



# bournemouth symphony orchestra

Kirill Karabits Chief Conductor

## Concert Programme Autumn 2021



---

# German Old Masters

**Lighthouse, Poole**  
Wednesday 27 October

Supported by  
**John Seldon**

**Mendelssohn**  
Calm Sea and Prosperous  
Voyage  
12'

**Schubert**  
Symphony No.8  
'Unfinished'  
25'

Interval

**Brahms**  
Symphony No.4  
39'

James Feddeck  
Conductor

Amy Merchant  
Leader

Fiona Talkington  
Livestream Presenter

All information is correct at the time of going to print. All timings are guidelines only and may differ slightly from actual lengths.

Autumn Season Sponsor



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



## Calm Sea and Prosperous Voyage

### Felix Mendelssohn

Born: 3 February 1809 Hamburg

Died: 4 November 1847 Leipzig

Mendelssohn composed his Overture *Calm Sea and Prosperous Voyage*, opus 27, in 1828, basing it on a pair of poems by his beloved Goethe:

*Silence deep rules over the waters,  
Calmly slumbering lies the main,  
While the sailor views with trouble  
Nought but one vast level plain.  
Not a zephyr is in motion!  
The zephyrs are sighing,  
Silence fearful as the grave!  
In the mighty waste of ocean  
Sunk to rest is every wave.*

*The mist is fast clearing,  
And radiant is Heaven,  
Whilst Aeolus loosens  
Our anguish-frought bond.  
The zephyrs are sighing,  
Alert is the sailor.  
Quick! Nimbly be plying!  
The billows are riven,  
The distance approaches;  
I see land beyond!*

These poems had already been set as an oratorio by Beethoven, and the first of them as a song by Schubert.

However, they seem ideally suited to treatment as a concert overture because of the evocative natures of their contrasted imageries, inviting a slow introduction leading on to *Molto allegro vivace*.

The opening section, 'becalmed', has a profound stillness, as befits the anxieties felt by the sailors; then the flute, 'the breath of the zephyr', suggests the music of the *Allegro* to come. The winds play this lively music before the full orchestra takes it over. However, the new context allows room for lyricism also. The closing section, in keeping with the poetic inspiration and in common with the later *Scottish Symphony*, has a majestic tone. This surely indicates not just relief at sight of land, but the arrival and formal welcome of the voyagers, until the work's final gesture – an imaginative masterstroke – recalls the initial calm.

The work was first performed privately in Berlin on 7 September 1828, then publicly in the same city on 1 December 1832, conducted by Mendelssohn.

Terry Barfoot



---

# Symphony No. 8 in B minor, 'Unfinished'

## **Franz Schubert**

Born: 31 January 1797 Vienna

Died: 19 November 1828 Vienna

1. Allegro moderato
2. Andante con moto

It is one of music's unsolved mysteries that Schubert left his B minor Symphony (D759) in an incomplete form. It seems he composed the two existing movements in 1822, and though he left sketches for a scherzo to follow them, there is no clear indication as to why he did not complete the usual four-movement layout. Various efforts have been made over the years to transform these two movements into the expected four, generally by adapting other music by Schubert for the purpose, but all have fallen by the wayside. This is for the simple reason that, taken together, the *Allegro* and *Andante*, which were left, make such a satisfying whole. It may well be that the composer came to the same conclusion. The problem is further compounded by the fact that the symphony only entered the repertory years after Schubert's death, following its premiere in Vienna on 17 December 1865, conducted by Johann von Herbeck.

The symphony opens with an atmospheric idea in the lower strings. This is the first subject, for there is no slow introduction, and its impressively evocative qualities confirm the romantic vein of Schubert's later works. Schubert's lyrical invention is of course legendary, and soon the basic theme is transformed to a lighter presentation in the woodwind, which in turn gives way to the celebrated second subject. This is a warm melody which is played first by the cellos and then by the violins. The contrasts within the texture evoke the romantic mood which is the principal feature of the whole composition, and soon the music becomes dramatic, even powerful, with *fortissimo* outbursts in the full orchestra and the trombones adding their weighty tone. This emphasis is particularly strong in the development section, where logical musical progression is allied to a passionate expressiveness. In the coda the sense of symphonic unity is emphasised by the reliance on the very first theme.

The lyric beauty with which the *Andante* begins is by no means the movement's only aspect, for a powerful scalar idea provides the contrast of rhythm against lyricism. The second subject features solo woodwind instruments against subtly shifting strings, but soon this calm gives way to turbulence. As the music continues, this expressive flexibility creates its own remarkable momentum, until in the later stages the intensity gradually dissolves, to be replaced by a richly poetic mood, allowing the symphony to resolve in serenity.



---

# Symphony No. 4

## **Johannes Brahms**

Born: 7 May 1833 Hamburg

Died: 3 April 1897 Vienna

1. Allegro ma non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato

Of all the major 19th century composers, Brahms is the figure least concerned with the Romantic programme, the figure most committed to the treatment of the Classical ideal. Accordingly, his symphonies retain the orchestra of Beethoven and the Classical four-movement plan. However, each of these magnificent compositions has its own distinct sound-world; and in the case of the Fourth, his opus 98 in the key of E minor, the tragic grandeur of the finale is the crucial feature, a passacaglia (a set of variations on a recurring theme in the bass) which he derived from his beloved Bach. Composed in 1884, the Fourth Symphony was first performed at Meiningen on 25 October 1885 by the Court Orchestra conducted by Brahms.

Although the main theme of the symphony's first movement is long and expressive, its initial presentation is phrased in pairs of notes before it is allowed to expand to its full potential. The second subject group comprises several distinctive themes, the finest of them a rich cello melody which maintains unity as much as it brings contrast.

The development begins with the outline of the opening theme, but soon finds room for mystery and relaxation too, before the tensions return. The closing stages are increasingly intense, culminating in a powerful statement with timpani to the fore.

The beautiful slow movement is the perfect foil, the opening horn call giving way to a tender clarinet theme against *pizzicato* strings. As the music proceeds its line is sustained through subtle variations of orchestral colour, until the cellos present the lyrical second theme. This fine melody is at once memorable and ideally suited to symphonic development. The coda is especially eloquent, as was its counterpart in the preceding movement, the richly evocative return of the horn call bringing the music to a peaceful conclusion.

The scherzo is abrupt in its rhythmic outline, unlike the more flowing movements Brahms had preferred in his other symphonies. The principal theme displays qualities of great energy and vigour, while for contrast the violins present a more graceful contour. The tranquil mood of the middle section does not linger, however, for the music of the scherzo makes a sudden reappearance, and the later stages of the movement become more vigorous still, culminating in a brightly lit fanfare.

The *passacaglia* finale is one of Brahms' most astonishing achievements. He took his theme from Bach's Cantata No. 150, '*Nach dor, Herr, verhanet mich*' ('*To Thee, Lord, I lift my soul*') and in the course of some ten minutes treated it to no fewer than thirty variations, with such integrity of design that the listener is more conscious of flowing musical development than of separate interludes. As in the First Symphony, Brahms holds back the sonority of the trombones for his finale, with the result that the music attains a new richness and power in order to conclude the drama. Thus the closing phase is truly tragic, with no concession to romance.

Terry Barfoot



---

## 1828 - Schubert's last year

### Franz Schubert

Born: 31 January 1797 Vienna

Died: 19 November 1828 Vienna

Schubert died in his home town of Vienna, on 19 November 1828. He was only thirty-one, and -together with Mozart who died at the age of thirty-five - is one of those composers who invites his admirers to consider, "What if he had lived?"

Like Mozart, his writing had been prolific. Schubert composed music in virtually all the genres; though his excursions into opera have not provided a lasting legacy, a world without the symphonies, the chamber music, the piano works and, in particular, the vast corpus of *Lieder* (art-songs), would be unthinkable.

It is noticeable that, in the case of composers spared by fate and granted a more extended stay on earth, their output often appears to fall naturally into distinct periods of 'early', 'middle' and 'late'.

We talk about Haydn's 'youthful' symphonies and Beethoven's 'late' quartets. Late works especially invite commentators to speculate on a composer's notions of impending death: think of Tchaikovsky and his *Pathétique* symphony. This may or may not be an arid exercise, and it is particularly problematic in the case of those who die young.

Whether or not the composer has any intimation of mortality, the tendency to infer notions of finality in the music is actually part of our desire to 'package' a career and its legacy.

Mozart, who died in 1791, nearly forty years before Schubert, belonged to a less well-documented era; though his surviving letters are – like his music – prolific, the relics and eye-witness accounts of his last year are uneven enough to have allowed myths to grow up around the circumstances and precise medical details of his death.

Schubert was an entirely different case, for the most part lacking official appointments and aristocratic patronage, he had sought to make a living through the performance of his music and through attempts to sell it on to the growing trade of music publishing. This was better than nothing, but not exactly lucrative in a world largely unprotected by copyright law. But unlike Mozart, who was forced to compete in a handout economy, Schubert enjoyed the well-documented support of a close network of friends and supporters.



Regular and convivial meetings of his circle took place in taverns, to read poetry, discuss literature and listen to music. In particular these featured Schubert's latest compositions, and the term 'Schubertiad' was coined for them.

The occasions also provided opportunities to meet girls, and this was a possible source of Schubert's downfall. He never enjoyed a settled relationship, and it is possible that the illnesses which dogged his life were derived from syphilis, though the widespread notion that he actually died of it is by no means conclusively supported by the evidence.

So the scene is set for what proved to be Schubert's last year. It is busy: the reading parties are once again in full swing, and Schubert's circle takes a great interest in the appearances in Vienna of the virtuoso violinist, Paganini. On 26 March, his friends take a risk and promote a concert of Schubert's music in the Philharmonic Hall. It is successful and profitable.

Schubert composes steadily, and enters into negotiations to supply publishers, including the famous firm of Schott's, with new compositions. He spends the summer away from Vienna, and, on doctor's orders, moves to the outskirts of the city, where the air is alleged to be better. In early October, he spends three days on a walking trip to visit Haydn's grave at Eisenstadt. A month later – incredibly – he begins to take lessons in counterpoint.

Around 10 November he enjoys a convivial evening with friends, but on the 14th, he takes to his bed, exhausted, feverish, and unable to eat. Lucid until the 18th, he finally falls into a coma and dies the next day. Tertiary syphilis? Not proven.

From the available documentation and the evidence of the music he composed in his last year, in Schubert's case it is reasonable to infer that he did walk in the valley of the shadow of death with some awareness that his grip on life was fragile. There are the three great piano sonatas in C minor, A Major and B flat; the Mass No.6; piano duets; songs to words by Heine and Rellstab; and two 'defining' works: *The Shepherd on the Rock* for soprano, clarinet and piano, and most significant of all, the most-requested piece of music on radio's *Desert Island Discs*: the exquisite String Quintet in C. Of this the writer Thomas Mann observed that "it is the music one would like to hear on one's deathbed."

Terry Barfoot



---

# James Feddeck

Conductor

Born in New York and hailed by the *Chicago Tribune* as “A gifted conductor who’s clearly going places”, James Feddeck has recently been appointed as Principal Conductor of Orchestra I Pomeriggi Musicali di Milano. In addition to numerous engagements with Orchestra I Pomeriggi Musicali in Milan, in the 2021/22 season he looks forward to engagements with the Tenerife Symphony, Orchestre National de Lille, RAI Torino, Belgian National Orchestra, and the Auckland Philharmonia Orchestra.

Other recent highlights have included debuts with the BBC Scottish Symphony Orchestra, Warsaw Philharmonic, Staatskapelle Weimar and the Oregon Symphony Orchestra, and return visits to the Orchestre Symphonique de Montréal, Orchestre National de France, Seattle Symphony, Chicago Symphony Orchestra, and Residentie Orkest,

In recent seasons he has also appeared with many other leading European and North American orchestras including the BBC Symphony, BBC Philharmonic, Vienna Radio Symphony, Deutsches Sinfonieorchester Berlin, Hamburg Symphony, Royal Liverpool Philharmonic, Barcelona Symphony, Stockholm Philharmonic, Helsinki Philharmonic, City of Birmingham Symphony Orchestra, the Hallé Orchestra, Chicago Symphony, The Cleveland Orchestra, San Francisco Symphony, Seattle Symphony, Detroit Symphony, Dallas Symphony, Toronto Symphony, Royal Scottish National Orchestra, and the New Zealand Symphony Orchestra.

James Feddeck studied at the Oberlin Conservatory of Music, was Assistant Conductor of The Cleveland Orchestra, and is a winner of the Solti Conducting Award and the Aspen Conducting Prize.




---

## Fiona Talkington

### Livestream Presenter

Fiona Talkington has been a presenter on BBC Radio 3 since 1989 where she's worked across the station's entire output of programmes, from *Breakfast* to the Proms, to interviews and documentaries. She's especially known for her presentation over many years of live concerts from Wigmore Hall and LSO St Luke's. She is one of the regular presenters of Radio 3's *Afternoon Concert* and presents *In Concert's* explorations of some of the major music venues around Europe.

She is co-founder of the Sony-award winning *Late Junction* which she presented for over twenty years, initiating many collaborations and showcasing her wide ranging musical interests. Fiona is well known for her work with the Norwegian arts scene over twenty-five years and, in 2009, was awarded the Royal Norwegian Order of Merit for her services to Norwegian arts. Her work as a curator includes collaborating with the Royal Opera House, Kings Place, Oxford Contemporary Music, St George's Bristol.

She has written for the *Guardian* and *Independent* newspapers and is a regular contributor to *Songlines* magazine, and a contributor of numerous chapters and articles particularly relating to Nordic arts.

Fiona is an Associate Artist with Reading's art collective *Jelly*, collaborates regularly with Reading Refugee Support Group and is part of a team researching into aspects of chronic pain.



# Christmas & New Year with the BSO



## A Baroque Christmas

Laurence Cummings Conductor  
Carolyn Sampson Soprano

Wed 15 Dec Lighthouse, Poole

## Christmas Crackers

Pete Harrison Conductor  
with Iain Mackenzie

Fri 17 Dec Great Hall, Exeter University  
Sat 18 Dec Lighthouse, Poole  
Wed 22 Dec Guildhall, Portsmouth

## Celebration of Christmas Carols

Gavin Carr Conductor  
Bournemouth Symphony Chorus  
Bournemouth Symphony Youth  
Chorus and Children's Chorus

Thur 23 Dec Lighthouse, Poole

## New Year Johann Strauss Gala

Michael Seal Conductor

Sat 1 Jan Lighthouse, Poole  
Fri 7 Jan Town Hall, Cheltenham  
Sat 8 Jan Pavilion, Weymouth

**Tickets** [bsolive.com](http://bsolive.com) 01202 669925

Tickets are also available from the venues:

Lighthouse, Poole's Centre for the Arts 01202 280000 Cheltenham Town Hall 0844 576 2210  
Weymouth Pavilion 01305 783225 and available in person from all venues

Concessions are available for under 18s, students, customers on JSA, IS, PIP, ESA, wheelchair users and personal assistants. Valid proof may be required.

# The Orchestra

Patron  
HRH Princess Alexandra

Chief Conductor  
Kirill Karabits

Conductor Laureate  
Andrew Litton

Conductor Emeritus  
Marin Alsop

Associate Guest Conductor  
David Hill MBE

BSO Associates  
*Musicians in the Community*  
Patrick Bailey  
Matt Harrison  
Jonathan James  
Sam Mason  
Hugh Nankivell  
Neil Valentine

First Violins  
Aryn Merchant (Leader)  
Mark Derudder  
Edward Brenton  
Kate Turnbull  $\Psi$   
Karen Leach  $\Psi$   
Magdalena Gruca-Broadbent  
Jennifer Curiel  $\Psi$   
Tim Fisher  $\Psi$   
Kate Hawes  $\Psi$   
Joan Martinez  
Stuart McDonald  
Iona Allen

Second Violins  
Carol Paige \*  
Clara Garde  
Richard Thomas  
Vicky Berry  $\Psi$   
Lara Carter  $\Psi$   
Rebecca Burns  
Agnieszka Gesler  
Janice Thorgilson  $\Psi$   
Penny Tweed  
Laura Custodio Sabas  
Lucia D'Avanzo-Lewis

Violas  
Tom Beer \*  
Miguel Rodriguez  
Jacoba Gale  $\Psi$   
Sophie Rathbone  
Liam Buckley  
Eva Malmbo  
Judith Preston  $\Psi$   
Stephanie Chambers

Cellos  
Jesper Svedberg \*  
Thomas Isaac  
Hannah Arnold  
Philip Collingham  
Kate Keats  
Judith Burgin

Double Basses  
David Daly \*  $\Psi$   
Nicole Boyesen  $\Psi$   
Nickie Dixon  
Jane Ferns  $\Psi$

Flutes/Piccolo  
Anna Pyne \*  
Jenny Farley  
Owain Bailey \*

Oboes  
Edward Kay \*  $\Psi$   
Holly Randall

Clarinets  
Barry Deacon \*  
Kimon Parry

Bassoons  
Tammy Thorn \*  
Emma Selby

Contra Bassoon  
Kim Murphy

Horns  
Alexander Wide \*  
Ruth Spicer  $\Psi$   
Edward Lockwood  $\Psi$   
Kevin Pritchard  $\Psi$   
Joel Ashford

Trumpets  
Mark David  
Peter Turnbull  $\Psi$   
Will Morley

Trombones  
Kevin Morgan \*  $\Psi$   
Robb Tooley

Bass Trombone  
Josh Cirtina

Tuba  
Kevin Morgan

Timpani  
Geoff Prentice \*

Percussion  
Matt King \*  $\Psi$

\* Principal  
 $\Psi$  Long Service Award

# Bournemouth Symphony Orchestra

## Championing the role of culture in people's lives



**One of the UK's best-loved orchestras, [Bournemouth Symphony Orchestra](#) is a professional ensemble known for championing the role of culture in people's lives. With residencies in Bournemouth, Bristol, Exeter, Portsmouth and Poole, it is the largest cultural provider in the [South West of England](#), serving one of the biggest and most diverse regions.**

The BSO, under its Chief Conductor Kirill Karabits, is known for pushing artistic boundaries, and its ongoing series of music from former Soviet states, *Voices from the East*, continues to gain praise. Boasting an enviable list of principal conductors, since its founder, Sir Dan Godfrey, including Constantin Silvestri, Sir Charles Groves and Marin Alsop, the BSO has given memorable performances worldwide and is broadcast regularly on BBC Radio 3 and Classic FM.

The Orchestra's inaugural livestreamed series, which featured Sir John Eliot Gardiner, Benjamin Grosvenor and Alina Ibragimova, was widely praised by audiences and critics alike, with the BSO making history as one of the first British orchestras to return to the stage in 2020. Horn player Felix Klieser makes his UK concerto debut as the BSO's Artist-in-Residence, as the Orchestra resumes symphonic touring in 2021.

Committed to new music, the BSO celebrates a triptych of contemporary works written by women in 2021/22, with premiere performances of works by Carmen Ho, Franghiz Ali-Zadeh and Elizabeth Ogonek. During the pandemic, the BSO also gave premieres by composers Shirley J. Thompson and Magnus Lindberg.

The BSO was recognised with the Royal Philharmonic Society's Impact Award in 2019 for its work in improving opportunities for disabled musicians, and BSO Resound – the world's first professional disabled-led ensemble at the core of a major orchestra – continues to receive international attention for igniting change. Challenging access to high-quality music for all, the BSO leads hundreds of events each year, from award-winning work in health and care settings to partnerships with schools and music education hubs.

[bsolive.com](https://bsolive.com)



# The Team

## Board of Trustees

Chair  
**Andrew Flockhart**

Deputy Chair  
**Annette D'Abreo**

**Adrian Dunford**  
**Steve Edge**  
**Lord Shaftesbury**  
**Mary O'Sullivan**

Vice Presidents  
**Nigel Beale**  
**Brendan O'Brien**  
**Colin Patrick DL**

Chief Executive  
**Dougie Scarfe**

Executive Assistant to Chief Executive  
**Natalie Wright**

Head of Concerts & Artistic Planning  
**Heather Duncan**

Orchestra Manager  
**Liz Williams**

Deputy Orchestra Manager  
**Adam Glynn**

Concerts Manager  
**Alex Segrave δ**

Concerts Administrator  
**Marion Aston ψ**

Orchestra Administration Officer  
**Emma Fisher**

Librarian  
**Alastair Simpson**

Assistant Librarian  
**Carmen Ho**

Senior Stage Manager  
**Scott Caines**

Stage Manager  
**Katharina Wallace**

Head of BSO Participate  
**Lucy Warren**

BSO Participate Programme Manager  
**Jess Craig δ**

BSO Participate Coordinator  
**Catherine Hoolihan**

BSO Participate Coordinator  
**Lauren Glover**

BSO Participate Administrator  
**Emily Christian**

Head of Finance & Operations  
**Teresa Woolley**

Management Accountant  
**Wendy Jones δ**

Finance Officer  
**Kim Ricketts**

Head of Human Resources  
**Jenny Wingfield δ**

Head of Development  
**Jackie Tanner**

Development Manager  
**Faith Bayley**

Development Manager  
**Ashley Eldridge-Ford δ**

Development Manager  
**Rebecca Kemp**

Senior Development Officer  
**William Cainen**

Development Officer  
**Jade Grassby**

Development Officer  
**Matt Mears**

Head of Marketing  
**Anthony Brown**

Senior Marketing Manager  
**Johanna Perkins δ**

Digital Marketing Manager  
**Emilie Barton**

Publications Officer  
**Ivor Kemp ψ**

Marketing Officer  
**Sophie Hart**

Marketing Assistant  
**Ellie Oates**

Ticket Sales Assistant  
**Lisa Spencer**

Marketing Intern  
**Abigail Caveney**

Senior Digital Officer  
**Richard Berry**

Digital Officer  
**Samuel Tucker**

Digital Production Assistant  
**Morgan Davies-Scorer**

Communications Manager  
**Claire Rawles**

Communications Officer  
**Heidi O'Neill**

ψ Long Service Award

δ Diversity Champion

# Our Supporters

---

## Principal Patrons

(annual gifts of £20,000 or more)

Steve Edge & Jane Fogg  
Richard Lewis  
Terence & Annette O'Rourke  
Dave & Jan Pointer  
Sir Neville & Lady Simms  
The Stacey Family  
and one anonymous supporter

## Symphonic Patrons

(annual gifts of £10,000 or more)

Michael & Judy Buckland  
Annette D'Abreo & Edwin Bessant  
Gillian Emerson  
Mike & Pam Jeffries  
John & Ruth Lang  
Edmund & Veronica Sandell  
John Seldon  
Sue Thomas

## Concert Patrons

(annual gifts of £5,000 or more)

Simon Coombs & in memory of  
Laura Coombs  
Sarah & Peter Eales  
Robin & Rosemary Haigh  
Virginia Lynch  
In memory of Barbara Myland  
The Salisbury Friends of the BSO  
David & Josephine Westby  
and one anonymous supporter

## Performance Patrons

(annual gifts of £2,500 or more)

Nigel Beale & Anthony Lowrey  
Marie Betts – for David  
Gillian Clarke  
Doug & Joan Cullen  
Sally & Kelvyn Derrick  
David & Julie Edyvean  
Stephen Elder & Vanessa Claydon  
Philip & Jane Green  
Roger Higgins  
Davina Hodson  
Roger Keyworth  
Chris & Clem Martin  
Tanda McKee  
WJNP & IJP  
Dr J M G Walker  
Tom & Kate Wickson  
and one anonymous supporter

## Performance Champions

(annual gifts of £1,000 or more)

In memory of Sheila Barton  
Mr & Mrs Bowden  
Janet Boyle – for Penny Tweed  
Mrs Jennifer Coombs  
Carolyn Date MBE  
– in memory of Sandrey  
Neil Davies & Marc Powis  
Charles & Pennie Denton  
Christine & Jim Dipple  
In memory of Derek Dominey  
Irene & Patrick Draper  
In memory of Molly Duff  
Judy Emms & David Fisher  
Alan & Valerie Frost  
Jacqui & Steve Garrett  
John H  
Maureen Hasper  
Bob & Penny Hodgson  
JJ  
Peter Jackson & Caroline Nicholson  
Robin & Elaine Johns  
Penny Lightfoot  
Alan & Marian Lusher  
For Terence & Mary MacDonagh  
Gillian Michaels  
Geoff & Hanneke Morgan  
Susan Oakes & Dr Monica Seeley  
Martyn Partridge – for Jane  
Mr & Mrs Anthony Pitt-Rivers  
In memory of Ian Platt  
David Pope & Josephine Davies  
In memory of Mabs & Den Racher  
John & Valerie Robinson  
Adrian Scott DL  
George & Veronique Seligman  
In memory of Mary Sly  
Dr Alastair & Mrs Sally Smith  
Jack Stone  
Carole Sutton  
Mr Christopher Tapper  
Canon John Turpin  
Dr John & Rev. Heather Waldsax  
Peter & Diane Yeman  
and nineteen anonymous supporters

## Chair Sponsors

(annual gifts of £550 or more)

Vivian & Audrey Axford  
Robin & Sylvia Carter  
In memory of John C Crawford  
Pam & Liam Donnellan  
Jane Drabble OBE  
Margaret & David Eaton  
CEG  
Sue Gosling & Leo Jones  
David & Ethna Jenkins  
Eddie & Barri Newcomb  
In memory of Elizabeth Penketh  
George Prince  
Romsey Concertgoers  
Douglas Scorey FCA  
Robin & Hilary Scott  
James & Sylvia Sexton  
In memory of Mrs M Smith  
Rosemary Snoad  
In memory of Cecily Tong  
In memory of John Trapnell  
Rev Dr John C Travell  
Mary Williams & David Morton  
and two anonymous supporters



Bournemouth Symphony Orchestra would like to thank the following supporters

### Principal Funder



LOTTERY FUNDED

Supported using public funding by

**ARTS COUNCIL  
ENGLAND**

### Public Funders



### Principal Media Partner

CLASSIC *fm*



### Broadcast Partner

### Principal Academic Partner



### Academic Partner



### Conservatoire Partner

TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE

### Partners



### Patrons

J.P.Morgan



S T  
G I L E S  
H O U S E



### In-kind Partner



### Trusts and Foundations

With special thanks to:



The Pointer Family Trust  
Talbot Village Trust  
The Valentine Charitable Trust  
The Flaghead Charitable Trust  
The Michael & Ilse Katz Foundation  
Marchus Trust

Thriplow Charitable Trust  
The Cressy Foundation  
The D'Oyly Carte Charitable Trust  
The Pitt-Rivers Charitable Trust  
Gess Charitable Trust  
Homelands Charitable Trust  
Bedhampton Charitable Trust

We would also like to thank our Patrons and Performance Champions, those who have remembered the BSO in their Will, and everyone who supports us through donations, membership or by volunteering their time.