which transmits enhanced audio to visitor's hearing aids, or specially provided headphones is available. Please contact the Northcott Theatre for details.



