



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Season 2019/20
Guildhall, Portsmouth**



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 the Guildhall, Portsmouth

Once again our concerts this season bring you the very finest breadth of thrilling orchestral music with a range of world-class conductors and soloists. We launch the season with a true Latin Fiesta with Carlos Miguel Prieto at the helm and BSO's Artist-in-Residence, the extraordinary Venezuelan pianist Gabriela Montero playing her own Latin Concerto. We return to Britain in November with David Hill conducting Vaughan Williams, Elgar and Holst's *The Planets*.

Much loved BSO favourite Kees Bakels returns to the season with the unique sound world of Berlioz in his showpiece for orchestra, *Symphonie fantastique* alongside Rachmaninov's *Rhapsody on a Theme of Paganini*. Ion Marin's conducting of the music of Mahler has been one of the highlights of recent years and we are delighted that he will be bringing the monumental *Symphony No.1* together with more Rachmaninov – this time his most popular work, the *Second Piano Concerto*. Marta Gardolińska, who has

been a sensation in her first year as BSO's Young Conductor-in-Association, brings three programmes chosen to display her extraordinary talents. I know Portsmouth audiences are going to love seeing her perform with the BSO.

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 *Scheherazade* and the tales of *The Arabian Nights* to the music of John Williams and Hans Zimmer or the *New World Symphony* to the Last Night of the Christmas Proms, we aim to show that the live orchestral experience is for everyone. We look forward to welcoming you once again to another compelling season of music making.

Dougie Scarfe Chief Executive

“The passion shone through in the BSO’s performance as the musicians thrillingly conveyed the complex moods of this weighty symphony”
The Times, February 2018



Thursday
17 October
7.30pm

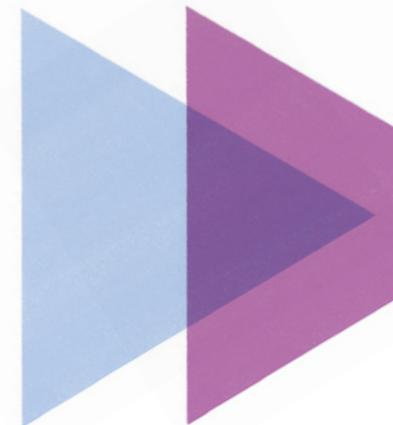
Latin Fiesta

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.

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



Thursday
21 November
7.30pm

Vaughan Williams
Norfolk Rhapsody No.1
Elgar
In the South
Holst
The Planets

David Hill
Conductor

Ladies of Bournemouth
Symphony Chorus

Holst's Planets

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. Among the earliest evidences of Vaughan Williams weaving the threads of English folk music into the fabric of his creativity were the three *Norfolk Rhapsodies* into which he incorporated several melodies from the region. The opening of the first evokes the sky and space of East Anglia and soon a solo viola quotes the tragic and beautiful song *The Captain's Apprentice* which dominates the score and gives it a haunting quality. Elgar's ebullient concert overture has everything that is most admired about his music - wonderful melody, nobility of expression and moving passion. Written whilst on holiday in the Italian Riviera, it was inspired by the pastoral countryside and reminders of Ancient Rome.

Thursday
12 December
7.30pm

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.

Rachmaninov
Piano Concerto No.2
Mahler
Symphony No.1
'Titan'

Ion Marin
Conductor
Vadym Kholodenko
Piano

“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



Sunday
22 December
7.30pm

Last Night of the Christmas Proms

Pete Harrison
Conductor

Michael Xavier
Singer

Another seasonal selection of music and song featuring favourite hits old and new guaranteed to kindle the Christmas spirit.



Thursday
16 January
7.30pm

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 Tcherepnin 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.

N Tcherepnin
Prelude to
La Princesse lointaine
Rachmaninov
Rhapsody on a
Theme of Paganini
Berlioz
Symphonie fantastique

Kees Bakels
Conductor
Andrei Korobeinikov
Piano

Friday
24 January
7.30pm

Elgar
Violin Concerto
Shostakovich
Symphony No.6

Carlos Miguel Prieto
Conductor
Ning Feng
Violin

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.



Friday
7 February
7.30pm

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

Marta Gardolińska
Conductor
Alfredo Ovalles
Piano

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.

Power and Passion

Grieg is beloved for his lyricism which derives from folk tunes and the Romantic tradition to which he belongs, and the striking, opening gesture of the Piano Concerto is perhaps one of the most recognisable in all of classical music. Based upon descending seconds and thirds, it is but one sign of how Norwegian music was making its impact upon his emerging style. It continues with many attractive themes, a thrilling cadenza and much dazzling originality. The master of orchestration, Rimsky-Korsakov doesn't disappoint with this energetic showpiece of a suite in which his musical magician's wand busily showers spells of sparkling sound. An enchanted world is created, icy and cold, soon bursting with birdsong and finishing with the popular *Dance of the Tumblers*. Tchaikovsky's melodic prowess is shown to the full in two of his most popular works. His polonaise is probably the greatest concert example of this dance ever written. Generally stately, this one has flair, with large orchestral gestures and the kind of catchy tune that sticks in the mind for ages. His concise mini-symphony of an overture balances the hatred between the Montagues and Capulets and the passion of the young Romeo and Juliet in a work of emotional intensity and heart-breaking beauty.

Thursday
27 February
7.30pm

Tchaikovsky
Romeo & Juliet
Fantasy Overture
Grieg
Piano Concerto
Tchaikovsky
Polonaise from
Eugene Onegin
Sibelius
The Swan of Tuonela
Rimsky-Korsakov
The Snow Maiden Suite

Stephen Bell
Conductor
Tom Poster
Piano

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



Thursday
12 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



Thursday
26 March
7.30pm

Arabian Nights

Rachmaninov
Piano Concerto No.3
Rimsky-Korsakov
Scheherazade

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.

Marta Gardolińska
Conductor
Alexander Gavrylyuk
Piano

Thursday
23 April
7.30pm

Bruch's Violin Triumph

Bruch's Violin Concerto has often been considered the richest and most seductive of the famous German violin concertos written along with those of Beethoven, Mendelssohn and Brahms. Capturing a heartfelt romantic allure with its lush and memorable themes, excellent solo writing and impeccable pacing, it remains a favourite with soloists and audiences alike. Bruch's greatest gift was for writing haunting, deeply expressive melodies, and here he makes the gorgeous adagio the centerpiece of the work. Remaining incredibly fresh and abounding with memorable melodies, the Ninth Symphony describes Dvořák's own spiritual and emotional journey from his intense longing for his beloved Bohemia to the thrill of the "New World" and its varied peoples. Its premiere in New York was a huge success and proclaimed in the US as "the greatest symphonic work ever composed in this country." In Brahms' symphonic study, the *St. Anthony Choral* theme is boldly introduced by the oboe and wind and is similar to Haydn's own orchestration. The eight variations stay surprisingly close to the original theme, but cover a wide range of moods and expression, creating an imaginative work rich in contrasts.

Brahms

Variations on a
Theme by Haydn

Bruch

Violin Concerto No.1

Dvořák

Symphony No.9
'From the New World'

Marta Gardolińska
Conductor

Emmanuel Tjeknavorian
Violin

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Tickets

Series concerts: £21
22 Dec & 12 Mar: £27

Ticket prices are inclusive of booking fees and Guildhall restoration levy. Additional postage and processing fees may be charged depending on transaction choices

bsolive.com

You can buy tickets online this season directly through the BSO

0844 453 9028

Ticketmaster
(calls cost 7p per minute plus your phone company's access charge)

02393 870211

Portsmouth Guildhall
(please note that this number is open from 9.30am–2.30pm Monday to Friday)

Pre-concert talks

Free for all concert ticket holders, talks take place before each concert (not 22 Dec and 12 Mar) at 6.40pm in the Council Chamber on the 2nd floor. For more details call 01202 644725

Multi-buy discounts

Why not book a package of concerts and save money? Discounts are available if you buy five concerts or more.

8–11 concerts **10% off**

5–7 concerts **5% off**

Concessions

The BSO offers the following concessions to most concerts. Please note that only one concession applies per ticket and that concessions are not available retrospectively. Proof of status is required at the time of collection. All concessions and discounts are subject to availability.

BSO Kids for a Quid

Under 18s: £1 per ticket (some exclusions apply)

Student standby

£5 per ticket
(available one hour before concert)

50% discount for

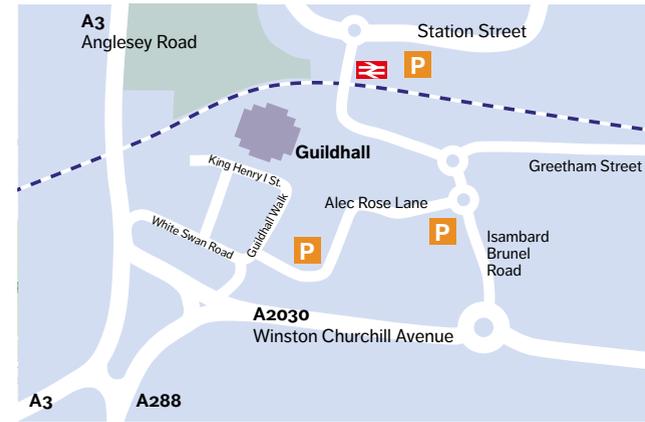
Full-time students, patrons on JSA, Income Support, ESA, PIP, wheelchair users and personal assistants.

Group booking discounts

10 or more tickets **10% off**
20 or more tickets **20% off**
30 or more tickets **30% off**

Group discounts are applicable for tickets purchased for the same concert. Tickets must be paid in full one month in advance of the concert date, otherwise they will be released for resale.

50% discount applies to ticket price only – the full restoration levy of £1.25 will apply



Portsmouth Guildhall
Guildhall Square
Portsmouth
PO1 2AB

Getting There

Portsmouth Guildhall is situated at the heart of Portsmouth City Centre. Take the M275 into the City and follow the A3 following signs to the Guildhall. SATNAV use postcode PO1 2AB

There are numerous City Centre bus services which stop within walking distance of Guildhall Square, including routes 1, 2, 7, 8, 15, 19, 19A and HV.

Portsmouth and Southsea rail station is a 175m walk from the Guildhall.

Parking

There are a number of City Centre car parks, but the most convenient to use is Isambard Brunel multi-storey car park which is situated 200 metres from the Guildhall in Alec Rose Lane (PO1 2BX).

As a concert-goer you can buy a parking ticket in advance for £4.50 which is valid from 6pm until midnight. Purchase online or from the Guildhall box office in person. There is limited on-street parking adjacent to the Guildhall.

Access

There is gentle ramp access into the main foyer with level access to the stalls, cafe and lifts to all other floors. Accessible toilets are situated on the basement level. Assistance dogs are welcome. A portable loop sound enhancement system is available in the concert hall. Please contact Portsmouth Guildhall for details.

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