



bournemouth
symphony orchestra

Kirill Karabits Chief Conductor

Concert Season 2019/20
Lighthouse, Poole



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 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





Welcome to the 2019/20 Bournemouth Symphony Orchestra Season at Lighthouse, Poole

In a celebration of Kirill Karabits' ten years as Chief Conductor of the BSO, his programmes reflect the remarkable breadth of his musicianship and creative programming, which has thrilled and moved us on countless occasions over the years. Whether exploring the cultural influences of the city of Weimar in the music of Liszt and Richard Strauss or John Adams' jazz-inflected symphonic music in his *City Noir*, not to mention the music of Mahler, Beethoven, Elgar and Holst, Tchaikovsky's *Nutcracker*, and his first *Messiah* with the BSO, our Chief Conductor's versatility is remarkable.

A highlight of the UK musical scene this autumn will be our performance of Richard Strauss' visceral masterpiece *Elektra*, with a world-class cast – absolutely not to be missed! We are delighted to welcome the extraordinary Venezuelan pianist Gabriela Montero as our Artist-in-Residence this season.

Alongside Kirill we continue our ongoing relationships with a range of outstanding conductors and soloists including two visits from Carlos Miguel Prieto and Ion Marin. Marta Gardolińska, who was so sensational when stepping in at short notice last year, has her own programme this season.

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.

From Rachmaninov to Symphonic Pink Floyd, Mozart to the music of John Williams and Hans Zimmer, your BSO is showing once again that orchestral music is accessible to all and we look forward to welcoming you to another compelling season of music making.

Dougie Scarfe Chief Executive

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



Wednesday
2 October
7.30pm

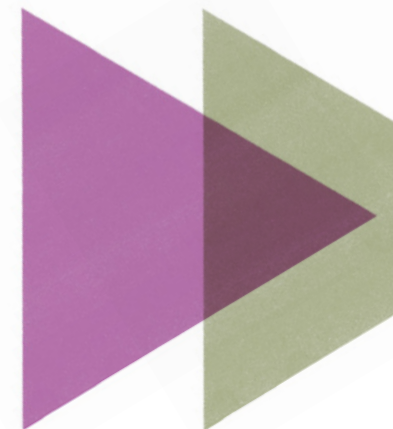
Weimar Connections

Hummel
Freudenfest Overture
Liszt
Vor hundert Jahren
R Strauss
Der Rosenkavalier Suite

Composed by Liszt as an orchestral melodrama to accompany a play written by Friedrich Halm, *A Hundred Years Ago* was first performed in Weimar in November 1859 for the festivities celebrating Schiller's 100th birthday. It was favourably received by both audiences and critics but was never published. An autograph score survives in Paris as well as originals still held in Weimar and Budapest. The music is mostly based on popular songs of the time, including references to Beethoven's *Ode to Joy* and is an interesting collection of melodies and ideas, occupying a unique niche in all of Liszt's output. *Der Rosenkavalier* was an instant success with its Mozart-like farce and flurry of sweet and saucy waltzes. Abounding in melodic splendour and harmonic richness, orchestras had long enjoyed playing selections from the opera before a more established suite finally emerged, capturing the most celebrated and voluptuous moments, and first performed in 1944, over 30 years after its creation. Hummel's joyful overture, composed to celebrate Napoleon's defeat at Waterloo, interrupts its energetic chatter for a resounding burst of *God Save the King*.

Kirill Karabits
Conductor

Liszt dramatic conception
by Gerard McBurney



Supported by
Chris & Clem Martin

Wednesday
9 October
7.30pm

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

Stephen Barlow
Conductor
John Lill
Piano

Supported by
Stephen Elder &
Vanessa Claydon

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.

Wednesday
16 October
7.30pm

Latin Fiesta

Márquez
Danzón No.2
Montero
Piano Concerto No.1
'Latin'
de Falla
The Three Cornered Hat
(complete)

Carlos Miguel Prieto
Conductor
Gabriela Montero
Piano
Rihab Chaieb
Mezzo-soprano

Artist  Residence

De Falla's marvellous ballet score imparts a strongly Spanish flavour through its allusions to traditional Iberian music and dances, showing his command of both a folkloric Spanish idiom and a dazzling palette of orchestral colour. Briefly, the semi-serious farce concerns a lascivious magistrate who lusts after a miller's wife and has the husband arrested in order to pursue her, but to no avail as ultimately he is defeated and thoroughly humiliated by the miller and his clever spouse. Gabriela Montero's First Piano Concerto combines South American lightness with classical form – a tribute to the musical diversity of her homeland. Full of virtuoso challenges for both soloist and orchestra, it is relentless, moving, spicy, stormy, delicate and powerful; the musical language is modern and at the same time criss-crossed with Latin rhythms such as mambo, salsa, boléro and several Venezuelan dances. A modern Mexican classic inspired by a Cuban dance, *Danzón No.2* by Arturo Márquez is one of the most popular and frequently performed Mexican contemporary classical orchestral pieces. The rhythmic quality of the piece is at the centre of the composition, with accents that shift throughout making it feel as if the tempo is constantly changing.

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“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



Wednesday
23 October
7.30pm

Copland
Four Dance Episodes
from Rodeo
Barber
Violin Concerto
Mussorgsky (arr. Ravel)
Pictures at an Exhibition

Andrew Litton
Conductor
Philippe Quint
Violin

Supported by
Dave & Jan Pointer

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.

Wednesday
30 October
7.30pm

Black and White

Sibelius
Symphony No.7
Sibelius
Violin Concerto
Adams
City Noir

City Noir is a symphony inspired by the peculiar ambience and mood of Los Angeles ‘noir’ films, especially those produced in the late forties and early fifties. It is an homage not only to the film music of that period but also to the overall aesthetic of the era with its scurrying strings and winds, ominous brass chords and syncopated jazz drumming. It is the third in a triptych of orchestral works that have as their theme the California experience, its landscape and its culture. Sibelius dearly wanted to be a great violin virtuoso, and his concerto more than proves his love for the instrument. He opposes rather than meshes solo and orchestra in a succession of wonderful melodies until reaching a giddy climax of syncopated brilliance. At times dreamy and reflective and at others turbulent and darkly passionate, it is full of technical prowess – a deep and gritty orchestral exploration from darkness into light. Described as “the climax of the spiritual experience of a lifetime”, Sibelius’ last symphony shines with a unique radiance. Written as one seamless tapestry of interrelated motifs, it is like a giant rondo – the culmination of a lifetime of work in the direction of concision, compression and organic unity within symphonic form.

Kirill Karabits
Conductor
Valeriy Sokolov
Violin

Supported by
Terence & Annette O'Rourke

Saturday
16 November
7.30pm

Symphonic Pink Floyd

The full power of the combined forces of the BSO and Bournemouth Symphony Chorus is harnessed in this epic concert featuring a host of Pink Floyd's iconic hits symphonically reimagined, including *Shine On You Crazy Diamond*, *Money*, *Hey You*, *Another Brick In The Wall*, *Us And Them*, *Wish You Were Here*, *Time* and *The Great Gig In The Sky*. A must for all Floyd fans!

Pete Harrison
Conductor
Bournemouth
Symphony Chorus

Supported by
South West Regional
Assessment Centre



German Requiem

All of Elgar's noble and melancholy sentiments can be found in his only song cycle which also deals with the fragility of man when confronted by the elemental forces of the sea. Built upon five poems by different authors, each offering a different response to the ocean: its beauty, temptations, symbolism and dangers, with *Sea Pictures*, Elgar achieved a remarkable synthesis of voice and orchestra. The emotional range of the poems is very broad and critically tests the dramatic and vocal powers of the soloist. The orchestral accompaniment complements the singer to a remarkable degree with subtle colours that evoke the sea in many moods. Over its lengthy gestation the Requiem emerged as a deeply personal musical memorial. Brahms was innovative in his combination of styles and use of vernacular German, so different from the long-standing Latin mass for the dead. Baptized and raised Lutheran, Brahms wrote his own non-liturgical libretto based on passages from Martin Luther's translation of the Bible. He chose scripture offering consolation, reassurance and comfort to the living in a strong affirmation of personal hope, love, courage and anticipation of joy.

Wednesday
20 November
7.30pm

Elgar
Sea Pictures
Brahms
Ein deutsches Requiem

David Hill
Conductor
Jennifer Johnston
Mezzo-soprano
Jennifer Davis
Soprano
Bournemouth
Symphony Chorus

In memory of
Canon & Mrs Ivor
Jeffrey-Machin

Wednesday
27 November
7.30pm

Winds of Change

Eberl

Symphony No.3

Beethoven

Violin Romance No.2

Beethoven

Violin Concerto in C
(fragment)

Beethoven

Symphony No.2

Reinhard Goebel
Conductor

Tobias Feldmann
Violin

Anton Eberl's Third Symphony premiered alongside Beethoven's *Eroica* in the same concert, garnering universal acclaim while the *Eroica* received a more mixed reception. Beethoven's symphony is clearly revolutionary but Eberl also offers something which is new and filled with a spirit of heroism, representing more an evolution from the Classical into the Romantic, and its sheer scale and seriousness was unprecedented. There are four known works of Beethoven for the violin and orchestra. In addition to the famous D Major concerto, a fragment exists of an earlier C Major concerto containing 259 bars before stopping abruptly, as well as the two charming Romances which were most likely written as potential slow movements for this aborted concerto. The Romance in F Major is the more impassioned of the two, noted for its high range and sweet melodic line but with a darkly, dramatic heart. It was whilst working through his period of crisis with the onset of deafness that Beethoven completed the Second Symphony. It bears some marks of his emotional turmoil despite the often exuberant and beautiful surface of its music, but above all this symphony is a testament to Beethoven's ability to transcend his own troubles in order to create beauty.

In thanks to those
who have remembered
the BSO in their Will



Wednesday
4 December
7.30pm

Shchedrin

Concerto for Orchestra No.1
'Naughty Limericks'

Mozart

Piano Concerto No.24

Tchaikovsky

The Nutcracker Suite

Kirill Karabits

Conductor

Gabriela Montero

Piano

Artist  Residence

Tchaikovsky Magic

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.

Supported by
Sue Thomas



Wednesday
11 December
7.30pm

Rachmaninov
Piano Concerto No.2

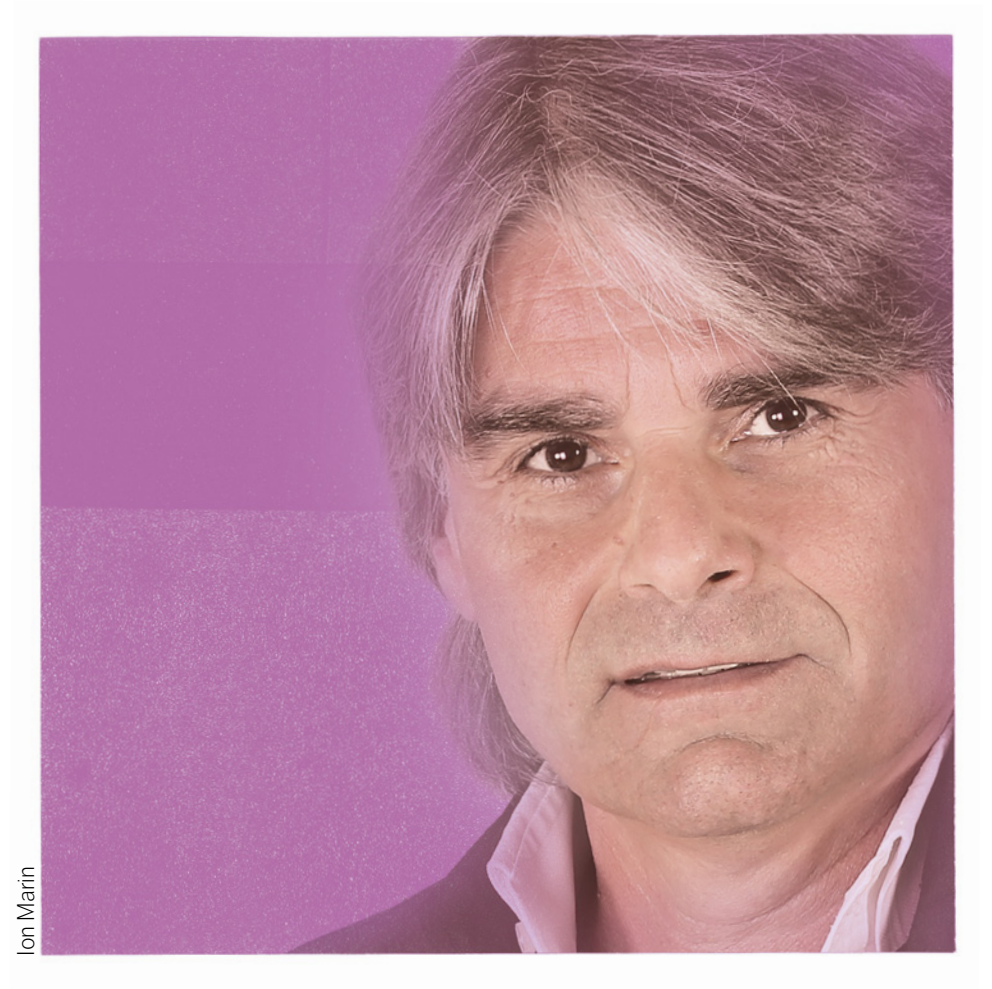
Mahler
Symphony No.1
'Titan'

Ion Marin
Conductor
Vadym Kholodenko
Piano

Fearless Youth

In what was probably the most remarkable and daring first symphony ever written, Mahler revealed himself as fully and radically himself. His musical mood swings, daring orchestral sounds, searing dissonances and provocative mixture of popular and classical idioms were a shock to audiences more used to the contemporary symphonies of Dvořák, Brahms and Tchaikovsky and thus it received mixed receptions. What struck so many ears as shapeless and vulgar in 1889 has become loveable, even quaint – it bursts with the boldness and fire of youth, proudly displays a burgeoning mastery of orchestration, and flirts cheekily with traditional ideas of good taste. Rising out of mysterious depths, Rachmaninov quickly lets loose the first of many striking themes that litter his Second Piano Concerto. At just 28, in love and about to be married, no wonder he exhibited a youthful confidence in a mature work full of sincere, heartfelt passion that still continues to captivate audiences.

In memory of
Michael & Ilse Katz



Ion Marin

Saturday
14 December
3pm

Wednesday
18 December
7.30pm

Saturday
21 December
7.30pm

Monday
23 December
7.30pm

Wednesday
1 January
3pm

Christmas and New Year with the BSO

Christmas starts here

Family Concert

Marta Gardolińska
Conductor

Handel's Messiah

Kirill Karabits
Conductor
Rowan Pierce
Soprano
Jake Arditti
Counter-tenor
Anthony Gregory
Tenor
Jacques Imbrailo
Baritone
Bournemouth
Symphony Chorus

Supported by
Annette D'Abreo
& Edwin Bessant

Last Night of the Christmas Proms

Pete Harrison
Conductor
Michael Xavier
Singer

Supported by
Investec Wealth
& Investment

Celebration of Christmas Carols

Gavin Carr
Conductor
Bournemouth
Symphony Chorus
and Youth Chorus

Supported by
Mike & Pam Jeffries

New Year's Day Johann Strauss Gala

Marta Gardolińska
Conductor
Soraya Mafi
Soprano

Wednesday
15 January
7.30pm

N Tchernepnin
Prelude to
La Princesse lointaine

Rachmaninov
Rhapsody on a
Theme of Paganini

Berlioz
Symphonie fantastique

Kees Bakels
Conductor

Andrei Korobeinikov
Piano

Unrequited Love

Rachmaninov's Rhapsody is an extrovert and immensely technical demonstration of pianistic wizardry. Wit, charm, romance, rhythmic verve and masterly orchestration combine in what many consider to be his greatest composition. Paganini's theme is ripe for development and Rachmaninov fully exploits this in a freely imaginative and rhythmically energetic sequence of tightly organised variations forged into a continuous and potent drama, composed in a matter of days and brimming with white-hot inspiration. The opening performances of Victor Hugo's *Hernani* gave rise to near-riots between Romantic supporters and reactionary opponents. In the same year Berlioz produced his *Symphonie fantastique* and thereby conceived a new world of dramatic expression and orchestral colour. It was a rare leap forward in music – an achievement that is almost inconceivable from a 26-year-old student, working in a country with little symphonic tradition. Nikolai Tchernepnin composed the music to Edmond Rostand's play *La Princesse lointaine* whilst he was still under the influence of his teacher Rimsky-Korsakov. The prelude is often played as a concert overture – a gorgeously languid evocation of medieval chivalry, with the most ravishing of central melodies.

Supported by
Arts University
Bournemouth

Wednesday
22 January
7.30pm

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.

R Strauss
Träumerei am Kamin

Elgar
Violin Concerto

Shostakovich
Symphony No.6

Carlos Miguel Prieto
Conductor

Ning Feng
Violin

Supported by
Richard Lewis



Wednesday
29 January
7.30pm

Beethoven 250

Beethoven
Symphony No.1

Stravinsky
Violin Concerto

Beethoven
Symphony No.3
'Eroica'

It seems fitting that Beethoven composed his First Symphony at the dawn of a new century. Despite its homages to the older generation, it is very much a forward-looking work. Whereas Mozart delighted, Beethoven confounded and his epic *Eroica*, the longest of its genre yet composed, proved to be the watershed between the Classical and Romantic periods. Although his earlier works had shown flashes of what was to come, the Third Symphony, by contrast, opens with two staggering chords that announce to the world the arrival of a new talent, a forceful personality, a man never to be forgotten. From that point on Beethoven was no mere composer – he was a creator of monuments. Stravinsky's Violin Concerto contains some of his most beautiful lyrical music shining with brilliant instrumental theatre, full of gestures, dynamic exchanges, pulsating time changes and capricious, irregular rhythms. Its tightly packed inventiveness leaves no room for empty filler. The four contrasting movements – Toccata, Aria I, Aria II and Capriccio – point to a Baroque model, but as with all of Stravinsky's appropriations of past manners and methods, there is never a question of simple imitation: this is Baroque remade in Stravinsky's image.

Kirill Karabits
Conductor
Stefan Jackiw
Violin

Supported by
The Stacey Family

“The real glory came from the BSO’s
lustrous tone, apparent across all sections.
Mahler’s *Resurrection Symphony*
thundered in right from that thrusting
opening phrase in the lower strings and
never let the audience go” ★★★★★
The Times, October 2018



Wednesday
12 February
7.30pm

Stravinsky
Symphony in
Three Movements

Szymanowski
Violin Concerto No.1

Rachmaninov
Symphony No.3

Robert Trevino
Conductor
Simone Lamsma
Violin

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.

Supported by
Investec Wealth
& Investment

Wednesday
19 February
7.30pm

Grand Tourists

Mendelssohn's First Piano Concerto was significant in the development of the genre. It has a sparseness of form, dispensing with much of the classical tradition. For example, at the start the pianist enters with a short cadenza, shortly after the orchestra, and both share the opening introductions. The breathless first movement is full of dazzling passagework from the piano, whilst the dreamy andante is a delicately worked song of ever-increasing beauty leading into the brilliant rondo and fiery conclusion. Schubert's Fifth Symphony is certainly the best of his six early symphonies. Constructed on themes radiating youthful optimism, the first movement is brisk and as light as a feather. The second movement displays Schubert the lyrical genius of song, operating here in a mode of reflective melancholy. Moments of emotional unease crop up, but they are soothed into submission by the music's gentle onward flow before any lingering clouds are swept away for good with a flashing, carefree romp of a finale. Written at the peak of Haydn's symphonic output Symphony No.102, one of the so called 'London' symphonies, is one of the set's finest, covering a broad emotional range that suggests the wit and grace of Mozart at one end and the sober profundity of Beethoven at the other.

Haydn
Symphony No.102
Mendelssohn
Piano Concerto No.1
Schumann
Concert Allegro
with Introduction
Schubert
Symphony No.5
Kirill Karabits
Conductor
Jeremy Denk
Piano

Supported by
Sir Neville & Lady Simms

Wednesday
26 February
7.30pm

Montero
A Piece for Ruth
Rachmaninov
Piano Sonata No.2
Shostakovich
Piano Quintet
Montero
Improvisations

Gabriela Montero
Piano
with BSO Principals

Artist  Residence

BSO Artist-in-Residence Recital

Gabriela Montero's visionary interpretations and unique improvisational gifts have won her a devoted following around the world. "I connect to my audience in a completely unique way – and they connect with me. Because improvisation is such a huge part of who I am, it is the most natural and spontaneous way I can express myself." Her artistry is as amazing as it is inexplicable. Her recitals, in which she will improvise on the spot on a tune suggested by an audience member, are unique experiences. An early and outspoken opponent of the ruling political regimes in Venezuela, she has watched the dramatic decline of her native country from afar; the deepening crisis there has further stimulated Montero's communication – in words and in music.

"There are not many artists about
whom it can truly be said that
their talent borders on genius"
ConcertoNet, May 2012

Gabriela Montero



Supported by
Investec Wealth
& Investment

Wednesday
4 March
7.30pm



Glorious Handel

A prodigiously gifted musician, Handel was a master at word-setting and creating vocal works large and small. Already with an established reputation in his twenties, like many others he was drawn to Italy, the birthplace of opera which had become all the rage of the time. Here he also experienced first-hand the talents of the finest Italian instrumentalists regularly on display in the brilliant concertos of Vivaldi, Corelli and others. *Dixit Dominus* is a showpiece for both singers and players alike. Its unremitting energy and theatrical intensity demonstrates Handel's precocious mastery of counterpoint, harmonic and melodic invention and, perhaps most impressively, of powerful dramatic gesture. Also in the 'Italian' style, and probably written at the same time, the *Gloria* is a bravura soprano aria only recently rediscovered. The vocal lines are complex and flowing, yet never degenerate to empty virtuosity, whilst the string parts embrace the extrovert Italian aesthetic with gusto; the first violin part was possibly written for Corelli himself. The coronation anthem *Zadok the Priest*, written 20 years later, is perhaps Handel's most recognised work thanks to its incredible opening, a long orchestral introduction like the slow parting of theatrical curtains and bristling with anticipation before trumpets and choir burst onto the scene with their triumphant outpouring of joy.

Handel

Zadok the Priest

Vivaldi

Spring and Summer from
The Four Seasons

Handel

Gloria in Excelsis Deo

Handel

Dixit Dominus

Laurence Cummings
Conductor

Bournemouth
Symphony Chorus

Supported by
Roger Higgins

Saturday
7 March
7.30pm

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



Catherine Foster

Elektra

When Richard Strauss' *Elektra* was ushered on-stage in Dresden in January 1909, it was greeted by the critical equivalent of fits and screaming. Strauss, whose name was synonymous with artistic scandal was no stranger to controversy, but even so, many of the opera's original commentators were unusually vitriolic in their condemnation. One writer raged, "The whole thing impresses one as a sexual aberration. The blood mania appears as a terrible deformation of sexual perversity." Yet beneath some of those early comments lurked distorted vestiges of the truth. The opera had hit raw nerves. Each age reinvents classical mythology in its own image and Strauss and librettist Hugo von Hofmannsthal had held up a mirror to their times and many didn't like the reflection. Orchestrally, this study of pathological hatred and self-perpetuating violence is simply unique in its sheer scale and visceral impact. Every element of drama is encapsulated in possibly the most contrapuntally complex orchestral score ever written, proving that Strauss' musical opulence even outdid that of Berlioz and Wagner.

Wednesday
18 March
7.30pm

R Strauss
Elektra

Kirill Karabits
Conductor
Catherine Foster
Elektra
Susan Bullock
Klytämnestra
Allison Oakes
Chrysothemis
Andreas Bauer Kanabas
Orest

Supported by
The Elektra Syndicate

Wednesday
25 March
7.30pm

Rachmaninov
Piano Concerto No.3
Rimsky-Korsakov
Scheherazade

Arabian Nights

Marta Gardolińska
Conductor
Alexander Gavrylyuk
Piano

Rachmaninov's Third Piano Concerto begins with a brief murmuring from the orchestra and a simplest of introductions of the main theme from the piano, effectively easing us on to a roller-coaster of themes. It is impossible to amply describe the lyricism, fireworks and sheer virtuosity that pianist, orchestra and listeners experience in this most expansive, brilliant and romantic work. Consisting of "separate, unconnected episodes and pictures" *Scheherazade* is based on a collection of Oriental stories of uncertain origin and history, *The Arabian Nights*. The stories of Aladdin, Sinbad and Ali Baba and the Forty Thieves have passed into folk legend in the West. It is a triumph of imagination over experience; a feast of sumptuous colours and brilliant instrumental effect by the man who literally wrote the book on orchestration. It quickly became a favourite Romantic showpiece and a landmark in the history of descriptive music.

Supported by
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Wednesday
1 April
7.30pm

Imperial Beethoven

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

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.

Sunwook Kim
Conductor / Piano

Supported by
Michael & Judy Buckland

Wednesday
22 April
7.30pm

Enescu
Symphony No.1
Debussy
Images

Ion Marin
Conductor

Orchestral Postcards

A fusion of German and French idioms can be heard in Enescu's First Symphony of 1905. With a chromatic harmonic style and elaborate late-Romantic orchestration it has a feel of Straussian opulence. A trademark call from the horns can be heard throughout the entire symphony, but some of the most imaginative writing comes in the central slow movement with its brooding and mysterious opening and the more ardent melodic ideas that follow. In the same year, shortly after the premiere of *La Mer*, Debussy composed a set of three evocative solo piano pieces called *Images*. He soon started work on a second set, this time for two pianos, in which he would pay tribute to the music of England, Spain and France, but in the end it took him eight years to complete the music, and the finished version was for full orchestra. So spread out was the composition that the three parts were premiered separately, and even today they are rarely played together, as Debussy intended them to be heard.

Dedicated to
Constantin Silvestri



“Kirill Karabits steered his colossal
forces... with tight precision and
vital sense of scale” ★★★★★
The Observer, October 2018



Wednesday
29 April
7.30pm

Martucci
Notturmo
Brahms
Violin Concerto
Prokofiev
Symphony No.1 'Classical'
Rimsky-Korsakov
Capriccio espagnol

Valentina Peleggi
Conductor
Tasmin Little
Violin

Light and Magic

Brahms' concerto stands as one of the largest and most challenging works in the solo violin repertoire, and shows the two opposite sides of his creative mind – Brahms the songwriter and Brahms the symphonist. It is a song for the violin on a symphonic scale which exercises to the full his great powers of inventive development. Demanding extraordinary skills from the soloist, though never showy for its own sake, it encompasses tender lyricism, brilliant vigour and numerous Hungarian folk rhythms that Brahms himself so loved. Listening to Rimsky-Korsakov's capriccio is like walking through a kaleidoscope of stained glass. It is a masterpiece of both colour and music, with the dazzling instrumental colours playing an as important a part as the tunes and rhythms. With the Russian Revolution raging in the background, Prokofiev hit upon the idea of writing his first symphony as though Haydn were still writing music in 1917. Nicknamed the *Classical*, the result is wonderfully light-hearted and whimsical, and not without a certain amount of impertinence for the classical form. Shimmering muted strings and gently pulsating chords set the mood of Martucci's nocturne, as they accompany a heartfelt melody in the violins, marked "espressivo" and with more than a hint of Wagner about it.

Supported by
Ian Wilson

Wednesday
6 May
7.30pm

Musical Love Letter

The journey from death to life lies at the heart of Mahler's Fifth Symphony, extremes of joy and pain contrastingly expressed more fully than ever before. From the opening funeral march the music gradually lightens, progressing through a gigantic waltz fantasy and intensely lyrical adagietto before reaching the exuberant rondo finale. Its background is intimately tied to Mahler's courtship of Alma Maria Schindler. He was smitten, and the love affair developed rapidly – barely four months later she was already pregnant when they married. Mahler proposed to Alma by sending her the adagietto, a love song to his bride, and the entire symphony is at least in part inspired by the passion she brought forth in him. Never satisfied with merely rearranging traditional folksong, Turkmenistan composer Chary Nurymov was a master in using complex musical form to nevertheless evoke the spirit of his homeland. His highly charged single-movement mini symphony could almost be a film score to some epic battle. It opens with a mystical uncertainty, constantly building with foreboding intensity, before fading back into a peaceful slumber.

Nurymov
Symphony No.2
Mahler
Symphony No.5

Kirill Karabits
Conductor

Supported by
Steve Edge & Jane Fogg

“The orchestra under Karabits
sounds in finer shape than
I’ve heard them in decades”
Bachtrack, April 2018

Wednesday
13 May
7.30pm

Holst’s Planets

Elgar
Cello Concerto
Holst
The Planets

Elgar’s masterpiece concerto was first performed in Bournemouth just days after its premiere in London, such was Dan Godfrey’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. *The Planets* remains by far Holst’s most popular work. Indeed, its popularity came to distress him during his lifetime. He may have achieved, in later years, things that were more profound and more deeply personal in their expression, but *The Planets* is the first fully effective statement of his maturity; its conception has a boldness, excitement and epic sweep that remain immediately impressive after a hundred hearings. It is one of the 20th century’s great colouristic showpieces. Vaughan Williams once said that the work was “the perfect equilibrium” of Holst’s nature – the melodic, precise and structured, combined with the mystic and unexplainable.

Kirill Karabits
Conductor
Steven Isserlis
Cello
Ladies of Bournemouth
Symphony Chorus

Supported by
John & Ruth Lang



Steven Isserlis

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14 Dec & 26 Feb £24 £17 £12

18 & 21 Dec, 1 Jan & 7 Mar £37 £31 £27 £24 £19 £12

23 Dec £32 £26 £22 £19 £16 £12

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A £1.75 booking fee per ticket is payable for telephone and online bookings.

Pre-concert talks

Free for all concert ticket holders, talks take place before every Wednesday Series concert at 6.30pm in the Concert Hall. For more details call 01202 644725

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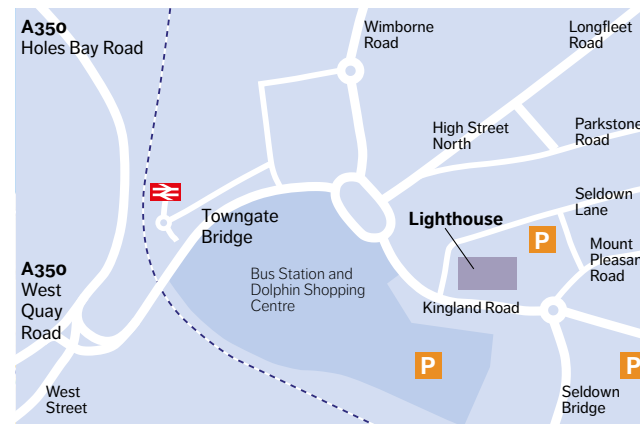
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Lighthouse
POOLE'S CENTRE FOR THE ARTS

Kingland Road
Poole BH15 1UG

Getting there

Lighthouse is situated in the centre of Poole opposite the Dolphin Shopping Centre and main Bus Station.

Driving in by car from the A31 and A350, follow signs for the Town Centre and Arts Centre. SATNAV use postcode BH15 1UG

All main bus routes stop at the Bus Station accessed via level pedestrian crossing or underpass.

Poole Rail Station is a 700m walk away. Follow signs to Arts Centre.

Parking

There are a number of car parks situated within easy walking distance. 24-hour parking is available at the Dolphin Shopping Centre multi-storey car park across the road. This has a cheaper evening parking fee from 6pm, and can be paid for on arrival to assist quick departure.

Passenger drop-off and limited blue-badge parking (available on a first-come basis) is available at the front of Lighthouse.

Access

There is level access to the foyers, bars, cafe, toilets and the concert hall stalls. Lighthouse is a member of the national RADAR (disabled toilets) scheme. Assistance dogs are welcome. A sound enhancement system can be used in the concert hall. Please contact the ticket office for details on any of the above.

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