

Concert Season Autumn 2021 Lighthouse, Poole

bsolive.com

It is with immense pride that I welcome you to our new season of concerts, a season in which we renew that special bond between orchestra and audience. The shared experience of live music, where performers can respond to the excited anticipation of a concert hall of people who love music, is something we have all missed.

An outstanding roster of artists will be performing some of the greatest and most loved classical music. We are particularly excited to welcome our new BSO Artist-in-Residence, Horn player Felix Klieser, who will make his UK concerto debut with us in November.

Working closely with our colleagues at Lighthouse we will continue to offer the safest possible experience when you attend a concert, with both socially distanced and non-socially distanced seating options. Once again, all our concerts will be livestreamed.

Music has a unique ability to reach into us and provide moments of great solace, joy, and excitement. That power of music has never been more important than during the pandemic and I am so proud of the Herculean efforts of everyone at the BSO to keep the music playing. Thank you once again for your incredible support during this challenging time, it means so much to us.

I look forward to welcoming you personally to a season of musical masterpieces with your great Orchestra – see you soon!

Dougie Scarfe Chief Executive



Season Sponsor

 **Investec**

“In one sense the BSO never went away, because its groundbreaking digital live stream performances of the past year and a bit have been a brilliant, cultural ray of hope and a lifeline in otherwise dark times for the arts”
Bournemouth Echo, April 2021



<p>Wednesday 6 October 7.30pm</p> <p>Symphonic Pictures</p> <hr/> <p>Bizet L'Arlesienne Suite</p> <p>Ravel Piano Concerto in G</p> <p>Prokofiev Autumnal Sketch</p> <p>Mussorgsky (arr Ravel) Pictures at an Exhibition</p> <p>Kirill Karabits Conductor Louis Schwizgebel Piano</p> <p>A charming collection, the suite is lifted from music Bizet composed for Daudet's play <i>The Girl from Arles</i> – a tragic story about unrequited love. Ravel's G Major Concerto sparkles with energy and a sense of spontaneity, drawing upon Basque and Spanish melodies, jazz riffs and even his childhood fascination with mechanical toys. An early work by Prokofiev, his orchestral “sketch” paints a vivid picture. 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, but all imbued with vivid orchestral colour by Ravel's genius for scoring.</p>	<p>Wednesday 13 October 7.30pm</p> <p>Born in the USA</p> <hr/> <p>Copland Appalachian Spring</p> <p>Barber Violin Concerto</p> <p>Gershwin Catfish Row: Suite from Porgy and Bess</p> <p>Kirill Karabits Conductor Valeriy Sokolov Violin</p> <p>In <i>Appalachian Spring</i>, Copland presents a series of variations on the Shaker tune <i>Simple Gifts</i>, illuminated by an inner glow of warmth and poignancy, and quintessential American. Barber's Violin Concerto reflects both the melodic-Romantic style of his earlier compositions as well as the first intimations of a new, leaner approach; quite clearly divided between the first two lyrical movements and the explosively energetic finale. Realising that <i>Porgy and Bess</i> was too long, Gershwin cut down the score for its New York run and extracted a suite later entitled <i>Catfish Row</i>. It contains beloved passages such as <i>Summertime</i> and <i>Bess, You Is My Woman</i> as well as less familiar music.</p>	<p>Wednesday 20 October 7.30pm</p> <p>Beethoven with Sunwook</p> <hr/> <p>Beethoven Piano Concerto No.5 'Emperor'</p> <p>Beethoven Symphony No.7</p> <p>Sunwook Kim Conductor/Piano</p> <p>The “Emperor” is the largest in scale of all Beethoven's concertos; an epic tour de force, pitching soloist and orchestra in a musical argument of unprecedented breadth. A spirit of heroism infuses the music, whilst the sublime slow movement is one of his most profound. Beethoven's Seventh Symphony was first performed at a mammoth concert in 1813 which was one of his greatest public successes. Described by Wagner as “the apotheosis of the dance”, with boundless energy and rhythmic impetus the music rages forward, almost demonically, with climax after climax, right to the brilliant final notes and one of the most thrilling endings in all music.</p>	<p>Wednesday 27 October 7.30pm</p> <p>German Old Masters</p> <hr/> <p>Mendelssohn Calm Sea and Prosperous Voyage</p> <p>Schubert Symphony No.8 'Unfinished'</p> <p>Brahms Symphony No.4</p> <p>James Feddeck Conductor</p> <p>Mendelssohn's descriptive overture, inspired by two popular poems by Goethe, opens with long-held notes stretching out like a vast expanse of still water. As the wind stirs up, the ship can complete its journey, arriving with a fanfare of trumpets. With these two most perfect movements, Schubert ushered in the age of the Romantic symphony. It is powerful, satisfying music; perhaps it was left unfinished because it could not, need not be finished. Brahms' Fourth Symphony is at once a summation of his learning and technique, and a work of art that for all its complexities cuts as close to the heart of the heart as music can. Of all his works, it displays Brahms' essence most completely.</p>
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Wednesday
3 November
7.30pm

**Crackers
About Dance**

Debussy
Prelude à L'après-midi d'un faune
Bizet
Symphony in C
Tchaikovsky
The Nutcracker (Act Two)

Andrew Litton
Conductor

Debussy's seductive painting of a languid, sun-drenched Sicilian afternoon marked a turning point in musical history, with its tenuous grasp of tonality and harmony. It weaves a tantalising veil of hypnotic colours and textures. Bizet's polished gem of a symphony is remarkable not so much for its originality, but for its skilful reworking of others' designs – a brilliant work for a seventeen-year old composer. Tchaikovsky's *The Nutcracker* has charmed audiences over the years. From the elegant *Waltz of the Flowers* to the witty *Dance of the Sugar Plum Fairy* and the *Dance of the Reed Flutes*, the music tinkles in the memory like a lost music box.

Wednesday
10 November
7.30pm

**Wigglesworth
Conducts**

Mahler (orch Matthews)
Nicht zu schnell
Shostakovich
Piano Concerto No.2
Sibelius
Symphony No.1

Mark Wigglesworth
Conductor
Steven Osborne
Piano

Colin Matthews' reworking of the first movement of Mahler's Piano Quartet transformed it into a full-blooded Mahlerian orchestral work with savagely seething climaxes. Shostakovich's Second Piano Concerto stands miles apart from many of his other works in its sense of freedom and abandon – an unrestrained delight from start to finish, particularly in the famous, soulful adagio, which ensures the work's enduring popularity. Sibelius' dramatic and austere First Symphony is significant in that never before had a work of such stature emerged from Northern Europe, unveiling the previously unheard character of Nordic music, sounding both 'old' and 'new' at the same time.



Wednesday
17 November
7.30pm

**Bruckner
with Kirill**

Mozart
Divertimento in D K.136
Mozart
Horn Concerto No.4
Bruckner
Symphony No.0 'Nullte'

Kirill Karabits
Conductor
Felix Klieser
French Horn

Mozart composed his delightful Divertimento in D Major during down-time in Salzburg in the winter of 1772. It is a fine example in a genre traditionally designated as "light" music. His Fourth Horn Concerto is a winsome gallop most famous for its rollicking third movement and a popular party piece for French horn players. Its energy is such to leave you out of breath. The designation 'Nullte' 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.

Wednesday
24 November
7.30pm

**Mighty
Brahms**

Brahms
Violin Concerto
Ho
new work
Schumann
Symphony No.4 (original version)

Kirill Karabits
Conductor
Ning Feng
Violin

Brahms' concerto stands as one of the largest and most challenging works in the solo violin repertoire. Though never showy for its own sake it encompasses tender lyricism, brilliant vigour, and many of Brahms' beloved Hungarian folk rhythms. Schumann's Fourth Symphony is a sinuous and structurally taught work – four thematically connected movements, played without pause, enhancing the poetic flow of the solemn grandeur of the music before reaching its volatile and explosive ending.

We are delighted to commission a new work from Carmen Ho, BSO Librarian after her recent composition competition successes.

Wednesday
1 December
7.30pm

Deep
Reflections

Janáček
Lachian Dances
Mozart
Piano Concerto No.12 K.414
Dvořák
Symphony No.7

Ryan Wigglesworth
Conductor/Piano

The sumptuously scored *Lachian Dances* recall a past that had vanished and a countryside and way of life with which Janáček had been familiar in his earlier life. The A Major Piano Concerto was one of three that Mozart wrote in late 1782. He wrote of it as “brilliant, pleasing to the ear, and natural without being vapid”. Dvořák’s Symphony No.7 remains unsurpassed among his works for profundity of conception and consummate craftsmanship. Marked by an ominous opening that hints at tragedy and dark skies, it presents an atmosphere of stately richness which weaves its way through uncertainty and agitation to a final triumphant conclusion.

Wednesday
8 December
7.30pm

Northern
Highlights

Sibelius
Valse Triste
Grieg
Piano Concerto
Sibelius
Symphony No.3

Alpesh Chauhan
Conductor
Alexandra Dariescu
Piano

Grieg is beloved for his lyricism which derives from Norwegian folk tunes and the Romantic tradition to which he belongs, and the striking, opening gesture of his Piano Concerto is perhaps one of the most recognisable in all of classical music. It continues with many attractive themes, a thrilling cadenza and much dazzling originality. In his Third Symphony, working with a relatively modest orchestra, Sibelius anticipates aspects of neo-classicism. The economically argued, taut score acquires an epic nobility in its final pages, sealed by three pillar-like brass chords. Sibelius himself conducted it in Bournemouth on 17 February 1921.

Wednesday
15 December
7.30pm

A Baroque
Christmas

Laurence Cummings
Conductor
Carolyn Sampson
Soprano

Laurence Cummings returns to conduct an evening featuring the best of Baroque classical music to usher i n the Christmas season. Joined by soprano Carolyn Sampson, the concert features music by Handel, Bach and a host of other Baroque masters.

“the Orchestra sounded in good shape, with an excellent cor anglais solo in the slow movement and some spine-shaking brass playing in the finale”
The Times, March 2021



Seasonal Concerts

Saturday 18 December
7.30pm

BSO Christmas
Crackers

Pete Harrison Conductor

Supported by
Investec

Thursday 23 December
7.30pm

Christmas Carol
Celebration

Gavin Carr Conductor
Bournemouth Symphony
Chorus

Saturday 1 January 2022
3pm

New Year's Day
Johann Strauss
Gala

Michael Seal Conductor



BSO Autumn 2021
Live from Lighthouse, Poole

In person tickets

Wednesday concerts
£48 £35 £29 £24 £16

Multibuy discounts:
30% for all 11 concerts
20% for 6–10 concerts
10% for 3–5 concerts

Seasonal concerts
£36 £26 £21 £17 £12

Tickets can be purchased online
via the BSO website or by
telephone on **01202 669925**.
Tickets are also available to buy
in person from Lighthouse,
Poole.

In order to help build confidence
for audiences returning to the
concert hall, we are operating a
socially distanced seating plan
in the balcony whilst maintaining
full capacity in the stalls, allowing
customers the choice depending
on individual concerns. Ticket
holders will be advised of any
current guidance when attending
Lighthouse in person.

Digital tickets:

£10 (incl. vat) per concert
£5 if you book an in person
ticket for the same concert.

£100 (incl. vat)
season ticket (all 11 concerts)
£50 if you have purchased 6 or
more in person concert tickets.

Each Wednesday concert will
be simultaneously streamed
live via the BSO website with
presentation beginning at
7.20pm. The performances will
then be available to watch on
demand for 30 days. Details
on how to view will be sent to
ticket holders.

Pre-concert talks

Free video talks for all concerts
will be available to watch in
advance. These will be posted
on the concert info page on the
BSO website so that you can
find out more about the music
being performed.

Concert programmes

Both in person and digital
tickets include access to a free
pdf concert programme which
will be available to download
prior to each concert.