

## Concert Season Winter / Spring 2022

### Lighthouse, Poole

Welcome to the Bournemouth Symphony Orchestra Winter/Spring 2022 Season from Lighthouse, Poole.

It is with great pride that we launch the second half of our 2021/22 Season of concerts. It has been such a joy to have audiences back in the hall alongside our livestream viewers. Your ecstatic response to the playing of the BSO with our guest artists has reminded us once again of the power of live music, and the dear place this Orchestra holds in everyone's hearts.

An outstanding roster of artists will be performing some of the greatest and most loved classical music. We are particularly excited to welcome a number of conductors and soloists making their debuts with the BSO alongside welcome returns for good friends including our new Principal Guest Conductor, Mark Wigglesworth. Our Artist-in-Residence, Horn player Felix Klierer, returns in a fabulous chamber recital performing alongside Principal players from the BSO.

Alongside the great symphonies of Tchaikovsky, Rachmaninov and Shostakovich, Chief Conductor Kirill Karabits continues our journey of 'Voices from the East' exploring some of the most important musical voices from the former Soviet states, including the world premiere of a new work *Cosmology* by Azerbaijan composer Frangiz Ali-Zadeh, which BSO commissioned during the pandemic. We close the season with a celebration of Shakespeare and some of the most rousing British Music as the country comes together to celebrate the Platinum Jubilee of Her Majesty The Queen.

Thank you as always for your incredible support during these challenging times, your support means so much to us – see you soon!

**Dougie Scarfe** Chief Executive



Season Sponsor

“What everyone at the BSO has achieved during the past, difficult 18 months has been wondrous. Classical Extravaganza encapsulated that completely”  
Bournemouth Echo, August 2021



Wednesday  
**12 January**  
7.30pm



Gift of  
Melody

**Kodály**  
Dances of Galánta  
**Bruch**  
Violin Concerto No.1  
**Tchaikovsky**  
Symphony No.5

Kerem Hasan  
Conductor  
Jack Liebeck  
Violin

Rather than a suite, *Dances of Galánta* is more of a tone poem which reflects the music of Kodály’s boyhood in Slovakia, based around a number of Hungarian tunes known as *verbunkos* which slowly build to a frenetic conclusion. Bruch’s concerto was his first major work, yet it is one of his best – a rich, wonderfully lyrical expanse of lush and seductive melodies tailor-made for the violin, and explosive technical fireworks in equal measure. After a shaky start, the Fifth Symphony soon became recognised for the masterpiece it undoubtedly is. Tchaikovsky wrote that its subject was ‘Providence’. More specifically it is a journey from darkness and despair into light and triumph.

Supported by  
John & Ruth Lang

Wednesday  
**19 January**  
7.30pm



Glorious  
Rachmaninov

**Chopin/Stravinsky**  
Grande valse brillante  
**Nurymov**  
Symphony No.2  
**Rachmaninov**  
Symphony No.2

Kirill Karabits  
Conductor

Chary Nurymov was a master in using complex musical form to nevertheless evoke the spirit of his homeland. His highly charged single-movement, mini symphony could almost be a film score to some epic battle. It opens with a mystical uncertainty, building with foreboding intensity, before fading back into a peaceful slumber. Rachmaninov created a remarkable sound-world in his Second Symphony. Sombre harmonies complement the rich orchestration like deeply burnished mahogany. Full of themes which slowly emerge, reappear and reach intense climaxes, it is a truly luscious piece, shown best in the glorious adagio – just sit back and enjoy Rachmaninov at his best!

Wednesday  
**26 January**  
7.30pm



Tales From  
Russia

**Borodin**  
In the Steppes of Central Asia  
**Rachmaninov**  
Piano Concerto No.2  
**Rimsky-Korsakov**  
Symphony No.2 ‘Antar’

Kirill Karabits  
Conductor  
Alexander Malofeev  
Piano

Borodin’s musical tableau depicts the vastness of the Russian Steppes and the passing of a caravan as it makes its way across the immense desert to the exotic East. Rising out of mysterious depths, Rachmaninov quickly lets loose the first of many striking themes that litter his Second Piano Concerto. It exhibits a youthful confidence in a mature work full of sincere, heartfelt passion that still continues to captivate audiences. Although an early work, Rimsky-Korsakov’s masterful abilities for orchestral colour and tunefulness are already evident and especially magical in his Symphony No.2. Exotic folk tales, such as the legend of the famous Arab poet and adventurer-warrior Antar, never ceased to fascinate him throughout his life.

Supported by  
The Stacey Family

Wednesday  
**2 February**  
7.30pm

Brahms and  
Beethoven

**Schumann**  
Manfred Overture  
**Brahms**  
Song of Destiny  
**Brahms**  
Alto Rhapsody  
**Beethoven**  
Symphony No.8

David Hill  
Conductor  
Bournemouth Symphony  
Chorus

Schumann’s *Manfred Overture* is masterfully and economically scored, with an unerringly dramatic pace. It immediately casts a spell with its unsettled opening that grows in passion and urgency, setting the scene for the action that will follow. Written in quick succession, both the *Schicksalslied* (Song of Destiny) and *Alto Rhapsody* focus on one of Brahms’ favourite themes; the futility of man’s destiny in a storm-tossed world. Beethoven’s Eighth is a shorter, lighter, and far more good-humoured symphony than its imposing neighbours. It surges with confidence and is full of witty touches – the constant ticking of a metronome or a dance you cannot dance to!

In memory of  
Canon & Mrs Ivor Jeffrey-Machin



Wednesday  
**9 February**  
7.30pm



## Drama and Romance

**Wagner**  
Tannhäuser Overture  
**Beethoven**  
Piano Concerto No.4  
**Dvořák**  
Symphony No.8

Case Scaglione  
Conductor  
Federico Colli  
Piano

The overture to *Tannhäuser* presents a kind of synopsis of the operatic action, interweaving the struggle between sacred and profane love. The drama continues through Beethoven’s Fourth Piano Concerto, one of his most daring keyboard works. Imbued with a genuinely romantic voice, it is ardent and melancholy, heroic and ethereal, anguished and whimsical. The Eighth Symphony is the most nationalistic of all Dvořák’s symphonies. While unashamedly buoyant and uplifting, it is also sweetly reflective, and filled with the most delightful musical wanderings, as if Dvořák’s ideas were captured in their purest form and committed immediately to manuscript.

In memory of Michael & Ilse Katz  
With thanks to the Michael & Ilse Katz Foundation

Wednesday  
**16 February**  
7.30pm



## BSO Artist-in-Residence Recital

**Mozart**  
Quintet for piano and winds K.452  
**Mozart**  
Horn Quintet K.407  
**Brahms**  
Horn Trio Op.40

Felix Klieser  
Horn  
BSO Principals

Mozart himself considered his quintet for piano, horn, oboe, clarinet and bassoon “the best work I have ever written...” Precisely written for a small ensemble it explores the numerous various permutations of instruments to produce different sonorities. Similarly he exploits the deeper registers of the horn, two violas and cello in the Horn Quintet. Full of gentle, amiable music, it has been compared to a miniature horn concerto: the horn frequently given a starring role. Brahms’ famous Horn Trio is a work of considerable significance within the composer’s output. Noble, with a hint of melancholy and mystery, it makes for a multi-faceted rather than a one-dimensional experience.

Supported by  
Dave & Jan Pointer



Wednesday  
**23 February**  
7.30pm

## Life Over Death

**Beethoven**  
The Creatures of Prometheus Overture  
**Sibelius**  
Violin Concerto  
**Tchaikovsky**  
Symphony No.6 ‘Pathétique’

Gergely Madaras  
Conductor  
Simone Lamsma  
Violin

Beethoven’s overture quickly acquired an independent life from its original ballet. It is a straightforward and rousing curtain-raiser celebrating the heroic aspects of the mythical bringer of fire and life. The atmospheric opening of Sibelius’ only concerto casts an immediate spell of mystery. The solo violin emerges out of a murmuring bed of strings, with a long, yearning theme of ever-growing intensity, which continues to be developed throughout before reaching the thrilling finale. Tchaikovsky’s final symphony explores the metaphysics of death – the fact that we are made of flesh and blood, and that we will all die. The composer hinted to his friends and admirers that the work might contain secret messages, but he never told them what they were. “Let them guess”, he said.

Wednesday  
**2 March**  
7.30pm



## Schubert’s Great

**Dove**  
Sunshine  
**Mozart**  
Piano Concerto No.22  
**Schubert**  
Symphony No.9 ‘The Great’

Mark Wigglesworth  
Conductor  
Imogen Cooper  
Piano

Delicate and poised Jonathan Dove’s *Sunshine* uses small forces to dazzling effect. Apart from Mozart’s usual formal perfection and melodic genius, this concerto is especially noteworthy for its colourful woodwind writing, which employs clarinets in place of the usual oboes. Schubert’s Ninth Symphony is a joyous, sunlit work. The noble opening horn statement and the ensuing extensive introduction indicate its expansive scale, whilst an astonishing, unflagging rhythmic vitality informs the whole symphony. The nickname was originally coined to distinguish this work from the Sixth ‘Little C major’ Symphony, but such is its Olympian scale and sublimity of the Ninth that the title is apt as an absolute description.

Supported by  
Roger Higgins

Wednesday  
**9 March**  
7.30pm

Together In  
Harmony

**Chabrier**  
Suite pastorale  
**Saint-Saëns**  
Cello Concerto in A minor  
**Franck**  
Symphony in D minor

Chloe van Soeterstede  
Conductor  
Edgar Moreau  
Cello

Formed from a set of his own piano pieces, Chabrier’s orchestral imagination is on full display in his superb and varied suite. Much loved and now firmly part of the concert repertoire, the first of two concertos for cello was written when Saint-Saëns was at the height of his compositional powers. It is a brilliant tour de force, melding ground-breaking structural innovation with exquisite solo writing. The powerful and highly personal Symphony in D is the Belgian composer’s most famous work. It is lusciously filled with gorgeous Wagnerian harmonies, combining elements of both symphony and symphonic poem in a thematically unified whole. It has enormous emotional appeal and remains an audience favourite.

Wednesday  
**16 March**  
7.30pm



Stirring  
Sibelius

**Ogonek**  
All These Lighted Things  
**Bax**  
Tintagel  
**Sibelius**  
Symphony No.2

Kirill Karabits  
Conductor

Bax’s *Tintagel* is a piece deeply entwined with the South West, not just because of the ruined castle which inspired it, but also through its connection to English folklore and mythology and its windswept coasts. Sir Dan conducted the premiere in Bournemouth in 1921. The Second Symphony, from its first performance, is one of Sibelius’ most popular works. Its importance at the time was also due to the Finnish struggle for independence and early reactions to the work included some efforts to read into it overtly nationalistic, patriotic themes. Not only was attention focused on the heroic finale, but also on the long, anguished slow movement; music of great passion and pain, surging along in dramatic waves toward a grim conclusion.

Supported by  
Steve Edge & Jane Fogg

Wednesday  
**30 March**  
7.30pm

Back to the  
Future

**JS Bach arr. Webern**  
Ricercar a 6  
**R Strauss**  
Metamorphosen  
**Beethoven**  
Symphony No.3 ‘Eroica’

Karl-Heinz Steffens  
Conductor

With much in common with Bach (both loved puzzles, complex structures, and counterpoint), Webern’s realisation is a tribute from one great music contrapuntalist to the inspiration and skill of his predecessor. *Metamorphosen* is a sonic representation of mourning and melancholy, written during the aftermath of the destruction of Strauss’ beloved Vienna, Dresden and Berlin. With its dense chromaticism and intricate counterpoint, Strauss had found a way to address the present with the voice of the past. Beethoven’s 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, opens with two staggering chords that announce to the world the arrival of a new talent.

“The BSO is a powerful example of how arts organisations have adapted”  
Sir Nicholas Serota, Chair of Arts Council England





Wednesday  
**6 April**  
7.30pm



## Soviet Heritage

**Karayev**  
Suite from The Seven Beauties  
**Ali-Zadeh**  
Cosmology (world premiere)  
**Shostakovich**  
Symphony No.12  
'The Year 1917'

Kirill Karabits  
Conductor

Greatly influenced by Shostakovich, Kara Karayev forged his own distinctive use of native Azerbaijani folk music. The ballet *The Seven Beauties* brims with an exotic array of appealing rhythms and melodies, a trait that infuses the music of his student Franghiz Ali-Zadeh, best known for her works that combine the musical tradition of the Azerbaijani *muğam* and 20th century Western compositional technique. Shostakovich's Symphony No.12 is the composer's stunning attempt to reflect the life of Lenin. The project dogged Shostakovich: he had always intended to complete a musical tribute to Lenin, but the symphony didn't arrive until 1961, after several failed attempts. It is an effortlessly dramatic affair, churning with violence, struggle and eventual triumph.

Supported by  
Terence & Annette O'Rourke

Wednesday  
**27 April**  
7.30pm

## Shostakovich's Mighty Concerto

**Scriabin**  
Rêverie  
**Shostakovich**  
Violin Concerto No.1  
**Tchaikovsky**  
Symphony No.4

Alexander Shelley  
Conductor  
Nikita Boriso-Glebsky  
Violin

Scriabin's *Rêverie* is packed full of beautifully crafted orchestral colour and texture. Luscious harmonies interweave to create a swirling dreamscape that ebbs and flows mysteriously. More akin to a symphony, Shostakovich's daring First Violin Concerto is a real tour de force. Calling on everything in the violinist's technical arsenal as well as vast physical and emotional stamina, its wide emotional range encompasses brooding, elegiac melancholy with savage, mocking sarcasm. Tchaikovsky's turbulent, but finally triumphant, Fourth Symphony is considered a landmark of Russian music, a truly thrilling work brimming with energy and tension which forces the orchestra to bend to its language.

With thanks to Season Sponsor  
Investec



Wednesday  
**4 May**  
7.30pm



## Brilliant Mendelssohn

**Mozart**  
Cosi fan Tutte Overture  
**Britten**  
Simple Symphony  
**Mendelssohn**  
Violin Concerto in E minor  
**Schubert**  
Symphony No.5

Teresa Riveiro Böhm  
Conductor  
Kristof Barati  
Violin

Mozart's overture is an energetic speed-ride, opening with a brief slow introduction before leading into an effervescent presto. Far from being a trivial piece, Britten's youthful symphony demonstrates a complexity of execution which belies the declared simplicity. Full of soaring melodies, glistening arabesques and exhilarating virtuoso passages, the sheer quality of the music and lightness of touch of Mendelssohn's concerto makes it a favourite amongst performers and listeners alike. It is bursting with unbridled vitality that leaves audiences clamouring for more. Schubert's Fifth Symphony is a genial, optimistic and thoroughly refreshing piece, containing just enough hints of darker emotions that were to follow in his later works.

Supported by  
Sir Neville & Lady Simms

Wednesday  
**11 May**  
7.30pm



## I Was Glad

**Parry**  
I Was Glad  
**Tchaikovsky**  
The Tempest Fantasy Overture  
**Walton**  
Henry V: A Shakespeare Scenario

Kirill Karabits  
Conductor  
Bournemouth Symphony  
Chorus

*I was Glad* has become an essential part of the British coronation ceremony since its first inclusion in 1902 at the crowning of Edward VI. It remains a firm favourite for choirs up and down the country. Like every great film score, Tchaikovsky's music for Shakespeare's supernatural play gives us a visceral feeling of atmosphere. It seems larger than life, suggesting expansive and colourful panoramas. The gently undulating sea in the opening is calm; yet something eerie and foreboding lurks just beneath the surface. Olivier's Henry V was one of Walton's most celebrated film scores. Christopher Palmer's imaginative reconstruction turned it into a dramatic scenario, reworking Walton's score into a standalone performance piece, featuring some of Shakespeare's most rousing speeches.

With thanks to Season Sponsor  
Investec

# Spring Specials

A spectacular concert celebrating the music of the most prolific and successful film-score composer ever.



Saturday **12 March** 7.30pm

## John Williams: The Master

Pete Harrison Conductor

Many of the most popular films of recent times owe much of their success to his amazing music. Don't miss out on this unique opportunity to hear a live performance of many of his most memorable themes including *Harry Potter*, *Raiders of the Lost Ark*, *Jurassic Park*, *Star Wars*, *ET*, *Saving Private Ryan* and many more.

Supported by Sue Thomas  
With thanks to Season Sponsor Investec

A symphonic concert celebrating 50 years of music making by multi-award winning Elton John, the singer, pianist and composer.



Saturday **26 March** 7.30pm

## Elton John: 50 Years of Your Song(s)

Richard Balcombe Conductor  
Graham Bickley, Patrick Smyth,  
Stuart Matthew Price, Abbie Osmon Vocalists  
John G Smith Feature Pianist

Enjoy an evening crammed full of his classic hits including *Rocket Man*, *I'm Still Standing*, *Don't Go Breaking My Heart*, *Goodbye Yellow Brick Road*, *Your Song* and *Candle In the Wind* to name but a few.

Supported by Annette D'Abreo & Edwin Bessant

Presented in association with GRB Concerts

## BSO Winter / Spring 2022 Live from Lighthouse, Poole

### In person tickets

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

Multibuy discounts:  
30% for all 15 concerts  
20% for 10-14 concerts  
10% for 5-9 concerts

Spring Specials  
£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.

Ticket holders will be advised of any current Covid guidance when attending Lighthouse in person. We are continuing to operate a socially distanced seating plan in the balcony, with full capacity in the stalls (choir stalls are not on sale).



### Digital tickets: BSO@home

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

£90 (incl. vat)  
season ticket (all 15 concerts)  
£50 if you have purchased 6 or more in person concert tickets.

This season we will livestream 10 Wednesday concerts as indicated 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.



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ENGLAND**



Artists and programmes are subject to change should external restrictions dictate. The BSO will endeavour to present an alternative concert if necessary and if a concert is cancelled in its entirety, customers will receive a credit or refund.

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.