

Concert Season Autumn 2020 Lighthouse, Poole

Welcome to the Autumn 2020 Bournemouth Symphony Orchestra Season from Lighthouse, Poole

We are proud to present a programme of 12 concerts this autumn marking the return to live performance by the BSO following the national lockdown necessitated by the Coronavirus pandemic.

It will be a truly special moment when Kirill comes on stage to conduct his BSO after the longest period of silence in our 127-year history and we hope that you will all want to join us as we once again bring the live musical experience to our audiences.

We have worked tirelessly to ensure the safe return of our musicians, guest artists and head office team and to ensure we comply with government guidance on social distancing for orchestras. All our concerts this autumn will be available to watch from home via digital livestream and, as soon as we can, we also look forward to welcoming audiences back into the hall.

Whilst our concerts will be slightly shorter than usual and presented without an interval, in planning our programmes our priority is to maintain the integrity of a full BSO season, bringing you great music, great artists and of course, your great Orchestra.



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Series Sponsor

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“Bournemouth Symphony Orchestra, with Kirill Karabits, uncorked the fizzing energy of No.1 and the contrasting sobriety and wit, turbulence and anarchy of No.3 ‘Eroica’” Barbican Beethoven Weekend; The Observer, February 2020



<p>Wednesday 30 September 7.30pm</p> <p>BSO is Back</p> <p>JS Bach (arr. Karabits) Ein feste Burg ist unser Gott</p> <p>Ives The Unanswered Question</p> <p>Mahler (arr. Britten) What the Wild Flowers tell me</p> <p>Beethoven Symphony No.7</p> <p>Kirill Karabits Conductor</p> <p>The BSO returns to concert-giving with a personal selection by Kirill, including Bach’s uplifting chorale, Ives’ “cosmic landscape” which poses the perennial question of existence, and Britten’s arrangement of the delicate second movement from Mahler’s Third Symphony, continuing Kirill’s ongoing exploration of Mahler’s music. The appeal of Beethoven’s Seventh Symphony is not hard to understand – boisterous, intense, energetic and tuneful – it remains one of the most powerful of all symphonic creations.</p>	<p>Wednesday 7 October 7.30pm</p> <p>Voices from the East</p> <p>Akimenko Angel; Poem Nocturne</p> <p>Arutiunian Trumpet Concerto</p> <p>Tchaikovsky Symphony No.2 ‘Little Russian’</p> <p>Kirill Karabits Conductor</p> <p>Chris Avison Trumpet</p> <p>Join Kirill on a tour of Armenia and Ukraine starting with little-known Theodore Akimenko’s luscious tone poem. From its beginning Arutiunian’s Trumpet Concerto has an unmistakable oriental flavour. Rooted in Armenian folk music, themes are reminiscent of both Khachaturian and Shostakovich. Tchaikovsky was visiting his sister in Ukraine (known as Little Russia during the Tsarist period) when he began work on his Second Symphony, influenced by Glinka’s use of folksongs which he considered to be fundamental to Russian symphonic music.</p>	<p>Wednesday 14 October 7.30pm</p> <p>Eight plus Eight</p> <p>Schubert Symphony No.8 ‘Unfinished’</p> <p>Dvořák Symphony No.8</p> <p>James Feddeck Conductor</p> <p>A concert of beguilingly atmospheric works kicks off with one of the most recognisable symphonic openings ever composed. Equal parts drama and serenity, Schubert’s Eighth Symphony is his best-known, but also his most mysterious. Dvořák’s Eighth Symphony is unashamedly buoyant and uplifting, yet sweetly reflective, and filled with the most delightful musical wanderings.</p>	<p>Wednesday 21 October 7.30pm</p> <p>Viennese Masters</p> <p>Haydn Symphony No.95</p> <p>Brahms Piano Concerto No.2</p> <p>Kees Bakels Conductor</p> <p>Stephen Hough Piano</p> <p>Haydn’s Symphony No.95 is the only one of the twelve London symphonies in a minor key, opening in dramatic fashion with five hammer blows. On the completion of his mature Second Piano Concerto, Brahms announced his “ever so tiny piano concerto with an ever so tiny and dainty scherzo.” The music told another story however – Brahms had created arguably the most monumental piano concerto of the 19th century.</p>
	<p>Supported by Richard Lewis</p>		<p>Supported by Mike & Pam Jeffries</p>

Wednesday
28 October
7.30pm

French
Delicacies

Fauré
Masques et Bergamasques
Ravel
Mother Goose Suite
Saint-Saëns
Symphony No.2

Thierry Fischer
Conductor

Fauré’s effervescent suite although written at the end of a long career retains a lightness and freshness that makes his music stand out. Ravel’s equally exquisite orchestral version of *Mother Goose* utters a distinct melodic language among his works – fastidiously attuned to the subtlest delicacies. Saint-Saëns’ Symphony No.2 is, by any standards, an outright winner and deserves to be much better known. Elegantly crafted, it defies convention not least by basing the first movement on a fugue.

In memory of our friend
Ian Wilson

Wednesday
4 November
7.30pm

Past Reflections

Ravel
Le tombeau de Couperin
Couperin
Suite from L’Apothéose de Lully
R Strauss
Le Bourgeois Gentilhomme Suite

Kirill Karabits
Conductor

An evening of homage to composing predecessors. Perhaps one of Ravel’s most personal creations *Le Tombeau de Couperin* is a memorial to the fallen in the First World War. Bursting with colour and inventiveness, he reimagines the clarity and rhythmic liveliness of its Baroque forebears. Couperin in turn depicts the elder composer’s elevation to Mount Parnassus whilst the elegant, witty and tender music of Lully himself, enlivened by Strauss’ colourful orchestration and counter-melodies, is central to his bold adaptation of Molière’s famous comedy.

Supported by
Heidi Bone & Jake Robbins



Wednesday
11 November
7.30pm

Beethoven
250

Lindberg
Absence (UK Premiere)
Beethoven
The Creatures of Prometheus (complete)

Kirill Karabits
Conductor

Finnish composer Magnus Lindberg’s working life has been touched by the work of Beethoven in the past and here once again, using inspiration from Beethoven’s private Conversation Books, he peers into the mind of a genius. The only ballet Beethoven composed, *The Creatures of Prometheus* can be seen as a manifestation of the lineage that took Haydn’s knack for narrative, Mozart’s technical wizardry and fireworks, and Beethoven’s own sense of the darkly dramatic.

Supported by
Stephen Elder & Vanessa Claydon

Wednesday
18 November
7.30pm

Souvenirs
of Florence

Mozart
String Quintet in C K515
Tchaikovsky
Souvenir de Florence

Mark Derudder, Carol Paige
Violins
Tom Beer, Miguel Rodriguez
Violas
Jesper Svedberg, Tom Isaac
Cellos

Mozart wrote his Quintet in C at the height of his compositional maturity. With the same breadth and scope as that of the ‘Jupiter’ Symphony, it is regarded as one of his chamber music masterpieces. Tchaikovsky adored Florence, returning there throughout his lifetime. No doubt, his “souvenirs” from that beautiful city were not necessarily all musical – this work is far from being just a medley of Italian melodies; some dark passions lurk behind the ingratiating tunefulness of the music.



Wednesday
25 November
7.30pm

Elgar's Enigma

Britten
Four Sea Interludes
Fauré
Elégie
Elgar
Enigma Variations

David Hill
Conductor
Jesper Svedberg
Cello

Britten's Interludes from *Peter Grimes* are not only a set of brilliantly realised tone portraits of the sea, but a subtle psychological primer on the deep questions posed in the opera itself. The *Elégie* is a prime example of Fauré's ability to distil anguish into a short, but touchingly effective musical statement. The *Variations on an Original Theme* resulted from Elgar's habit of unwinding after a day's work by improvising at the piano. They contain some of the most charming and deeply felt music Elgar ever penned.

Supported by
Annette D'Abreo & Edwin Bessant

Wednesday
2 December
7.30pm

Musical Gifts

Wagner
Siegfried Idyll
Schumann
Symphony No.2

Case Scaglione
Conductor

Composed as a "symphonic birthday gift" to his wife Cosima and newborn son, the *Siegfried Idyll* shows a rarely seen, intimate side of Wagner – a gentle song of contentment and gratitude. Schumann wrote the Second Symphony whilst bouncing between bouts of exuberance and exhaustion. It is a highly integrated work, inspired by the striking opening motto which pervades throughout.

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

Wednesday
9 December
7.30pm

Grosvenor plays Chopin

F Mendelssohn
Overture in C
Chopin
Piano Concerto No.1
Haydn
Symphony No.88

Marta Gardolińska
Conductor
Benjamin Grosvenor
Piano

Fanny Mendelssohn was as much a prodigy as her brother as shown in the wit and sparkle of her overture, brimming with originality. New BSO Artist-in-Residence, Benjamin Grosvenor, performs Chopin's E minor Concerto abounding in melodies of indescribably expressive sweetness. One of the most characteristic and popular of Haydn's symphonies, No.88 shines out with originality, musical sleight-of-hand and morphing themes, ingenious even for history's most illustrious musical trickster.

Supported by
Terence & Annette O'Rourke

Wednesday
16 December
7.30pm

A Baroque Christmas

Corelli
Christmas Concerto
Handel
Arias from Messiah
Vivaldi
Autumn and Winter from
The Four Seasons

Robert Howarth
Conductor
Anna Devin
Soprano

An evening of seasonal music –
the perfect introduction
to Christmas.

Supported by
Sue Thomas

"The BSO were ardent collaborators in a performance of striking certainty, served by a dedicated chorus gripped with conviction"
Bachtrack, December 2019



BSO Autumn Season 2020
Live from Lighthouse, Poole

All concerts will be livestreamed direct from our home-base at Lighthouse, Poole via the BSO website at 7.30pm.

As a digital ticket holder you will have automatic access to the premium page where you will find the embedded video link for the concert when you log in to your BSO account at www.bsolive.com. Full details will be sent in due course and you will receive a reminder email, together with viewing link, each Monday prior to the concert date. If you cannot watch live for any reason, all performances will be available to view on demand for 30 days after each livestream.

Pre-concert talks:

In each of this series of digital introductory talks, lasting between 30 to 40 minutes, and illustrated with music extract examples, former BSO Head of Projects, Andrew Burn, will discuss all the works being performed in the BSO's autumn series of concerts.

A pdf concert programme for each concert will also be downloadable.

Both are available to purchase at the time of booking your digital ticket, and will be available to watch or download in advance of each concert.



Tickets:

Concert livestream digital ticket
£6 per concert

Season digital subscription
£100

(A digital subscription gives access to all 12 concerts PLUS free access to all pre-concert talks and also a free pdf concert programme available to download 24 hours before each livestream)

Pre-concerts talks
£3 per talk

Concert programmes
£2 per concert

Whilst the BSO will endeavour to perform all concerts as listed, given the continuing uncertainty of the current situation, there may be the necessity to change programmes and/or artists due to safety requirements or changes to government guidelines or travel restrictions. If the concert has to be cancelled in its entirety and an alternative livestream is not possible, all ticket money will be refunded.

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The BSO would like to thank our Patrons and Performance Champions, those who have chosen to remember the BSO in their Will, and everyone who supports us through donations and membership.