

Concert Season Spring 2021 Lighthouse, Poole

Welcome to the Spring 2021 Bournemouth Symphony Orchestra Season from Lighthouse, Poole

I am deeply proud of all that has been achieved by the Orchestra in recent months, leading the way in the return to live symphonic performances, and bringing hope and joy to audiences across the world. We are delighted to present this second series of concerts, which have all been designed for our specially extended stage and socially distanced orchestra layout. From the most well-known pieces in the repertoire to some interesting and lesser-known works, this blend of music will provide a perfect showcase for the wonderful musicians of the BSO and guest artists. We continue to work tirelessly to ensure the safety of our musicians, guest artists

and head office team, and are working closely with government on how we can safely start to rollout performances away from our home base. Once again, all our concerts this spring will be available to watch from home via digital livestream and, subject to any ongoing restrictions, by a socially distanced audience in the hall too. Thank you once again for your incredible support during this eventful year, your support means so much to us. I look forward to going on many musical adventures with you and your great Orchestra in 2021.

Kirill Karabits Chief Conductor

Series Sponsor



bsolive.com

“Bournemouth has become the first British orchestra to launch an autumn season of live music-making... a joyous statement from a band that sounded thrilled to be back in business”
The Times, October 2020



Wednesday
6 January
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

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 Moliere's famous comedy.

Supported by
Heidi Bone & Jake Robbins

Wednesday
13 January
7.30pm

Love Lost and Found

R Strauss
Träumerei am Kamin
Mahler
Songs of a Wayfarer
Brahms
Symphony No.2

David Hill
Conductor
Jennifer Johnston
Mezzo-soprano

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. Mahler's early song cycle depicts an incredible sadness on his breakup with Johanna Richter. With texts very much of the German Romantic tradition – themes of unrequited love, departure, nature as a comforter – musically, they are unmistakably Mahler's own. Unlike the First Symphony, which took Brahms over 20 years to complete, work on the Second went smoothly. It was finished in just four months and is often described as the cheerful alter ego to its solemn predecessor.

Supported by
The Michael & Ilse Katz Foundation

Wednesday
20 January
7.30pm

Heroic Beethoven

Fauré
Pelléas et Mélisande Suite
Beethoven
Symphony No.3 'Eroica'

Karl-Heinz Steffens
Conductor

An orchestral gem popular with concert audiences, Fauré's suite is a symphonic masterpiece chosen from incidental music to Maurice Maeterlink's symbolist drama. Whereas Mozart delighted, Beethoven confounded and his epic 'Eroica' 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 and a man never to be forgotten.

Supported by
John & Ruth Lang

Wednesday
27 January
7.30pm

Glorious Melody

Wagner
Die Meistersinger Suite
Vaughan-Williams
Symphony No.5

Mark Wigglesworth
Conductor

Wagner's musical drama *Die Meistersinger von Nürnberg* holds a unique place in his output. Among his stage works, it is the only one missing supernatural elements and the only one not a tragedy. Inspired by the real 16th century Master Singer's Guild of Nuremberg, the story is a metaphor for Wagner's own musical struggle. For all its warmth, melodic generosity and seeming spaciousness, Vaughan Williams' Fifth Symphony is also an intricate, highly sophisticated work. The tonal ambiguity of its opening is ultimately resolved in radiant orchestral polyphony, recalling the spirit of the Elizabethan choral masters.

Supported by
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Wednesday
3 February
7.30pm

Born in the USA

Copland
Fanfare for the Common Man

Mason Bates
Auditorium (UK premiere)

Gershwin
Catfish Row:
Suite from Porgy and Bess

Kirill Karabits
Conductor

Copland took the title of his Fanfare from US Vice-President Henry Wallace who dubbed the 20th century “the century of the common man.” Comprising the simplest imaginable materials, Copland’s sense of timing in their deployment is masterful. *Auditorium* begins with the premise that an orchestra, like a person, can be possessed. Ghostly processed recordings of a baroque ensemble haunt it. Realising that *Porgy and Bess* was too long, Gershwin cut down the score for its New York production and extracted a suite later entitled *Catfish Row*. It contains beloved passages such as “Summertime” and “Bess, You Is My Woman” as well as less familiar music.

Supported by
the Stacey family

Wednesday
10 February
7.30pm

More Voices from the East

Borodin

In the Steppes of Central Asia

Nurymov
Symphony No.2

Rimsky-Korsakov

Kirill Karabits
Conductor

Borodin's score begins, "Out of the silence of Central Asia come the sounds of a peaceful Russian song. There are heard, too, the melancholy strains of Eastern melodies and the stamping of approaching horses and camels." Evoking the spirit of his homeland, Turkmen composer Chary Nurymov's highly charged mini symphony could almost be a film score to some epic battle. Rimsky-Korsakov's masterful abilities for orchestral colour and tunefulness were already evident in his early three symphonies, and especially magical in the Second. Exotic folk tales, such as the legend of the Arab Antar, never ceased to fascinate him throughout his life.

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Wednesday
17 February
7.30pm

Bruckner with Kirill

Mozart
Horn Concerto No.4

Bruckner
Symphony No.0 'Nullte'

Kirill Karabits
Conductor
Felix Klieser
French Horn

Mozart's Fourth Horn Concerto is a winsome gallop through the Austrian countryside. It's most famous for its rollicking third movement, a popular party piece for French horn players, but such vivid and varied ground is covered here that you'll feel like you've been on a bracing hike. The designation Nullt, or No.0, for Bruckner's early D minor Symphony has perhaps brought it a certain ridicule; the odd name comes from an inscription by the composer on the title page. It is an extremely attractive symphony – lighter and more accessible than the more frequently heard First and Second.

Supported by
Dave & Jan Pointer

Wednesday
24 February
7.30pm

Hough plays Brahms

Schumann
Genoveva Overture

Brahms

Piano Concerto No.1

Sir John Eliot Gardiner
Conductor
Stephen Hough
Piano

Schumann's overture to his tragic opera *Genoveva* sets the mood and foreshadows the story's path from the brooding intensity of C minor to the ecstatic joy of C major, duplicating his hero Beethoven's progression in the famed Fifth Symphony. The monumental First Piano Concerto occupied Brahms for at least five years. After beginning a two-piano sonata in 1854, he soon realised that the musical material required orchestral treatment and recast the opening as the first movement. Later adding the jaunty finale, followed by the radiant slow movement, adjustments were made up to and even beyond the first performances in 1859.

Supported by
Sir Neville & Lady Simms

Wednesday
3 March
7.30pm

Defiant
Shostakovich

Schubert
Symphony No.3

Liadov
The Enchanted Lake

Shostakovich
Symphony No.9

Marta Gardolińska
Conductor

Schubert's concise Third Symphony, written in 1815 during an explosion of creativity which saw over 200 compositions written, foreshadows ideas that would expand the scale of the symphony. Liadov's fantastical tone poem is one of the most atmospheric depictions of a lake, inhabited by fairies and wood sprites, in the moonlight. Shostakovich's Ninth Symphony was written in a fateful year – 1945 – and subverted the expectations of the Russian musical world. Devoid of pompous grandeur; it is a transparent, classically-oriented work belying a complex emotional landscape riddled with Shostakovich's irreverent sense of humour.

Supported by
Terence & Annette O'Rourke

Wednesday
10 March
7.30pm

BSO Artist-in-
Residence Recital

Schumann
Kreisleriana

Clara Schumann
Three Romances

Franck
Sonata in A Major

Benjamin Grosvenor
Piano
Hyeyoon Park
Violin

It was during a time of tormented courtship that Schumann's compositions had become more experimental and complex. His *Kreisleriana* was a product of this fertile, fraught period. The music swings violently and suddenly between agitation and lyrical calm, dread and elation. Romances were one of Clara Schumann's favourite compositional forms, which is perhaps why this particular work is so effective – the three contrasting movements bursting with character. Franck's lone Sonata in A Major remains his best-known chamber work. From its expansive opening to the famous finale, the music flows with melodic fluency and effortless poise.

Wednesday
17 March
7.30pm

Sunwook plays
Beethoven

Beethoven
Piano Concerto No.4

Schumann
Symphony No.4 (original version)

Kirill Karabits
Conductor
Sunwook Kim
Piano

In this most lyrical, poetic and fantastical of his concertos, Beethoven's Fourth Piano Concerto, one of his most daring keyboard works – ardent yet melancholy, heroic yet ethereal, anguished yet whimsical. There is a bucolic freeness to its opening, but it only takes a few minutes for it to explode into restless action. Schumann's Fourth Symphony is a sinuous and structurally taught work. Its four thematically connected movements are played without pause, enhancing the poetic flow of the solemn grandeur of the music before reaching its volatile and explosive ending – and its threat of insurrection, violence, terror and madness.

Supported by
Richard Lewis

Wednesday
24 March
7.30pm

Easter Passion

Penderecki
Prelude for Peace

Haydn
The Seven Last Words
of Christ on the Cross
(orchestral version)

Kirill Karabits
Conductor

Penderecki described his four-minute, brass Prelude as a distillation of his childhood memories from the period of German occupation and communist regime that came to dominate Poland after the war, leading to a sense of final liberation. Haydn "translated" the seven last short sentences uttered by Christ from the Cross (according to the gospels of Matthew, Luke and John) into a sequence of seven slow, prayerful, meditative sonatas, framed by an intense introduction and a short, explosive coda. It was commissioned in 1783 for the Good Friday service at the Oratorio de la Santa Cueva, Cádiz.

“Welcome back, BSO;
let’s hope this is just the beginning”
The Telegraph, October 2020



Additional Concerts

Saturday 20 February
7.30pm

Symphonic
ABBA

Pete Harrison Conductor
Annie Skates, Emma Kershaw,
David Coombes, Lance Ellington

Saturday 13 March
7.30pm

Hollywood
Classics

Pete Harrison Conductor
Supported by Investec



BSO Spring Season 2021
Live from Lighthouse, Poole

Tickets are available for attendance in person for all concerts (except 6 January). They will be simultaneously streamed live via the BSO website with presentation beginning at 7.20pm.

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:
Online 30-minute talks will be available for each concert. Presented by former BSO Head of Projects, Andrew Burn, and illustrated with musical extracts, they are a valuable insight into the music being performed.

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

Digital tickets:
Concert livestream digital ticket £9 (incl. VAT) per concert

Season digital subscription £100 (incl. VAT)

In person tickets:
£48 £35 £31 £28

Both digital and in person ticket prices include access to pre-concert talks and concert programme downloads.

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.

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.

Benjamin Grosvenor appears courtesy of Decca Classics.

The concert on Wednesday 6 January is pre-recorded and only available as a digital stream.