



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Autumn 2021**



A Baroque Christmas

Lighthouse, Poole

Wednesday 15 December

JS Bach

From Christmas Oratorio

16'

JS Bach

Sinfonia from BWV 42

7'

JS Bach

Jauchzet Gott in allen Landen

19'

Interval

Handel

From Messiah

17'

Handel

Concerto a due cori No.1

15'

Handel

Let the Bright Seraphim

6'

Laurence Cummings

Conductor

Carolyn Sampson

Soprano

James Gilchrist

Tenor

Amy Merchant

Leader

Catherine Bott

Livestream Presenter

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Autumn Season Sponsor



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ENGLAND**



A Baroque Christmas Part One

Johann Sebastian Bach

Born: 21 March 1685 Eisenach

Died: 28 July 1750 Leipzig

From Christmas Oratorio BWV 248 Part 2

1. Sinfonia
2. Recitative *Und es warren hirten* (Tenor)
3. Chorale *Brich an* (Soprano/Tenor)
4. Recitative *Und der Engel* (Soprano/Tenor)
5. Aria *Frohe Hirten* (Tenor)
6. Finale chorale *Wir singen* (Soprano/Tenor)

Sinfonia from BWV42 - movement 1

Jauchzet Gott in allen Landen BWV51

Bach was appointed to the prestigious post of Thomaskantor and music director of the city of Leipzig in 1723 and remained in this post for the rest of his life. The job entailed composing and performing music for the city's four main churches, the musical education of the boys at the Thomasschule, together with providing music for civic occasions. He composed his **Christmas Oratorio**, BWV 248, in 1734 for the Christmastide services that year, its six separate parts comprising a cantata for each of the main festival days of the Lutheran Christmas beginning, in Part 1, with the Nativity of Jesus Christ for performance on Christmas Day.

This evening's Baroque Christmas programme opens with excerpts from Part 2, which was conceived for St Stephen's festival and was first performed twice in St Thomas's Church, on 26 December 1734. As was quite common during the Baroque, Bach re-used the music of earlier compositions adapting it in a so-called 'Parody' process to totally different contexts and words. In this instance, two recent secular works, composed for the aristocracy, provided music that Bach skilfully adapted for his sacred purposes.

Part 2 focuses on the Annunciation to the Shepherds, with the first four excerpts tonight following Bach's opening sequence. In the orchestral *Sinfonia*, the rocking, lullaby rhythm appropriately suggests the pastoral rural landscapes where shepherds tended their flocks. In a recitative **'Und es waren Hirten' ('And there were shepherds')**, the tenor soloist, taking the role of the Evangelist, and singing words by St Luke, describes the angels announcing the news of Jesus's birth to the shepherds. A fervent chorale **'Brich an, o schönes Morgenlicht' ('Break out, O radiant morning light')**, reflects the image of heavenly light enveloping the world. It is followed by another recitative, **'Und der Engel' ('And the Angel')**, in which the tenor, followed by the soprano soloist, in the guise of an angel, tells the shepherds to "Fear not as Christ the Lord is born". In the tenor aria, **'Frohe Hirten' ('Joyful shepherds')**, the vocal line is interwoven with flute counterpoint. The cantata's final chorale **'Wir Singen dir in deinem Heer' ('We sing to you')**, is sung to a melody by Martin Luther, its verses interspersed with instrumental interjections linked to the initial *Sinfonia*.

The next item is taken from one of Bach's Easter cantatas, **'Am Abend aber desselbigen Sabbats' ('On the evening of same Sabbath')** BWV42 with texts recounting Christ's appearance to his apostles following his death on the Cross and Resurrection. Conceived for the first Sunday after Easter, it was first performed on 8 April 1725 and opens with an extended *Sinfonia*.

Cantata No 51 **'Jauchzet Gott in allen Landen!' ('Praise God in all lands')**, BWV51, is something of a conundrum for there is nothing quite like it in all of Bach's works. Written for soprano and trumpet soloists from whom great virtuosity is required, it seems likely that it was originally composed for a special occasion; it has been conjectured that this was possibly a wedding at the court of the Weissenfelds in 1729. Bach then adapted it for sacred purposes, writing on the score that it could be performed 'in ogni tempo', in other words 'at any time'. It was certainly performed at a service for the 15th Sunday after Trinity, 17 September 1730, but could one of the boy trebles of the Thomaskirche really have sung it? The jury is out on that question; perhaps Bach made the vocal part easier; maybe he was able on this occasion to have a soprano soloist on hand to perform it. Interestingly too, the text does not refer to the scriptures for Trinity 17, but is simply a pean of praise to the goodness of God.

In the opening aria, **'Jauchzet Gott in allen Landen!' ('Shout for joy to God in every land')**, the trumpet's opening fanfares establish a mood of radiance which the soprano immediately emulates on her entry. After such an exultant start, Bach provides calming contrast in the soprano's following recitative **'Wir beten zu dem Tempel an' ('We pray at the temple')**, and subsequent ethereal aria, **'Höchster, mache deine Güte' ('Most High God, make your goodness')** which is set against a smooth ostinato in the continuo cello.

The tempo quickens for a chorale **‘Sei Lob und Preis mit Ehren’** (**‘May there be praise and glory and honour’**) where the soprano intones the chorale tune against the animated, dancing counterpoint of the violins. To this is appended a masterstroke on Bach’s part, a florid exultant **‘Alleluia’** conclusion in which all the participants join in jubilantly.

Translations

Christmas Oratorio

Recitative (Tenor)

Evangelist:

Und es waren Hirten in derselben Gegend
*And there were shepherds in the same area
auf dem Felde bei den Hürden,
in the fields with their flocks,
die hüteten des Nachts ihre Herde.
they watched over their flocks by night.*

Und siehe, des Herren Engel trat zu ihnen,
*And see, the angel of the Lord came to them
und die Klarheit des Herren leuchtet um sie,
and the glory of the Lord shone around them
und sie fürchten sich sehr
and they were very afraid.*

Chorale (Soprano and Tenor)

Brich an, o schönes Morgenlicht,
*Break out, O beautiful light of morning,
Und lass den Himmel tagen!
and let the heavens dawn!*
Du Hirtenvolk, erschrecke nicht,
*You shepherd folk, do not fear
Weil dir die Engel sagen,
because the angels tell you
Dass dieses schwache Knäbelein
that this weak baby boy
Soll unser Trost und Freude sein,
shall be our consolation and joy,
Dazu den Satan zwingen,
subdue Satan*

Und letztlich Friede bringen!
and bring peace at last!

Recitative (Soprano and Tenor)

Tenor:

Und der Engel sprach zu ihnen:
And the angel said to them:

Soprano:

Fürchtet euch nicht,
*Do not fear,
siehe, ich verkündige euch große Freude,
See, I announce to you great joy
die allem Volke widerfahren wird.
which will befall all the people.*
Denn euch ist heute der Heiland geboren,
*For the saviour is born for you today,
welcher ist Christus, der Herr, in der Stadt
David.
who is Christ, the Lord, in the city of David.*

Aria

Frohe Hirten, eilt, ach eilet,
*Joyful shepherds, hurry, ah hurry,
Eh ihr euch zu lang verweilet,
in case you linger too long,
Eilt, das holde Kind zu sehn!
Hurry to see the lovely child!*
Geht, die Freude heißt zu schön,
*Go, the joy is too beautiful,
Sucht die Anmut zu gewinnen,
seek to gain that loveliness,
Geht und labet Herz und Sinnen!
go and refresh your heart and mind!*

Finale Chorale (Soprano and Tenor)

Wir singen dir in deinem Heer
*We sing to you in your host
Aus aller Kraft, Lob, Preis und Ehr,
with all our might: “Praise, honour and glory,”
Dass du, o lang gewünschter Gast,
that you, o guest we have long desired,
Dich nunmehr eingestellet hast.
have now appeared.*

Cantata BWV 51

Shout for joy to God

1. Aria (Soprano)

Jauchzet Gott in allen Landen!
Shout for joy to God in every land!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
All the creatures contained in heaven and
earth
Müssen dessen Ruhm erhöhen,
must exalt his glory,
Und wir wollen unserm Gott
and to our God we would
Gleichfalls itzt ein Opfer bringen,
now likewise bring an offering
Dass er uns in Kreuz und Not
since in affliction and distress
Allezeit hat beigestanden.
at all times he has stood by us.

2. Recitative (Soprano)

Wir beten zu dem Tempel an,
We pray at the temple
Da Gottes Ehre wohnt,
where God's honour dwells,
Da dessen Treu,
where his faithfulness
So täglich neu,
that is renewed every day
Mit lauter Segen lohnet.
Rewards us with unmixed blessing.
Wir preisen, was er an uns hat getan.
We praise what he has done for us.
Muss gleich der schwache Mund von seinen
Wundern lallen,
Even if our weak mouths have to babble
about his wonders,
So kann ein schlechtes Lob ihm dennoch
wohlgefallen.
yet imperfect praise can still please him.

3. Aria (Soprano)

Höchster, mache deine Güte
Most High God, make your goodness
Ferner alle Morgen neu.
new every morning from now on.
So soll vor die Vätertreu
Then to your fatherly love
Auch ein dankbares Gemüte
a thankful spirit in us in turn
Durch ein frommes Leben weisen,
through a devout life will show
Dass wir deine Kinder heißen.
that we are called your children.

4. Chorale (Soprano)

Sei Lob und Preis mit Ehren
May there be praise and glory and honour
Gott Vater, Sohn, Heiligem Geist!
For God the Father, Son and Holy Spirit!
Der woll in uns vermehren,
May it be his will to increase in us
Was er uns aus Gnaden verheißt,
what he promises us through his grace,
Dass wir ihm fest vertrauen,
so that we firmly trust in him,
Gänzlich uns lass'n auf ihn.
rely completely on him,
Von Herzen auf ihn bauen,
from our hearts build on him,
Dass uns'r Herz, Mut und Sinn
so that our heart, spirit and mind
Ihm festiglich anhangen;
depend steadfastly on him;
Drauf singen wir zur Stund:
about this we now sing:
Amen, wir werdn's erlangen,
Amen, we shall achieve this,
Glaub'n wir aus Herzensgrund.
if we believe from the bottom of our hearts

5. Aria (Soprano)

Alleluja!



A Baroque Christmas Part Two

George Frederick Handel

Born: 23 February 1685 Halle

Died: 14 April 1759 London

From *Messiah*

1. Overture
2. Comfort Ye (Tenor)
3. Pifa
4. I know that my redeemer liveth (Soprano)

Concerto a due cori No.1 HWV332

Let the bright seraphim

Although born in Germany, it was in England that Handel settled, becoming a naturalised citizen in 1727, and achieving in today's terms super-star fame as both composer and performer. Initially pre-occupied mainly with the stage, when his operatic ventures failed, he invented a new medium for his dramatic genius – the English oratorio.

The origins of his most famous oratorio, *Messiah*, began in July 1741 when Charles Jennens, sent him a new libretto, drawn mainly from the King James Bible and the psalms in the *Book of Common Prayer*. Handel was certainly enthused and had drafted the music by 14 September that year. Jennens assumed that its premiere would take place in London at Easter 1742, Handel, however, had other ideas for its first performance. He had been invited to Dublin by the Duke of Devonshire, Lord Lieutenant of Ireland, who knew it would be a personal coup to have the greatest British composer of the day in residence in the Irish capital for an extended period. Handel arrived in Dublin on 18 November 1741 and both his two series of subscription concerts sold out and were a runaway success.

Neither, however, included the premiere of *Messiah*, but when a fund-raising concert for local charities was required, Handel knew instinctively that this was the moment for its premiere which took place on 13 April 1742. It was the culminating triumph of Handel's visit. Curiously, when the first London performance was given the following year, it did not make such a strong impression, but thereafter it steadily grew in the public's affection and admiration.

Jennens divided his text for *Messiah* into three parts with Part 1 beginning with an **Overture** in the French tradition of a slow opening, then a fast fugue. It is followed by an accompanied recitative for tenor, '**Comfort ye my people**', with words from the Old Testament prophet, Isaiah. The **Pifa** is a pastorella, evoking the shepherds, the movement's title referring to the shepherd-bagpipers, known as pifferai, who played in the streets of Rome at Christmas. '**I know that my Redeemer liveth**', with a text conflated from *Job* and St Paul's first Epistle to the *Corinthians*, is from Part 3 and dwells on the Resurrection of the dead and Christ in glory.

Ever the canny entrepreneur, Handel knew that the inclusion of a new instrumental concerto within one of his oratorios (even if it was a premiere) would be, in today's terminology, a good 'marketing ploy' to help ensure a full house. Hence for the premieres of his oratorios *Judas Maccabaeus* (1747), *Joshua* (1748) and *Alexander Balus* (1748), he composed three concertos for two 'choirs' of wind instruments placed antiphonically, plus strings and continuo.

The **Concerto a Due Cori No.1** was first performed during one of the intervals of the premiere of *Joshua* at Covent Garden on 9 March 1748 with the wind groups comprising two oboes and bassoons. A feature of all three concertos was Handel's use of music from both his operas and oratorios, and on the manuscript of the first, the work is described as "Concerto made from Choruses".

A general mood of ebullience characterises the concerto which is cast in seven movements commencing with an **Overture** which Handel would use to open *Alexander Balus* later the same month. The **Allegro ma non troppo** is a reworking of 'And the Glory' from *Messiah*, and *Belshazzar* is the source of the **Allegro**. For the **Largo** Handel turned to one of his most successful operas *Ottone* (1723). Both the fifth and sixth movements, **A tempo ordinario** and **Alla breve. Moderato**, are drawn from *Semele* (1744) which Handel described as a "musical drama" performed "after the manner of an oratorio". The concluding **Menuet** also has an operatic origin, from *Lotario* (1729), and all in all, Handel must have delighted his admirers with such a splendid sequence of melodic invention.

Another of Handel's runaway successes was '**Let the Bright Seraphim**', the penultimate number of his oratorio *Samson* (1741), which was composed almost simultaneously with *Messiah* and was first performed at Covent Garden on 18 February 1743.

In Part 3, Samson, through divine intervention regains his famed strength and demolishes the Philistine's temple, although this also brings about his own death. In an exultant aria, performed by a character described as an 'Israelitish Woman', the soprano, joined by a solo trumpet, strings and continuo, exhorts the heavenly host of seraphim and cherubim to play their trumpets and harps in praise to God for the Israelites' deliverance from their enemies. With its uplifting, celebratory mood, the aria also makes a perfect conclusion for tonight's concert.

Andrew Burn

Texts

Messiah

Accompagnator (Tenor)

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.
(*Isaiah 40: 1-3*)

Air (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.
(*Job 19: 25-26*)

For now is Christ risen from the dead, the first fruits of them that sleep.
(*1 Corinthians 15: 20*)

Let the bright seraphim

Air (Israelite Woman)

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.



George Frederick Handel

Composer Profile

Handel was born in 1685 in the Saxon town of Halle, but he became an English citizen and died in London in 1759. He enjoyed success in several different countries and his musical style ranged accordingly, from Italian opera to the German suite and the English anthem, from the concerto grosso to the royal birthday ode.

A deep interest in opera drew Handel first to Hamburg and then in 1706 to Italy, in order to study the genre at source and thus develop his creative talent. In Venice his *Agrippina* (1709) was acclaimed, receiving twenty-seven performances before he returned to Germany to take up the post of kapellmeister to the Elector of Hanover. However, opera remained his first love, and it was the chance to renew his involvement with the theatre which soon drew him to London.

From the time Handel settled in England in 1712, his achievement was such that he attained a position of some eminence in the cultural life of the nation. In 1713, for instance, he provided a *Birthday Ode* for Queen Anne and a *Te Deum* and *Jubilate* to celebrate the peace of Utrecht, and ten years later he wrote his impressive set of *Coronation Anthems* for the new King George II.

Handel's role as 'composer laureate', moreover, continued for the rest of his life. However, he remained first and foremost a man of the theatre, and he made his strongest impression with Italian opera. This of course confirms him as the greatest musical cosmopolitan of the day: a German composer, living in London, and writing Italian operas. And when, during the 1730s, this type of opera became unfashionable, he renewed his career by successfully turning to a new genre, the oratorio in English on Biblical texts.

Handel was a fiercely independent man with a stubborn self-belief. An extraordinary aspect of his career was that he never became an employee, in an age when creative artists relied upon the sponsorship of the aristocracy, the church or the state. His success stemmed from contemporary recognition of his genius, of course, but also from his business acumen and his unflagging creative energy.

Terry Barfoot



Laurence Cummings

Conductor

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is currently Music Director of the Academy of Ancient Music, Musical Director of the London Handel Festival and Music Director of Orquestra Barroca Casa da Musica in Porto. He is a noted authority on Handel.

Laurence Cummings is regularly invited to conduct both period and modern instrument orchestras worldwide, including Academy of Ancient Music, Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Croatian Baroque Orchestra, La Scintilla Zurich, Juilliard 415, Zurich Chamber Orchestra, Musikcollegium Winterthur, St Paul Chamber Orchestra, Basel Chamber Orchestra, Wroclaw Baroque Orchestra, Moscow Chamber Orchestra, Scottish Chamber Orchestra, Washington National Symphony Orchestra,

Kansas City Symphony, Frankfurt Radio Symphony, Jerusalem Symphony and in the UK with Royal Northern Sinfonia, Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi and Ruby Hughes and the Orchestra of the Age of Enlightenment on Chandos, as well as a series of live opera and concert performances recorded at the Gottingen International Handel Festival and released on Accent. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

He was an organ scholar at Christ Church Oxford where he graduated with first class honours. Until 2012 he was Head of Historical Performance at the Royal Academy of Music which led to both Baroque and Classical orchestras forming part of the established curriculum. He is now the William Crotch Professor of Historical Performance.



Carolyn Sampson

Soprano

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the US.

Carolyn's numerous concert engagements in the UK have included regular appearances at the BBC Proms, and with many orchestras in Europe.

In the US Carolyn has featured as soloist with the Boston, Cincinnati, Detroit, Minnesota Orchestra and San Francisco Symphonies, the Philadelphia Orchestra, and the St Paul Chamber Orchestra, and is a regular guest at the Mostly Mozart Festival. In October 2013 she made her Carnegie Hall recital debut to a sold-out audience in the Weill Recital Hall, and has given recitals at the Lincoln Center, New York, and San Francisco Performances.

A consummate recitalist, Carolyn Sampson appears regularly at the Wigmore Hall.

She has given recitals at the Oxford and Leeds Lieder, Saintes and Aldeburgh Festivals as well as at the Amsterdam Concertgebouw, Barcelona, Freiburg, Oper Frankfurt, Pierre Boulez Saal Berlin, Vienna Konzerthaus, and a recital tour of Japan.

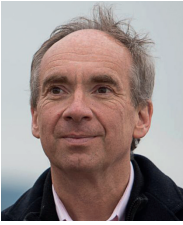
Carolyn has developed a partnership with the pianist Joseph Middleton over recent years. Her debut song recital disc with Joseph, *Fleurs*, was released early in 2015 featuring songs by composers from Purcell to Britten, and was nominated in the solo vocal category of the Gramophone Awards. Since then they have gone on to release several further recordings for the BIS label most recently *Album für Die Frau. scenes from the Schumann's Lieder*.

Alongside her longstanding relationship with the BIS label she has released multi award-winning discs for Decca, Harmonia Mundi, and Hyperion, receiving accolades including the Choc de l'Année Classica, Gramophone Magazine Editor's Choice, BBC Music Magazine's

"Record of the Month", an ECHO Award, and a Diapason D'or.

Plans for this season and beyond include performances with the BBC Philharmonic (Dutilleux *Correspondances*) a tour with Helsinki Baroque (Schumann's *Genoveva*), CBSO (Poulenc *Gloria*), Cappella Amsterdam (Frank Martin's *Le Vin Herbe*), Cleopatra Handel's *Giulio Cesare* at the Palau in Barcelona and in North America Handel's *Messiah* with the Handel & Haydn Society, Orchestra of St Luke at Carnegie Hall (*St Matthew Passion*), concerts and a recording with the Minnesota Symphony (Mahler 8) and a recital with Kristian Bezuidenhout for the Boston Early Music Festival.

September 2021 marked the release of Carolyn's first solo orchestral recording in a disc of Canteloube's *Songs of the Auvergne* with the Tapiloa Sinfonietta under the baton of Pascal Rophé for the BIS label.



James Gilchrist

Tenor

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and the late Richard Hickox.

In the 2021/22 season, James will sing *B minor Mass* with Philharmonia Baroque in a tour of California, Bach's *Easter Oratorio* with Music of the Baroque in Chicago, and the *St John* and *St Matthew Passions* as part of the Oregon Bach Festival. Elsewhere in concert he joins Tenebrae for performances of *Messiah* for a European tour, sings *St Matthew Passion* with the Rotterdams Philharmonisch Orkest,

Britten *Serenade* for Horn, Tenor and Strings with the London Mozart Players and Mendelssohn's *Elijah* with the Orquesta Sinfónica de Galicia, conducted by Richard Egarr.

Recent concert highlights include a European tour of Bach's *St John Passion* with Bach Collegium Japan and Masaaki Suzuki, *Christmas Oratorio* with Stephen Layton and the Orchestra of the Age of Enlightenment, a live in-concert recording with the BBC National Orchestra of Wales performing works by Warlock, Dowland and Judith Bingham, Haydn's *Creation* with Dallas Symphony Orchestra and for a staged production with Garsington Opera and Ballet Rambert, as well as appearances with Aarhus Symphony Orchestra in Denmark, the BBC Scottish Symphony Orchestra, for a series of concerts in Langeland with the pianist Julius Drake, a collaboration with the Academy of Ancient Music on a programme of Bach & Purcell, and a return to King's College, Cambridge to perform *St Matthew Passion* as part

of Stephen Cleobury's final Easter week as Director of Music. Steering away from familiar styles, James recently worked with Eddie Parker's Debussy Mirrored Ensemble with performances in York, Bristol and London. With a fusion of jazz, classical and improvisation the work was a celebration and creative response to Debussy's work in the centenary of the composer's death.

James' impressive discography includes recordings of *Albert Herring* (title role) and Vaughan Williams' *The Poisoned Kiss*, and more recently *Songs of Travel* for Chandos, *St John Passion* with the AAM, the Finzi song cycle *Oh Fair To See, Elizabethan Lute Songs* when *Laura Smiles* with Matthew Wadsworth, Leighton *Earth Sweet Earth*, Vaughan Williams *On Wenlock Edge*, Finzi songs and Britten's *Winter Words* for Linn Records, the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics and a disc of Schumann song cycles for Linn Records.



Catherine Bott

Livestream Presenter

Catherine Bott is one of the nation's most beloved voices, known for her work on both sides of the stage: as a world-famous soprano and a leading classical music broadcaster.

As a presenter, Catherine hosts Classic FM's three-hour *Sunday afternoon show*. She formerly led more than 300 editions of BBC Radio 3's *Early Music Show*, where she was also known for presenting live concerts and BBC Proms; she has also made feature programmes for BBC Radio 4.

Catherine studied at the Guildhall School of Music and Drama and then spent two years singing everything from Bach to Berio with the Swingles before beginning her solo career.

She is recognised as a virtuoso of early music: among her many recordings in this field are Bach's *St. John Passion* with the Choir of King's College, Cambridge, Monteverdi's *L'Incoronazione di Poppea* with Sir John Eliot Gardiner and Purcell's *Dido and Aeneas* with the Academy of Ancient Music.

Catherine returned to the BSO at the start of its inaugural livestream series in 2020 and continues to help the Orchestra welcome international audiences.

The Orchestra

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HRH Princess Alexandra

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Kirill Karabits

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Associate Guest Conductor
David Hill MBE

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Conductor Emeritus
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Magdalena Gruca-Broadbent
Tim Fisher Ψ
Kate Hawes Ψ

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Sophie Phillips
Lily Whitehurst
Vicky Berry Ψ
Lara Carter Ψ
Agnieszka Gesler
Penny Tweed Ψ

Violas
Tom Beer *
Miguel Rodriguez
Jacoba Gale Ψ
Liam Buckley
Judith Preston Ψ

Cellos
Jesper Svedberg *
Hannah Arnold
Philip Collingham

Double Basses
David Daly * Ψ
Nicole Boyesen Ψ

Flutes
Anna Pyne *
Owain Bailey *

Oboe/Oboe d'Amore
Edward Kay * Ψ
Emily Cockbill

Oboe/Cor Anglais
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* Principal
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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.

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