



**bournemouth  
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme  
Winter/Spring 2022**



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# Brahms and Beethoven

## Lighthouse, Poole

Wednesday 2 February

In memory of

**Canon & Mrs Ivor**

**Jeffrey-Machin**

## Schumann

Manfred Overture

13'

## Brahms

Song of Destiny  
(Schicksalslied)

18'

## Brahms

Alto Rhapsody

13'

Interval

## Beethoven

Symphony No.8

26'

David Hill

Conductor

Hanna Hipp

Mezzo-soprano

Bournemouth Symphony

Chorus

Amy Merchant

Leader

**To help build confidence and protect the players we ask that you wear face masks wherever possible. Please 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.

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ENGLAND**



## Manfred Overture

### Robert Schumann

Born: 8 June 1810 Zwickau

Died: 29 July 1856 Eendenich, nr. Bonn

Although *Manfred* was conceived as a poetic drama, Byron was dissatisfied with it in this form and expressed the wish that it should not be performed in the theatre. The wishes of poets, composers, playwrights and other artists are often ignored, however, so we should not be surprised that *Manfred*, Schumann's adaptation of the text, together with the incidental music which he composed in 1849, has nevertheless been staged in Germany from time to time. The first performance of this stage version, with Liszt conducting, was seen in Weimar on 14 March 1852. The Overture, Schumann's op. 115, is the most outstanding of the various musical numbers, and a well-established concert piece, ranking among the composer's greatest works.

Like Goethe's *Faust*, the figure of Manfred, with his rather morbid temperament and tortured state of mind, appealed greatly to composers of the Romantic period. Tchaikovsky's *Manfred* Symphony is the most outstanding musical representation, while Schumann was one of the most successful in identifying closely with Byron's hero.

The urgent and fiery opening gesture is over in an instant. One of Schumann's idiosyncracies was a fondness for writing passages in syncopated rhythm where a more conventional notation would seem to produce a similar effect. However, the essential difference is the feeling of tension which syncopation often produces, and these opening three chords offer a classic example.

In the slower tempo which follows, the mood of passionate yearning is powerfully established. A gradual acceleration leads to the main part of the work, in which the melody heard in the slow introduction now appears more incisively and robustly in the new tempo; tremendous impetus is sustained virtually throughout. Even in those passages in which the emotional temperature seems to decrease, there is still an underlying urgency. The compelling surge of Schumann's inspiration is also reflected in the quality and profusion of melodic material, while his orchestration, so often the object of criticism, is admirable. Eventually the nervous energy ebbs away, and the first violins are left to repeat an obsessive pattern of four notes. The music of the slow introduction returns to conclude the overture in a mood of sombre resignation.

Philip Borg-Wheeler



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## Song of Destiny (Schicksalslied)

**Johannes Brahms**

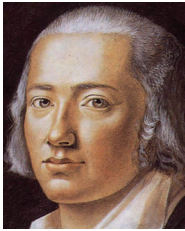
Born: 7 May 1833 Hamburg

Died 3 April 1897 Vienna

Brahms was a pessimist by nature, and perhaps this accounted for his choice of Friedrich Hölderlin's uncompromising verses, from his novel *Hyperion*, as the basis of the *Schicksalslied* (*Song of Destiny*) op. 54. He composed the work in 1871, and it was first performed later that year in Karlsruhe on 18 October, conducted by Hermann Levi. Its subject is the contrast between the gods on high and mankind beneath. This contrast, moreover, is graphically and uncompromisingly drawn. Whereas the gods 'wander in the light, heavenly zephyrs playing upon them', man's fate is cruelly depicted: 'suffering humanity, like water dashed from crag to crag, year after long year, into the unknown.'

This dark text inspired from Brahms some of his most powerful music. The orchestral introduction, described in the score as "slow and longing", features softly harmonised muted violins, but the persistent throbbing of the timpani prevents any radiance of tone. The evocation of mankind's struggles against fate proves to be particularly powerful, with angular cross-rhythms and heavy orchestration, including *fortissimo* trumpets and trombones. When the music of the opening returns, in order to form a postlude, it achieves a new serenity. Whether this is symbolic of hope, however, must remain an enigma. The answer, probably, is that it is not; rather it could refer to the gods' lingering disregard for the troubles of man. Be that as it may, this remains one of Brahms' least known but most important compositions.

Terry Barfoot



## Song of Destiny (Schicksalslied)

### Text and Translation

from a poem written by Friedrich Hölderlin

Ihr wandelt droben im Licht  
Auf weichem Boden selige Genien!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

Schicksallos, wie der Schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt,  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller  
Ewiger Klarheit

Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen  
Jahrlang in's Ungewisse hinab.

Ye wander gladly in light  
Through goodly mansions, dwellers in Spiritland!  
Luminous heaven-breezes  
Touching you soft,  
Like as fingers when skillfully  
Wakening harp-strings.

Fearlessly, like the slumbering  
Infant, abide the Beatified;  
Pure retained,  
Like unopened blossoms,  
Flowering ever,  
Joyful their soul  
And their heavenly vision  
Gifted with placid  
Never-ceasing clearness.

To us is allotted  
No restful haven to find;  
They falter, they perish,  
Poor suffering mortals  
Blindly as moment  
Follows to moment,  
Like water from mountain  
to mountain impelled,  
Destined to disappearance below.



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## Alto Rhapsody

### Johannes Brahms

Born: 7 May 1833 Hamburg

Died 3 April 1897 Vienna

Brahms was frustrated in his love for Clara Schumann, the widow of his mentor, Robert Schumann. Perhaps this explains why he later fell in love with her daughter, Julie, who, understandably, chose instead to marry a man of her own age in September 1869. On her wedding day, Brahms arrived at Clara's house with a new work which, with the bitterness of disappointment, he called his 'bridal song'. This was his *Alto Rhapsody*, op.53, in which he set words from Goethe's *Winter Journey in the Harz Mountains*: "Who can comfort his pain if balsam be poison? If he drinks the hatred of men from the fullness of love? The scorned turns to a scorner and devours all his worth alone in arid self-searching." This depiction of the desolate winter landscape into which a young man turned misanthropic by sorrow has wandered, is followed by an analysis of his mental anguish and a prayer for a melody that can "restore his heart" and bring comfort to the thirsting soul.

Clara herself was deeply touched, and she confided in her diary that she had been "moved by a depth of pain in words and music This piece seems neither more or less than the expression of his heart's anguish". Brahms later remarked that the music was so dear to him that he slept with a copy of the score underneath his pillow and he would not allow its first performance until 3 March the following year, in Jena, when the soloist was Pauline Viardot and the conductor Ernst Naumann.

True, this is a dark and deeply emotional work, yet the music, contrary to what one might expect, is not all arid soul searching; it is lyrical with a sombre beauty. There is a Baroque cantata pattern of introductory recitative, aria and final chorus. The glorious final section, in a warm C Major, combines soloist, male chorus and orchestra in the uplifting, heart-easing music of fulfilment and emotional stability that the work has been striving for from its outset.

Terry Barfoot

Interval



## Alto Rhapsody

### Text and Translation

from Johann Wolfgang von Goethe's *Harzreise im Winter*

Aber abseits wer ist's?  
Im Gebüsch verliert sich sein Pfad;  
hinter ihm schlagen die Sträucher zusammen,  
das Gras steht wieder auf,  
die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen  
dess, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
aus der Fülle der Liebe trank!  
Erst verachtet, nun ein Verächter,  
zehrt er heimlich auf  
seinen eigenen Wert  
In ungenügender Selbstsucht.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
seinem Ohre vernehmlich,  
so erquicke sein Herz!  
Öffne den umwölkten Blick  
über die tausend Quellen  
neben dem Durstenden  
in der Wüste!

But who is that apart?  
His path disappears in the bushes;  
behind him the branches spring together;  
the grass stands up again;  
the wasteland engulfs him.

Ah, who heals the pains  
of him for whom balsam turned to poison?  
Who drank hatred of man  
from the abundance of love?  
First scorned, now a scorner,  
he secretly feeds on  
his own merit,  
in unsatisfying egotism.

If there is on your psaltery,  
Father of love, one note  
his ear can hear,  
then refresh his heart!  
Open his clouded gaze  
to the thousand springs  
next to him who thirsts  
in the wilderness!



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# Symphony No.8

## **Ludwig van Beethoven**

Born: 17 December 1770 Bonn

Died: 26 March 1827 Vienna

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di minuetto
4. Allegro vivace

It is arguable that the very greatest composers are those who command the widest imaginative and expressive range, those for whom a new composition nearly always represents new emotional territory and new technical challenges. Such diversity also may be apparent across the various movements of a single work. Beethoven is clearly such a composer. Compared with its predecessor, Beethoven's Eighth Symphony in F Major, his opus 93, is generally more relaxed and good-natured, and rich in humour – sometimes brusque, sometimes childlike. It was composed concurrently with the Seventh Symphony, and was first performed in Vienna on 27 February 1814, conducted by Beethoven.

Unusually for a Beethoven symphony, this work begins with the immediate statement of the first theme, without slow introduction or preliminaries of any kind. The initial melody, forthright and amiable, is followed by a transition ending with a humorous questioning passage – strong off-beat accents, a silence, then a delicate echo in the violins. This heralds the delightful, gently syncopated second theme on the violins – repeated by the woodwind.



In the development section Beethoven initially plays with the first bar of the piece – alternating with loud interruptions by the full orchestra – before launching into a passage of surprising and sustained ferocity. It is in such development sections that Beethoven reveals his greatest mastery. Many otherwise notable composers show a certain shortcoming when it comes to genuine development of themes, whereas Beethoven often takes his by the scruff of the neck and amazingly transforms their character. A big climax marks the arrival of the recapitulation, with the opening theme now played by cellos, basses and bassoons. Beethoven's gentlest wit has the last word, however. After several bars of 'marking time', as the music apparently runs out of steam, the movement ends with a quiet reference to the opening six notes.

This symphony has no real slow movement, the inner movements being a witty scherzo-substitute and a minuet. The second movement epitomises Beethoven's humour at its most endearing. There is a famous story that the repeated notes heard immediately in the woodwind were intended as a musical imitation of the mechanical chronometer – an early kind of metronome recently invented by Johann Maelzel. Beethoven's first biographer, Anton Schindler, was a very unreliable witness who actually fabricated some entries in the composer's conversation books. The supposed origin of this delightful movement has been shown to be one such fiction, so this attractive story is now disproved.

Here we find Beethoven's most delicate wit alternating with a more robust variety. At the very end Beethoven behaves in his most brusquely dismissive manner.

By this time most composers were including in their symphonies a fast one-beat-to-the-bar scherzo, which had superseded the older minuet. However, Beethoven here reverts to the older dance-form. This typically stately and elegant example has a trio section which is curiously orchestrated. In contrast to the lyrical writing for two horns and clarinet, the cellos provide a restless, rather gawky accompaniment.

The *Allegro vivace* begins innocently, but eventually turns out to be a finale of immense proportions and structural ingenuity. It is possible to see this structure as including two development sections and two recapitulations, but there is no doubt that the coda is massive even for mature Beethoven. Before long there is a rude interruption by a foreign note – C sharp – and we might well anticipate that Beethoven does not simply intend this as a passing practical joke. Nevertheless, there are many whimsical features to come, including passages in which bassoon and timpani subtly reinstate the 'correct' key.

The early C sharp disruption asserts itself with violent consequences much later in the movement, when its insistent repetition forces the music into the completely unrelated key of F sharp minor. This occurs in the midst of one of Beethoven's most extended codas, but he manages to cleverly manoeuvre the tonal direction of the music, eventually with insistent hammering on horns, trumpets and timpani, into the tonic key of F major. To reinforce this tonic key after such violent conflict, Beethoven needs fifty-three bars of consolidation – emphatically alternating C major and F major chords – to conclude the symphony.

Philip Borg-Wheele



## David Hill

BSO Associate Guest Conductor

David Hill is Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest conductor of the BSO and Principal Conductor of Yale Schola Cantorum. He was Chief Conductor of the BBC Singers from September 2007 to September 2017 and is a former Music Director of Southern Sinfonia. In March 2018, he was honoured with the prestigious Royal College of Organists medal, in recognition of distinguished achievement in choral conducting and organ playing.

Born in Carlisle in 1957, David Hill was educated at Chetham's School of Music as a violinist and pianist, where he led the school orchestra. He was made a Fellow of the Royal College of Organists at the age of seventeen and won an organ scholarship to St John's College, Cambridge where he served under the direction of the late Dr George Guest. His previous posts have included Master of Music at Winchester Cathedral (1987–2002) and

Westminster Cathedral (1982–7), Associate Conductor and then Artistic Director of the Philharmonia Chorus (1986–97), Music Director of The Waynflete Singers (1987–2002) and Director of Music at St John's College, Cambridge (2003–2007).

He is in great demand for choral training workshops worldwide, and his handbook on the subject *Giving Voice* was published in 1995. He is a choral adviser to music publishers Novello, for whom he has edited several publications including the carols anthologies *Noël!*, and he regularly contributes articles to *Choir and Organ*. As an organist, he has given recitals in most of the major venues in the UK and has toured extensively abroad.

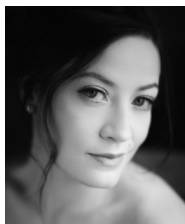
David Hill's broad-ranging discography of over eighty recordings, spanning repertoire from the Renaissance to the present day and including many award-winners, can be found on the Decca/Argo, Hyperion, Naxos and Virgin Classics labels.

The third in an English series for Naxos, Delius' *A Mass of Life* with the BSO, won a coveted Choc de Classica.

Hill has appeared as guest conductor at the BBC Proms and with all the major UK orchestras.

Forthcoming engagements include a European tour with Yale Schola Cantorum including performances for the Deutsche Philharmonie Merck, and Dresdener Musikfestspiele; returns to conduct the Philharmonia.

In recognition of his services to music, David has been awarded an honorary doctorate by the University of Southampton, an Honorary Fellowship of the Royal School of Church Music, and an Honorary Membership of the Royal Academy of Music. He received an MBE in the New Year 2019 Honours list for services to music.



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## Hanna Hipp

Mezzo-Soprano

With key role debuts in recent seasons including Dorabella (*Così fan tutte*) for Seattle Opera, Der Komponist (*Ariadne auf Naxos*) for Glyndebourne Festival Opera and wide acclaim for her first performances as Octavian (*Der Rosenkavalier*) for Garsington Opera.

This season, Hanna Hipp makes a welcome return to the Royal Opera House, Covent Garden as Cherubino (*Le nozze di Figaro*) under Sir Antonio Pappano, and to English National Opera as Dorabella under Kerem Hasan.

In concert, Hanna is especially sought out for Berlioz' *Les nuits d'été* which she's sung with BBC Symphony, Orchestre de Chambre de Paris, City of Birmingham Symphony and Oulu Symphony orchestras. She made recent debuts with both the Oslo Philharmonic and Hamburger Symphoniker in Beethoven's Symphony No.9, under Klaus Mäkelä and Eivind Gullberg Jensen respectively.

She joins Jakub Hruša in the work this season marking her debut with Philharmonia Orchestra. Elsewhere she joined Klaus Mäkelä and the Scottish Chamber Orchestra in Mozart's *Requiem*, David Parry and the orchestra of Scottish Opera as the title role in Mascagni's *Zanetto* in concert, and Vladimir Jurowski and the London Philharmonic Orchestra for *Die Walküre*. In new repertoire this season, she sings *Der Trommler* in a concert performance of Ullmann's *Der Kaiser von Atlantis* with the BBC Symphony Orchestra under Josep Pons.

A former member of the Royal Opera House's Jette Parker Young Artist Programme, Hanna Hipp made her first guest appearance there as Magdalene in Kasper Holten's new production of *Die Meistersinger von Nürnberg* under Sir Antonio Pappano, as well as for her debut as Hänsel in Antony McDonald's new production of *Hänsel und Gretel* under Sebastian Weigle, and Zweite Dame.

She sang in David McVicar's much-loved production of *Die Zauberflöte* under Hartmut Haenchen. Further international debuts include at Teatro Real Madrid as Frances, Countess of Essex (*Gloriana*) in David McVicar's new production under Ivor Bolton, at Dutch National Opera as Ein Page (*Salome*) in Ivo van Hove's new production under Daniele Gatti, and both Isolier (*Le Comte Ory*) and Beatrice (*Beatrice and Benedict*) for Seattle Opera.

On disc, Hanna has appeared as Anna in Berlioz' *Les troyens* with Orchestre Philharmonique de Strasbourg under John Nelson on Warner Classics, Flora in Verdi's *La traviata* at the Glyndebourne Festival under Sir Mark Elder on Opus Arte DVD, and released her debut recital album featuring the songs of Ildebrando Pizzetti with pianist Emma Abbate on Resonus Classics.

# 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. In 2021, Horn player Felix Klieser made a memorable UK concerto debut as the BSO's Artist-in-Residence, and the Orchestra resumed its symphonic touring of the South West.

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)



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# Bournemouth Symphony Chorus

Chorus Director, Gavin Carr

November 2021 saw the 110th anniversary of the Bournemouth Symphony Chorus. Founded in 1911 by Sir Dan Godfrey as the Bournemouth Municipal Choir to work alongside his orchestra, the two inaugural concerts were performances of *Merrie England* conducted by the work's composer Edward German given on 14 November 1911. In 1979 the choir came under the auspices of the Bournemouth Symphony Orchestra and became the Bournemouth Symphony Chorus.

In its 110-year history the Chorus not only survived two world wars and two pandemics but continued rehearsing and performing throughout turbulent times - in 2020 the BSC became one of the first choirs in the UK to start Zooming rehearsals during lockdown and was one of the earliest choirs to resume in person rehearsals and live performances.

The Bournemouth Symphony Chorus is self-managing and self-financing giving its own concerts in addition to fulfilling its role as choral partners to the Bournemouth Symphony Orchestra. The choir has commissioned and encouraged hundreds of new compositions from Anthems and Christmas carols to major full-scale symphonic choral works. The Bournemouth Symphony Chorus is also committed to promoting choral singing with younger people; managing and supporting the Bournemouth Symphony Youth Chorus and Children's Choir for young people aged 8-18 years.

It has an extensive catalogue of recordings earning numerous awards including a Grammy in the USA for Walton's *Belshazzar's Feast* under Andrew Litton, a *Gramophone* magazine award for Delius' *Sea Drift*, *Songs of Farewell* and *Songs of Sunset*, Classic FM CD of the month for Orff's *Carmina Burana* under Marin Alsop, and *Gramophone* Editor's Choice of the Month for Bernstein's *Chichester Psalms*.

Other recordings include works by Richard Blackford, David Fanshawe, Finzi, Elgar, Vaughan Williams, John Adams and Stephen McNeff.

The Chorus gives most of its concerts with the BSO, but also works independently, promoting works such as Britten's *War Requiem*, Mahler's Symphony No.8 and the *Bach Passions*. A foreign touring programme has taken it to Berne, Florida, Italy, Israel, Ghent, Paris, Prague, Brno, Vienna, Chicago and Bremen. It has also made two visits to Mumbai, in 2015 and again in 2018 for three concerts including Handel's *Messiah* and Haydn's *Nelson Mass*. The Chorus has performed three times with the BSO at Classic FM Live Concerts at the Royal Albert Hall.

Future performances include *Carmina Burana* to raise funds in support of the Lighthouse Poole's work with young people, Bach's *St Matthew Passion* and Richard Blackford's *Pietà* in Winchester Cathedral in partnership with Leeds Festival Chorus and the BSO under Gavin Carr.

# Bournemouth Symphony Chorus

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## First Sopranos

Fiona Aucott  
Bridget Baines  
Aurelia Baker  
Christina Baker  
Sophia Brown  
Margaret Burdett  
Emily Christian  
Rosie Dibden  
Miranda Dollen  
Lynne Enness  
Patricia Finnemore  
Emma Fisher  
Nicolette Goddard  
Matilda Gray  
Rosemary Hawkyard  
Lynda Henty  
Alison Johnson  
Suzy Jolliff  
Christine Leahy  
Jacky Legg  
Eleanor Maguire  
Allyson McConnell  
Rosemary McDonald  
Christina Smith  
Anna Southam  
Christina Thomas  
Arina Tkachenko  
Janet Tye  
Julie Vidler  
Judith Waker  
Jill White  
Anne Wilson-Croome

## Second Sopranos

Lorna Bacchus  
Penny Bellars  
Margaret Bibby  
Joanna Blakey  
Daphne Brooks  
Sarah Chessell  
Carolyn Date  
Su Dunnett  
Chloe Goodyear  
Sue Gosling  
Caroline Henderson  
Sandra Hull  
Clare Ings  
Kate Jackson  
Janet Knight  
Angela Lamb  
Julia Liddell  
Joelle Locke  
Sally Ann Marshall  
Jane McDouall  
Veronica Shaw  
Sally Smith  
Wendy Southam  
Geraldine Stone  
Eva Wallace-Hadrill  
Taegan White  
Geraldine Willford

## First Altos

Arisha Aggarwall  
Lucy Baish  
Alison Chopping  
Fay Clifford  
Sue Cobb  
Martha Covell  
Charley Davies  
Judy Dutch  
Mairead Dwane  
Mary Goodman  
Joyce Hatchard  
Valeria Heaslip  
Mollie Horwood  
Delyth Howard  
Amanda Hubbard  
Elizabeth Hutchings  
Mary Ingram  
Poppy Jackson  
Sara Kemp  
Aline Larkin  
Veronica Lee  
Sue Lucas-Woolley  
Helen O'Beirne  
Maya Pieris  
Joyce Rhoden  
Janet Shortland  
Lili Tyler  
Pat Williams  
Phoebe Woodlock

## Second Altos

Trixy Alberga  
Patricia Alexander  
Rosemary Allen  
Evie Allsopp  
Alison Anderson  
Amy Bolster  
Susan Braunton  
Sheila Brooks  
Beryl Bye  
Judy Coplan  
Hilary Dedman  
Rhona Floate  
Joanna Hanna  
Ingrid Hooker  
Elizabeth Iles  
Joan Ingarfield  
Annie Longstaff  
Helen Mackinnon  
Diane McClurg  
Helen Menges  
Elizabeth Nayler  
Susannah Nettleton  
Christine Nicholson  
Anne Powell  
Rosalind Randle  
Helen Rouse  
Louise Scholes  
Heather Waldsax

## First Tenors

Colin Bacchus  
Stephen Ballantine  
John Bone  
Dominic Casey  
Malcolm Gathercole  
Paul Heaslip  
Rick Nurse  
William Stansbury  
Julian Stevens  
Charley Whelan-Hicks  
John Wicks

## Second Tenors

Mike Anderson  
Luke Atkins  
Richard Baker  
Wesley Blackshaw  
Bernie Brooks  
Christopher Heaslip  
Keith Hunt  
Nigel McDonald  
Andrew Parrish  
Derek Pilling  
Jonathan Ross  
David Salway

## First Basses

Tim Arnold  
Claudio Eric Bollani  
Alan Braunton  
Paul Clements  
Peter Coole  
Toby Cooper  
Howard Dalton  
Alistair Doxat-Purser  
Will Gadd  
Ted Heaslip  
Peter Leete  
Ed Musial  
Martin Noscoe  
Paul Sepping  
Anthony Warren  
Harry Wills

## Second Basses

Kevin Callaghan  
Chris Clarke  
Clive Erskine  
Chris Jager  
Stephen Johnston  
Jon Martin  
John Martindale  
John Pattison  
Gerald Rigler  
Alastair Smith  
John Turpin  
James Wallace-Hadrill

# The Orchestra

Patron  
HRH Princess Alexandra

Chief Conductor  
Kirill Karabits

Principal Guest Conductor  
Mark Wigglesworth

Associate Guest Conductor  
David Hill MBE

Conductor Laureate  
Andrew Litton

Conductor Emeritus  
Marin Alsop

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  
Kate Turnbull Ψ  
Karen Leach Ψ  
Magdalena Gruca-Broadbent  
Jennifer Curiel Ψ  
Tim Fisher Ψ  
Julie Gillett-Smith  
Kate Hawes Ψ  
Joan Martinez  
Roman Lytwyniv  
Elspeth Macleod

Second Violins  
Stefano Mengoli  
Dmitry Khakhamov  
Paul Medd  
Vicky Berry Ψ  
Lara Carter Ψ  
Agnieszka Gesler  
Catriona Hepburn  
Janice Thorgilson  
Andrea Montalbano  
Louise Bevan

Violas  
Miguel Rodriguez  
Jacoba Gale Ψ  
Liam Buckley  
Eva Malmbohm  
Judith Preston Ψ  
Alison Kay  
Michael Iskas  
Jennifer Coombes

Cellos  
Thomas Isaac  
Henry Hargreaves  
Hannah Arnold  
Philip Collingham  
Judith Burgin  
Kate Keats

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

Flutes  
Anna Pyne \*  
Owain Bailey \*

Oboes  
Holly Randall  
Rebecca Kozam

Clarinets  
Barry Deacon \*  
Chris Goodman

Bassoons  
Tammy Thorn \*  
Emma Selby

Horns  
Alexander Wide \*  
Ruth Spicer Ψ  
Robert Harris Ψ  
Kevin Pritchard Ψ  
Jonathan Farey

Trumpets  
James Nash  
Joe Skypala  
Gideon Brooks

Trombones  
Kevin Morgan \* Ψ  
Robb Tooley

Bass Trombone  
Andy Fawbert

Timpani  
Geoff Prentice \*

\* Principal  
Ψ Long Service Award



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Development Officer  
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Communications Officer  
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ψ Long Service Award

δ Diversity Champion

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