



bournemouth
symphony orchestra

Kirill Karabits Chief Conductor

Concert Programme
Winter/Spring 2022





Welcome

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 the BSO – your Orchestra – holds in everyone's hearts.

The BSO season continues with more fantastic concerts featuring a host of top British and international artists. Not to be missed will be performances with Kirill Karabits of some of the greatest symphonies by Rachmaninov, Tchaikovsky, Rimsky-Korsakov and Sibelius, as well as a special chamber concert featuring the BSO's Artist-in-Residence Felix Klierer alongside BSO Principal players.

Other highlights include Mozart's Piano Concerto No.22 with Dame Imogen Cooper, Rachmaninov's ever-popular Second Piano Concerto and Schubert's 'Great' Symphony conducted by BSO Principal Guest Conductor, Mark Wigglesworth and the welcome return to the stage of the Bournemouth Symphony Chorus with David Hill in February and as part of our season finale – 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.

We will continue to livestream ten Wednesday performances so if you are not able to attend a concert in person, make sure that you enjoy the next best thing from the comfort of your own home. See the BSO website for details – bsolive.com/whats-on/bso-at-home-library/

Anthony Brown
Head of Marketing

Gift of Melody

Lighthouse, Poole

Wednesday 12 January

Supported by

John & Ruth Lang

Kodály

Dances of Galánta

15'

Bruch

Violin Concerto No.1

24'

Interval

Tchaikovsky

Symphony No.5

50'

Kerem Hasan

Conductor

Jack Liebeck

Violin

Amy Merchant

Leader

Catherine Bott

Livestream Presenter

Please wear face masks at all times and comply with any other Covid safety measures that are in place in the venue.

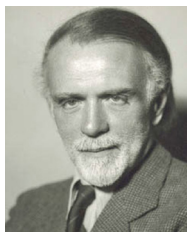
Please turn off all mobile phones, pagers and watch alarms, ensure that hearing aids are switched to the correct setting, and consider fellow audience members in general regarding noise and the glare from mobile phone screens. The use of cameras, video cameras and recording equipment is strictly prohibited.

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

Spring Season Sponsor



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**ARTS COUNCIL
ENGLAND**



Dances of Galánta

Zoltán Kodály

Born: 16 December 1882 Kecskemét, Hungary

Died: 6 March 1967 Budapest

After Béla Bartók, Kodály is the most famous Hungarian composer of the 20th century, yet despite his long life he left a relatively short list of compositions. This may well have been due to his wide-ranging musical activities as much as to the nature of his creative muse, since his achievements in the fields of teaching, folksong collecting, writing and musicology were of international significance.

The *Dances of Galánta* were composed in 1933 to celebrate the 80th anniversary of the foundation of the Budapest Philharmonic Society. During his childhood Kodály had lived in the small town of Galánta in north-western Hungary, where his father was employed as the station master. No doubt it was his nostalgia for the happy days of his life there which prompted him to base this orchestral composition on themes which were published in a collection of gypsy music from Galánta in 1880. Therefore the basic material is not original.

The five dances are presented in the manner of a rhapsody, and their free-ranging, lively style exudes a distinctly Hungarian flavour. In every way Kodály achieves mastery, and the themes are developed with both subtlety and vigour, capturing the essence of national expression.

Terry Barfoot



Violin Concerto No.1

Max Bruch

Born: 6 January 1838 Cologne

Died: 2 October 1920 Berlin

1. Prelude: Allegro moderato –
2. Adagio
3. Finale: Allegro energico

Bruch's First Violin Concerto, in the key of G minor, his opus 26, was a relatively early work in his career, written for the great violinist Joseph Joachim, for whom Brahms and Dvořák also wrote their concertos. He finished it in 1866, then revised it, and in this final form it received its first performance by Joachim on 5 January 1868 in Bremen with Karl Martin Rheintaler conducting.

The structure is somewhat unconventional, since the first movement has the nature of a romantic prelude, adopting an expressive recitative style instead of the normal sonata form. There can be no doubt as to the music's eloquence, however, nor to the range and quality of its material. The development has a particular cogency, and the attention to balance is most successful, so that the relationship between the solo violin and the orchestra never becomes strained.

A stirring orchestral tutti leads into the central *Adagio*, which follows without pause. Now there is a full development, the music building eloquently from the deeply felt theme which is stated initially by the soloist. The contribution of the orchestra is beautifully judged, adding to the sensitive nature of this wonderful movement.

Nowhere is this more apparent than in the closing stages, so ingeniously linked to the main material.

The *Finale* makes a very direct impression by virtue of its lively Hungarian style, and was probably conceived as a tribute to Joachim, as was the equivalent movement in the concerto by Brahms. The rhythmic vitality immediately makes its effect, and this characteristic dominates the movement, despite the presence also of a noble and broad second subject that ranks among Bruch's most distinguished melodies. As in all the great violin concertos, there is the special combination of virtuosity and organic musical development, while the closing phase confirms the passionate feeling that has been present throughout.

Terry Barfoot

Interval



Symphony No.5

Pyotr Ilyich Tchaikovsky

Born: 7 May 1840 Kamsko-Votkinsk

Died: 6 November 1893 St. Petersburg

1. Andante – Allegro con anima
2. Andante cantabile, con alucuna licenza – Moderato
3. Valse: Allegro moderato
4. Andante maestoso – Allegro vivace

In the period preceding the composition of this symphony, Tchaikovsky had begun to follow a more active career as a conductor, especially of his own works. Early in 1888 he embarked upon an extended European tour, returning to Russia at the end of March. It took some time for him to feel able to devote himself fully to composition, but by the middle of May he had written to his brother Modest: "I am now slowly and laboriously beginning to squeeze out a symphony from my dulled wits." The Symphony, his op. 64, in the key of E minor, was eventually completed in August, and its first performance took place at the Mariinsky Theatre, St Petersburg, on 17 November, conducted by Tchaikovsky, when it was very well received.

Like its predecessors, the Symphony No 4, and the *Manfred Symphony*, the Fifth Symphony is obsessed with the concept of Fate. On this occasion, however, Tchaikovsky preferred to use the word Providence, and the new term implies a more philosophical acceptance of the world.

The Providence theme is therefore very different from the heavy brass idea associated with Fate in the Fourth Symphony. But this does not mean that it is uncharacteristic. Indeed it is imbued with the composer's melodic characteristics: a simple figure immediately repeated a third higher, and the whole phrase completed by repeating two scales. The opening of this theme gives a clear rhythmic identity, so that it can be used and recognised even when played as a rhythmic support rather than in the foreground of the texture.

Once this Providence theme has been worked out at the slow beginning of the first movement, the jerky tune of the *Allegro con anima* appears. It is first heard on clarinets and bassoons, accompanied by simple alternating chords. This exposition soon leads to passionate *fortissimo* outbursts, until a sudden hush allows a tender idea in the strings to rise. The delicate woodwind counter-statement is the perfect foil, and after a development featuring the full expressive potential of this material, the movement moves to a gentle conclusion.

A series of chords introduces the great horn melody of the slow movement. This is Tchaikovsky at his most passionate: every few bars he indicates some slight adjustment of phrasing or tempo, both to the opening theme and to its counter-statement on the oboe. Such attention to phrasing emphasises the yearning quality of the music.

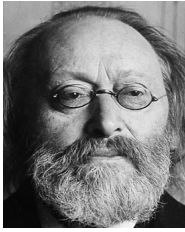
The intensity of feeling increases through natural progressions until quicker music arrives with a woodwind *Moderato* built around the development of a simple four-bar phrase. This is cut short by the sudden interjection of the Providence theme, now powerfully hostile. Order is restored when the strings restate the main theme with gentle support from the oboe, but tension quickly returns as the Providence theme reappears, the resultant climax leading to a mood of resignation. The phrases are broken, and when the principal tempo is restored, the second (oboe) theme is played *dolcissimo* by the strings with pulsating accompaniment on bassoons and horns, to provide a wistful ending. "Resignation before Fate" has been accomplished.

The third movement is an elegant waltz which brings us to the world of Tchaikovsky's ballets. The main theme is rather gentle, constructed from a series of falling phrases. Rhythmic activity mounts with the arrival of a syncopated theme on bassoon with flutes and clarinets, and this links with the central trio section, which is made up of sprightly running scales. Gradually the waltz returns, and just before the end the Providence theme is heard very softly in the lower woodwind.

The Providence theme plays a more direct part in the finale. It is heard at the commencement of the movement, and the two subjects of the ensuing sonata structure are also related to it. The first of these is a powerful staccato theme in chords, with an oboe phrase to answer it, and the second is a more flowing idea presented by the woodwind.

The development brings back the motto again, and as the music progresses it builds up to a huge climax. The coda is triumphant, marching onward with orchestral flourishes, before there is a final recollection of the first movement's main theme, as if to show that doubts have been dispelled. If this triumph seems too easily won – or even rather forced – it is precisely because that is how Tchaikovsky wished it: his preoccupation with Fate was to return, more strongly than ever, in his next and last symphony.

Terry Barfoot



Max Bruch

Composer Profile

Born: 6 January 1838 Cologne

Died: 2 October 1920 Berlin

When Classic FM listeners voted in a poll to find the all-time favourite piece of classical music the surprising winner was Max Bruch's Violin Concerto No.1. Surprising, that is, since it is almost the only piece of music by this lesser known German composer which is ever heard. And how many people know much about the man, his life and his passions?

At the age of nine, Bruch wrote his first composition, a song for his mother's birthday. From then on, music was his passion. His studies were enthusiastically supported by his parents. He wrote many minor early works including motets, psalm settings, piano pieces, violin sonatas, a string quartet, and even orchestral works such as the prelude to a planned opera, *Joan of Arc*. Few of these early works have survived, and the whereabouts of most of his surviving compositions are unknown.

Bruch had a long career as a teacher, conductor, and composer, moving among musical posts in Germany: Mannheim (1862–1864), Koblenz (1865–1867), Sondershausen (1867–1870), Berlin (1870–1872), and Bonn, where he spent 1873–78 working privately.

He taught composition at the Berlin Hochschule für Musik from 1890 until his retirement in 1910. His notable students included the German pianist, composer, and writer Clara Mathilda Faisst (1872–1948).

Bruch had many connections with Britain. At the height of his career he spent three seasons as conductor of the Liverpool Philharmonic Society (1880–83), though it turned out to be an unhappy period for him.

He wrote an opera based on Shakespeare's *A Winter's Tale*. And in later life, when he was a noted professor of composition at the Berlin Hochschule, one of his pupils was Ralph Vaughan Williams. "It is difficult to say what it is one learns from a teacher," wrote Vaughan-Williams. "I only know that I worked hard and enthusiastically and that Max Bruch encouraged me, and I had never had much encouragement before. He said to me, you must not write eye music, you must write ear music."

To Bruch the sound of his music was more important than theories or the way it looked on the page.



Pyotr Ilyich Tchaikovsky

Composer Profile

Born: 7 May 1840 Kamsko-Votkinsk

Died: 6 November 1893 St. Petersburg

During a period of nine years from 1850, Tchaikovsky attended the School of Jurisprudence in St Petersburg. He described his initial parting from his mother – who was to die of cholera when he was fourteen – as “the worst day of my life”. Gradually his interest in music grew and his talent was recognised when he entered the composition class of Anton Rubinstein at the St Petersburg Conservatoire. Graduating in 1865, he joined the staff of the new Moscow Conservatoire, under its Director Nikolai Rubinstein, Anton’s brother. Through these years his creative muse developed rapidly, as did his Romantic preoccupation with Fate, “the power of destiny that forbids us to be happy”.

The 1870s were years of remarkable creative fertility, with such masterpieces as the operas *Vakula the Smith* and *Eugene Onegin*, the ballet *Swan Lake*, and the Third and Fourth symphonies. These were also years of crisis. Against his better judgement and in contradiction of his homosexuality, Tchaikovsky married a former student, Antonina Milyukova, and the resulting tensions and separation were immensely painful to him: he even attempted suicide by walking up to his waist in icy river water.

Tchaikovsky then began a remarkable relationship with his patroness, Nadezhda von Meck. Her generosity allowed him to concentrate on composition, but at her request, they communicated only in writing. He travelled widely and was very much aware of contemporary musical developments. He was present at the premières of Bizet’s *Carmen* and Wagner’s *Ring cycle*, he visited France and Italy many times, made one trip to the United States, and received in person his Honorary Degree from Cambridge University.

Tchaikovsky was at the height of his powers, aged fifty-three, when he died in the autumn of 1893. His Symphony No.6, ‘*Pathétique*’, which he described as “the best thing I have ever done”, had been triumphantly received just a few days before his death, which took place in decidedly ‘suspicious circumstances’. For generations the view was that he inadvertently drank unboiled water during a cholera epidemic, but recent research has revealed that he deliberately took his own life, probably at the instruction of a ‘court of honour’ of former members of the School of Jurisprudence, in the wake of a homosexual scandal involving a member of the Russian aristocracy.



Kerem Hasan

Conductor

Kerem Hasan commences his third season as chief conductor of the Tiroler Symphonieorchester Innsbruck, after starting this position in September 2019. In Summer 2017, the young British conductor laid the foundations for a very promising international career by winning the Nestlé and Salzburg Young Conductors Award. Prior to this, he had already attracted attention as a finalist in the Donatella Flick Conducting Competition in London and as Associate Conductor of the Welsh National Opera.

Apart from his concerts with the Tiroler Symphonieorchester, Kerem also returns to the Tiroler Landestheater in Innsbruck to conduct Rossini's *L'italiana in Algeri* and Mozart's *Die Zauberflöte*. Further highlights of his 2021/22 season include opera productions at the English National Opera (*Così van tutte*) and in Glyndebourne (*The Rake's Progress*) as well as concerts with

the Tonkünstlerorchester Niederösterreich, Borusan Philharmonic and Antwerp Symphony orchestras. Furthermore, Hasan debuts with the BBC Philharmonic, and Orquesta Sinfónica de Galicia and returns to the ORF Radio Symphonieorchester Wien, Orchestre National du Capitole de Toulouse, Royal Philharmonic and Noord Nederlands Orkest. June 2022 sees him making his US debut with the Detroit Symphony Orchestra followed by concerts with the Minnesota Orchestra and at the Aspen Music Festival.

Kerem has conducted concerts with the Concertgebouworkest, London Symphony, Royal Philharmonic, SWR Symphonieorchester, MDR Sinfonieorchester, ORF Radio-Symphonieorchester Wien, Danish National Symphony, Tampere Philharmonic, Orchestre National du Capitole de Toulouse, Filarmonica Teatro La Fenice and New Japan Philharmonic.

In masterclasses, he received valuable advice from David Zinman, Edo de Waart, Gianandrea Noseda and Esa-Pekka Salonen. On the invitation of his mentor Bernard Haitink, he assisted him with the Chicago Symphony Orchestra, Concertgebouworkest and Symphonieorchester des Bayerischen Rundfunks. In the summer of 2016, Kerem Hasan first attended the Conducting Academy of the Aspen Music Festival, where he worked with Robert Spano. In 2017, he returned to the festival as Conducting Fellow and was subsequently awarded the Aspen Conductor Prize. As Assistant Conductor, he was in Aspen again in summer 2018.

Kerem Hasan, born in London in 1992, studied piano and conducting at the Royal Conservatoire of Scotland. Later, he continued his education at the Zurich University of the Arts with Johannes Schlaefli.

This is Kerem's debut with the BSO tonight.



Jack Liebeck

Violin

"His playing is virtually flawless in its technical ease, scintillating articulateness and purity of tone." (*Gramophone*).

British/German violinist, director and festival director Jack Liebeck, possesses "flawless technical mastery" and a "beguiling silvery tone" (*BBC Music Magazine*). Jack has been named as the Royal Academy of Music's first Émile Sauret Professor of Violin and as the new Artistic Director of the Australian Festival of Chamber Music from 2022. Jack's playing embraces the worlds of elegant chamber-chic Mozart through to the impassioned mastery required to frame Brett Dean *The Lost Art of Letter Writing*. His fascination with all things scientific has included performing the world premiere of Dario Marianelli's *Voyager Violin Concerto* and led to his most recent collaboration, *A Brief History of Time*, with Professor Brian Cox and Benjamin Northey. This new violin concerto was commissioned for Jack

by Melbourne Symphony Orchestra from regular collaborator and composer Paul Dean, and is written in commemoration of Professor Stephen Hawking; *A Brief History of Time* received its world premiere in November 2019.

Released in March 2020 on Orchid Classics, Schoenberg and Brahms violin concertos with BBC Symphony Orchestra was the May Edition 'Recording of the Month' and Concerto Choice Album of the Year for *BBC Music Magazine*. Jack's latest album, *Ysaÿe Six Sonatas*, on Orchid Classics was released in October 2021 receiving 5 star reviews from *The Times* and *BBC Music Magazine*.

In the twenty-five years since his debut with the Hallé, Jack has worked with major international conductors and orchestras including Andrew Litton, Leonard Slatkin, Karl-Heinz Steffens, Sir Mark Elder, Sakari Oramo, Vasily Petrenko, Brett Dean, Daniel Harding, Jukka Pekka Saraste, David Robertson, Jakub Hruša and

many orchestras across the world including Swedish Radio, Belgian National, Queensland Symphony, Moscow State Symphony, Orquesta Sinfónica de Galicia, Indianapolis Symphony and all of the UK orchestras.

Upcoming and recent orchestral appearances include Queensland Symphony, Uppsala, Philharmonia, BBC Philharmonic, Staatsorchester Rheinische Philharmonie, Bournemouth Symphony, BBC National Orchestra of Wales, and Opera North.

Jack plays the 'Ex-Wilhelmj' J.B. Guaragnini dated 1785 and is generously loaned a Joseph Henry bow by Kathron Sturrock in the memory of her late husband Professor David Bennett.

Jack Liebeck is managed worldwide by Percius. www.percius.co.uk



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.



bournemouth symphony orchestra

Winter/Spring 2022
Series Lighthouse, Poole

Welcome to our stirring selection of fantastic symphonic concerts from January to May 2022. We very much hope that you will enjoy some great upcoming performances.

Alongside the symphonies of Tchaikovsky, Rachmaninov and Shostakovich, Kirill Karabits continues our journey of 'Voices from the East' exploring some of the most important musical voices from the former Soviet states. We close the season with a celebration of Shakespeare as the country comes together to celebrate the Platinum Jubilee of Her Majesty The Queen.

Free Pre-Concert Talks giving valuable insights into the music being played for each concert, as well as the latest up-to-date programme information, can be found at bsolive.com



Wednesday 12 January

Gift of Melody

Kerem Hasan conductor
Jack Liebeck violin

Wednesday 19 January

Glorious Rachmaninov

Kirill Karabits conductor

Wednesday 26 January

Tales from Russia

Kirill Karabits conductor
Alexander Malofeev piano

Wednesday 2 February

Brahms and Beethoven

David Hill conductor
Hanna Hipp mezzo-soprano
BS Chorus

Wednesday 9 February

Drama and Romance

Case Scaglione conductor
Federico Colli piano

Wednesday 16 February

BSO Artist-in-Residence Recital

Felix Klieser horn with BSO Principals

Wednesday 23 February

Life Over Death

Gergely Madaras conductor
Simone Lamsma violin

Wednesday 2 March

Schubert's Great

Mark Wigglesworth conductor
Imogen Cooper piano

Wednesday 9 March

Together In Harmony

Chloe van Soeterstede conductor
Edgar Moreau cello

Wednesday 16 March

Stirring Sibelius

Kirill Karabits conductor

Wednesday 30 March

Back to the Future

Karl-Heinz Steffens conductor

Wednesday 6 April

Soviet Heritage

Kirill Karabits conductor

Wednesday 27 April

Shostakovich's Mighty Concerto

Alexander Shelley conductor
Nikita Boriso-Glebsky violin

Wednesday 4 May

Brilliant Mendelssohn

Teresa Riveiro Böhm conductor
Kristov Barati violin

Wednesday 11 May

I Was Glad

Kirill Karabits conductor
BS Chorus

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Matt Harrison
Jonathan James
Sam Mason
Hugh Nankivell
Neil Valentine

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Amyr Merchant (Leader)
Mark Derudder
Edward Brenton
Kate Turnbull Ψ
Karen Leach Ψ
Magdalena Gruca-Broadbent
Jennifer Curiel Ψ
Tim Fisher Ψ
Julie Gillett-Smith
Kate Hawes Ψ
Joan Martinez
Stuart McDonald
Mackenzie Richards
Sarah Baldwin

Second Violins
Carol Paige *
Jack Greed
Nihat Agdac
Vicky Berry Ψ
Lara Carter Ψ
Rebecca Burns
Agnieszka Gesler
Edward McCullagh
Louise Bevan
Clare Wheeler
Rachael Briton
Georgina Leo

Violas
Miguel Rodriguez
Jacoba Gale Ψ
Liam Buckley
Eva Malmbo
Judith Preston Ψ
Alison Kay
Joe Griffin
Charlie Cross
Michael Iskas
Chris Beckett

Cellos
Jesper Svedberg *
Thomas Isaac
Hannah Arnold
Philip Collingham
Judith Burgin
Kate Keats
Alba Merchant
Alison Gillies

Double Basses
David Daly * Ψ
Nicole Boyesen Ψ
Nathan Knight
Nickie Dixon
Jane Ferns
Mark Thistlewood

Flutes/Piccolo
Eilidh Gillespie
Robert Manasse
Owain Bailey *

Oboes
Holly Randall
Rebecca Kozam

Clarinets
Barry Deacon *
Chris Goodman

Bassoons
Tammy Thorn *
Emma Selby

Horns
Alexander Wide *
Ruth Spicer Ψ
Alex Willett
Kevin Pritchard Ψ
Will Padfield

Trumpet
Ryan Linham
Rob Johnston

Trombones
Kevin Morgan * Ψ
Robb Tooley

Bass Trombone
Andrew Fawbert

Tuba
Dave Kendall

Timpani
Barnaby Archer

Percussion
Matt King *
Ben Lewis

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 Ψ 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.

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