



bournemouth
symphony orchestra

Kirill Karabits Chief Conductor

Concert Programme
Spring 2022



I Was Glad

Lighthouse, Poole
Wednesday 11 May

Supported by
Investec

Parry
I was glad
5'

Tchaikovsky
Fantasy Overture:
The Tempest
18'

Interval

Walton
Henry V:
A Shakespeare Scenario
50'

Kirill Karabits
Conductor

Bournemouth Symphony
Chorus

Alex Hassell
Narrator

Amy Merchant
Leader

Sarah Walker
Livestream Presenter

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**



I was glad

Hubert Parry

Born: 27 February 1848 Bournemouth

Died: 7 October 1918 Rustington

Born in Bournemouth, Charles Hubert Hastings Parry was a leading figure in the English musical renaissance of the late 19th and early 20th centuries, and influential as a composer, teacher, and scholar.

He contributed over a hundred articles to Grove's *Dictionary of Music and Musicians*, and in 1894 succeeded Grove as Director of the Royal College of Music. He was also Professor of Music at Oxford from 1900 to 1908. His pupils included Vaughan Williams, Holst, Frank Bridge and John Ireland.

Parry's works include five symphonies, but it was with his choral works that he made his name, for instance, *Scenes from Shelley's Prometheus Unbound* (1880), *Blest Pair of Sirens* (1887), and the coronation anthem *I was glad* (1902). He is also known the world over for his unison song *Jerusalem* (1916), which, to the liberal-minded Parry's satisfaction, became the musical rallying cry for the suffragette movement. Until comparatively recently, Parry's stock as a composer was low, in particular, it was felt that he was too much influenced by Brahms, whom he revered. However, recordings, performances and a major study of his life and music by Jeremy Dibble have brought a welcome positive reassessment.

I was glad was composed for the Coronation of King Edward VII, conceived as a processional anthem as the King and Queen entered Westminster Abbey. It was first performed during the service on 9 August, 1902, deferred from the Coronation's original date of 26 June, due to the King's emergency appendectomy. For his setting of verses from Psalm 122, using the text in the Book of Common Prayer, Parry had huge performing forces at his disposal, the Abbey Choir, the King's Scholars of the Abbey choir school, a General Choir of over four hundred, a large orchestra, ten trumpets from the Royal Military School, Kneller Hall, and the Abbey's organ. In its central section the King's Scholars high in the Abbey's Triforium, together with the General Choir hurled out a series of exultant acclamations, *Vivat Rex vivat*. (As is customary when the Monarch is not present, they are omitted in this performance.)

The work made a great impression, even though there was a near disaster at the service for, as Parry recorded in his diary, Sir Frederick Bridge (director of music for the Coronation), "made a sad mistake in the processional music and seemed to lose his head.

Finished the whole anthem before the King came in at all, and had to repeat all the latter part when he did." Fortunately the organist, Walter Adcock, did sterling service, using a cadenza Parry had composed in case something went wrong, as the basis of an improvisation during the hiatus and saved the day.

Parry revised *I was glad*, when it was included again at the Coronation of King George V in 1911, adding an introduction, and creating more antiphonal choral effects. The anthem is a superb piece of ceremonial music, imperial and majestic: little wonder that it's been included in every subsequent Coronation. At this concert, it's performed in an orchestration by Gordon Jacob, made for the 1953 Coronation of Her Majesty, Queen Elizabeth.

Andrew Burn

*I was glad when thy said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is built as a city
That is at unity in itself.
O pray for the peace of Jerusalem:
They shall prosper that love thee.
Peace be in thy walls:
And plenteousness within thy palaces.*
Psalm 122. Verses 1 – 3, 6-7



Fantasy Overture: The Tempest

Pyotr Ilyich Tchaikovsky

Born: 7 May 1840 Votkinsk

Died: 6 November 1893 St. Petersburg

Tchaikovsky based three of his major compositions on Shakespeare plays. Of these the *Fantasy-Overture: Romeo and Juliet* completely overshadows the others in popularity. Thus we rarely hear the *Fantasy-Overture: Hamlet*, a magnificent work from Tchaikovsky's maturity, while *The Tempest*, a relatively early but vivid and characterful composition, is even more neglected.

Tchaikovsky completed *The Tempest*, op 18, in 1873 while staying on his friend Vladimir Shilovsky's estate at Usovo. In Shilovsky's absence he found ideal conditions for composing. He later recalled: "I was in a kind of exalted, blissful state of mind, wandering during the day alone in the woods, towards evening over the innumerable steppes, and sitting at night by the open window listening to the solemn silence of this out-of-the-way place. During these two weeks I wrote *The Tempest* in rough without any effort, as though moved by some supernatural force."

Having been provided with a detailed programme by Vladimir Stasov, the influential critic and champion of the Russian nationalist composers, Tchaikovsky himself prefaced the score with the following:

"The sea. The magician Prospero sends his obedient spirit Ariel to raise a storm, of which the boat carrying Ferdinand becomes a victim. The enchanted island. The first timid stirring of Miranda's and Ferdinand's love. Ariel. Caliban. The pair of lovers surrender to the exultations of passion. Prospero casts away his magic power and leaves the island. The sea."

The expansive opening section - *Andante con moto*, in F Minor - evokes the swell of the sea. Above intricately woven arpeggios in contrary motion, scored for strings subdivided into numerous parts but with an independent, syncopated double-bass part, two horns play an imposing theme. A faster tempo, *Allegro moderato*, brings mercurial fragments of music associated with Ariel, the agent of Prospero's 'rough magic', and a solemn phrase – woodwind and pizzicato strings – representing Prospero's summons. An oft-repeated horn note suggests the inescapable nature of Prospero's supernatural powers.

The tempest itself, created by Ariel at Prospero's command, is heralded by a crescendo on the timpani. This runs its course in music of typically Tchaikovskian intensity, before the section ends with more repeated horn notes. The following passage represents the love of Miranda, Prospero's daughter, and Ferdinand, initially restrained but building to a passionate climax. This love music leads to a section depicting Ariel and Caliban. Ariel is again represented by skittish phrases – strings and woodwind alternating – while the 'savage, deformed' man-monster Caliban is portrayed by an angular, lumbering theme introduced fortissimo by cellos and basses.

When this section, having generated surprising violence, finally subsides, the love music returns. Again, this reaches a climax before eventually fading to a whisper. A frenetic passage of semiquavers for the strings now crescendos to a tremendous final statement of the love theme. Full of remorse at the vengeful acts he has instigated through his magic, Prospero finally renounces his supernatural powers – full orchestra, *Allegro risoluto* – and the darkly mysterious mood of the opening 'sea-music' returns, as the enchanted island is left uninhabited.

Philip Borg-Wheeler

Interval



Henry V: A Shakespeare Scenario

William Walton

Born: 29 March 1902 Oldham

Died: 8 March 1983 Ischia

Arranged by Christopher Palmer (1946-1995)

1. Prologue
2. At the Boar's Head
3. Embarkation
4. Interlude: Touch her soft lips and part
5. Harfleur – The Night Watch –
Upon the King
6. Agincourt
7. At the French Court
8. Epilogue

In 1936 Walton composed the music for a film of Shakespeare's, *As You Like It*, which starred Laurence Olivier as Orlando. Seven years later, when Olivier was conceiving his film of *Henry the Fifth*, his co-producer, Dallas Bower, proposed that Walton be approached to write the music: Olivier readily agreed; Walton accepted. Composed during 1943 and 1944, the music was recorded by the London Symphony Orchestra, conducted by Muir Mathieson, and first heard at the inaugural screening of the film at the Carlton Cinema, Haymarket, London, on 22 November 1944. Olivier was delighted with Walton's music, describing it as "the most wonderful score I've ever heard on a film". With Walton's blessing, Mathieson devised the now familiar suite of five movements of music from the film, which was first heard in 1963.

The concept of constructing a larger sequence of music from the film, combining it with speeches from the play, came from the actor Christopher Plummer and conductor Sir Neville Marriner.

Palmer described his deft, skillful version as 'A Shakespeare Scenario', which is cast in eight sections and within it he also restored parts of the score where a chorus was called for. It was first performed on 10 May, 1990, at the Royal Festival Hall, with Plummer reciting the text and Marriner conducting the Orchestra and Chorus of the Academy of St Martin in the Fields. Palmer dedicated the score to the memory of Olivier

1. Prologue

The music is from the film's opening sequence with the camera panning across a panorama of London in 1600 until it comes to rest on the Globe Playhouse. A playbill, buffeted by the breeze, comes into focus announcing a new play: 'The Chronicle History of King Henry the Fifth with his Battell fought at Agincourt in France, by Will Shakespeare'. In the Globe itself the actors are preparing for a performance and an eagerly expectant audience is gathering. A wordless choral passage leads to trumpet fanfares announcing the start of the play and above the stage the theatre's musicians play a rousing, march-like overture. To create a Tudor period character, Walton used a variety of sources, such as the Fitzwilliam Virginals Book.

2. At the Boar's Head

The scene moves to Eastcheap and 'The Boar's Head' tavern, the lodgings of the *roué* knight, Sir John Falstaff, and meeting place of his dissolute companions, Bardolph, Nym and Pistol, the latter evoked by a bassoon. To strings alone, the tavern's hostess, Mistress Quickly recounts Falstaff's death.

He died, his spirit broken, after Henry, having ascended the throne, cast aside this former boon companion of his libertine youth with a chilling 'I know thee not, old man'. Mistress Quickly sums up the effect on Falstaff, 'the King has killed his heart'. The music is cast as a *passacaglia*, a form dating back to the 17th century, comprising a series of continuous variations on a repeated theme in the bass. Here, Walton effortlessly transforms a popular Tudor drinking song, *Watkin's Ale*, into a sombre threnody of sadness.

3. Embarkation

To energetic martial music, preparations are made for the English fleet to set sail for France. The text for the speaker mainly conflates the Chorus' speeches before Acts Two and Three: 'Now all the youth of England are on fire' and 'Suppose you have seen, The well-appointed king at Hampton pier', the latter a vivid description of the voyage across the Channel. The text ends with Henry's stated ambition, 'No king of England, if not king of France.'

4. Interlude: Touch her soft lips and part

The second item solely for strings, but now muted, is the tender love music, 'Touch her soft lips and part' as Pistol and companions says farewell to Mistress Quickly before leaving for the French campaign. Interestingly, Shakespeare's text was slightly adapted here for the screenplay; in the original, Pistol's line is 'Touch her soft mouth, and march.'

5a. Harfleur

Sounds of battle fill the air as the English lay siege to Harfleur.

The music breaks off for King Henry's exhortation to his troops 'Once more into breach dear friends', ending with his rallying cry 'God for Harry! England! and Saint George!'

5b. The Night Watch

At the beginning of the Fourth Act, during the night before the battle of Agincourt, the Chorus asks the audience to 'Now entertain conjecture of a time, When creeping murmur, and the pouring dark, Fills the wide vessel of the universe.' In disguise, the King wanders around the camp, talking to his soldiers to keep their spirits up – 'A little touch of Harry in the night'. Walton brilliantly conjures the atmosphere of the camp – the tension before the battle, the flickering flames of the fires, and fanfares on and offstage. After Henry's soliloquy on the nature of kingship, 'Upon the King', the scene concluding with soft, distant horn fanfares.

6. Agincourt

At the Battle of Agincourt, a vast enemy army, led by the flower of French chivalry, is wiped out by the archers of the tiny, outnumbered English force. This is the longest movement; it starts with emphatic music with a fearless triple time tempo. The music dies down for King Henry's speech beginning 'This day is called the feast of Chrispian'.

Now the long sequence of music accompanying the battle begins with Walton superbly pacing some nine minutes of music, which only breaks off momentarily for Henry's speech 'Awake remembrance of our valiant dead'.

During this section Walton uses the technique of imitating the melodic lines between different sections of the orchestra. Throughout, his handling of the orchestra is masterly. When the battle is over, the music slows with echoes of the fanfares across the devastation of death; it brings Henry's speech 'The day is ours! Praised be God'. The movement ends with the Agincourt carol which dates back to the 15th century.

7. Interlude: At the French Court.

After a passage of joyful music featuring the wordless women's voices of the choir, the Duke of Burgundy's speech brokering peace between the foes follows. During it Walton quotes the Auvergne folksong *Bailero*, made famous by the French composer Joseph Canteloube in his collection of folksongs of that region. It underscores the speech and is played on the cor anglais. The movement closes with the womens' voices again.

8. Epilogue

The final section starts with the conclusion of King Henry's successful wooing of Katherine, the French king's daughter, then conflates lines by the Earl of Westmorland and the French King. As the scene returns to the Globe Theatre and the music of the Overture, the actors take their bow, and the camera pans to the vista of London, then the sky. As the credits roll, the Agincourt Carol is heard again, but now with added vocal lustre.

Andrew Burn

Agincourt Carol

*Deo gratias Anglia rede pro victoria.
Our King went forth to Normandy
With grace and might and chivalry;
There God for him wrought marvellously,
Wherefore England may call and cry:
Deo gratias Anglia, Deo gratias Anglia
Rede pro Victoria.*

*Amighty God, O keep our King,
His people and all those well willing,
And give them grace without endinf,
The may we call and safely sing,
Deo gratias, Deo gratias,
Anglia Rede pro Victoria. Amen.*



Kirill Karabits

Conductor

Kirill Karabits has been Chief Conductor of the BSO for thirteen years and their relationship has been celebrated worldwide. Together they have made many critically acclaimed recordings, performed regularly at the BBC Proms and appeared together at London's Barbican Centre as part of the Beethoven celebrations in the 19-20 season.

Karabits has worked with many of the leading ensembles of Europe, Asia and North America, and has enjoyed a special relationship with the Russian National Orchestra with whom he returned to the Edinburgh Festival in the 2018-19 season, and more recently embarked on extensive European and North American tours with Mikhail Pletnev which included his New York debut at the Lincoln Center.

Recent highlights include Kirill's debut with the Dallas Symphony, and the Russian National Youth Symphony Orchestra, as well as return

visits to the Minnesota Orchestra, Bamberger Symphoniker, Orchestre National Capitole de Toulouse, Antwerp Symphony Orchestra, as well as the BBC Proms with the BSO.

Highlights of the 2021/22 season include Kirill's debut with the Prague Radio Symphony Orchestra, as well as a number of US debuts which include the Pittsburgh Symphony, Baltimore Symphony, and St Louis Symphony orchestras. This season sees Kirill return to the Orchestre Philharmonique de Strasbourg, and the Opéra Montpellier for a production of *Pelléas*.

A prolific opera conductor, Karabits has worked with the Deutsche Oper, Opernhaus Zürich (*Boris Godunov*) and Oper Stuttgart (*Death in Venice*), Glyndebourne Festival Opera (*La bohème* and *Eugene Onegin*), Staatsoper Hamburg (*Madama Butterfly*), English National Opera (*Don Giovanni*), Bolshoi Theatre and

he conducted a performance of *Der fliegende Holländer* at the Wagner Geneva Festival. Music Director of the Deutsches Nationaltheater Weimar from 2016-19, Karabits conducted acclaimed productions of Wagner's *Die Meistersinger von Nürnberg* and *Tannhäuser* as well as Mozart's Da Ponte Cycle (*Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*).

Working with the next generation of bright musicians is of great importance to Karabits and as Artistic Director of I, CULTURE Orchestra he conducted them on their European tour in August 2015 with Lisa Batiashvili as soloist and a summer festivals tour in 2018. In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year Award and has recently debuted with the National Youth Orchestra of Great Britain on a UK tour including a sold out performance at the Barbican.

Kirill was named Conductor of the Year at the 2013 Royal Philharmonic Society Music Awards.



Alex Hassell

Actor

Alex Hassell is a British film, television and stage actor.

He's currently shooting YOUNG WOMAN AND THE SEA for Disney+ with Daisy Ridley and has just wrapped a leading role on VIOLENT NIGHT opposite David Harbour for Universal.

He plays the leading role of Viscious in the Netflix show COWBOY BEBOP, opposite John Cho.

He starred as Ross in Joel Coen's acclaimed THE TRAGEDY OF MACBETH for A24/Apple TV+, opposite Frances McDormand and Denzel Washington.

Alex played Luis in SUBURBICON, directed by George Clooney, opposite Julianne Moore, Oscar Isaac, Matt Damon and Josh Brolin. Other film work includes Gideon Raff's THE RED SEA DIVING RESORT alongside Sir Ben Kingsley, Greg Kinnear, and Chris Evans, and Roland Emmerich's ANONYMOUS.

Recent TV work includes the leading role of Johannes opposite Anya Taylor Joy in BBC One's THE MINIATURIST, GENIUS for National Geographic with Antonio Banderas, and the hit show THE BOYS for Amazon, created by Seth Rogan and Evan Goldberg.

On stage, Alex played Prince Hal in HENRY IV Parts I and II, and subsequently the title role in HENRY V for the RSC. The Telegraph awarded Henry V with five stars, calling the show "just what the nation ordered," and Alex's performance "career-making stuff. Other recent stage work includes leading roles in DEATH OF A SALESMAN opposite Antony Sher and Harriet Walter in London's West End, and David Hare's I'M NOT RUNNING for The National Theatre.

Alex trained at the Central School of Speech and Drama. He is a co-founder of The Factory Theatre Company whose patrons include Ewan McGregor, Bill Nighy, Mark Rylance and Emma Thompson.



Bournemouth Symphony Chorus

Gavin Carr Chorus Director

Sam Hanson Assistant Chorus Director & Accompanist

November 2021 saw the 110th anniversary of 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.

Forthcoming concerts:

16th July 2022 Lighthouse Poole – Paul Carr; *Four New Seasons* Gavin Carr BSO
23rd October 2022 Royal Albert Hall – Gustav Mahler; *Symphony No.8* Vasily Petrenko RPO

www.bschorus.co.uk

Bournemouth Symphony Chorus

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



Sarah Walker

Livestream Presenter

Sarah Walker is well known as the presenter of BBC Radio 3's *Sunday Morning*. She also hosts many of Radio 3's *Lunchtime Concerts* from around the world and is a regular contributor to *Record Review*, *In Tune* and the BBC Proms.

Sarah's early career as a piano and keyboard teacher led her to create many volumes of original music for young players, published by Faber Music and ABRSM. She completed a PhD on the subject of English Experimental music, and as a performer has premiered many new British works: her latest album *Haunted Carbonek: the piano music of Martin Pyne* was released during lockdown.

Sarah has been presenting the Orchestra's concerts since the start of its inaugural livestream series in 2020, welcoming audiences from around the globe.

BSO Concert Season 2022/23

Lighthouse, Poole

As the 2021/22 draws to a close we thought you would be interested in seeing plans for our return to a complete series of concerts next season.

We have an exciting selection of wonderful music on offer, performed by a host of internationally acclaimed artists. Kirill will be celebrating the culture of his homeland, with performances by Ukrainian composers, Reinhold Glière, Feodor Akimenko (the world premiere of his long-forgotten Cello Concerto a hundred years after it was written) and also a new commission by Anna Korsun. He also conducts a rare performance of Sergei Taneyev's sublime choral cantata *St John of Damascus*, symphonies by Elgar, Mahler, Scriabin and Shostakovich, and closes the season with Ravel's tumultuous *La Valse*.

We really hope that you will join us for as many concerts as possible. You, the audience are as much a part of the performance as the musicians on stage - we can't do it without you. And as you know, nothing beats being there, so please tell your friends to come along and experience the full sensual glory of a live symphonic concert.

Wed 5 October *

Mahler's Fifth

Mozart
Cosi fan tutte Overture
Akimenko
Cello Concerto
Mahler
Symphony No.5
Kirill Karabits
Victor Julien-Laferriere

Wed 12 October *

Orchestral Titans

Bartók
Romanian Folk Dances
Beethoven
Violin Concerto
Bartók
Music for Strings,
Percussion and Celesta
Kirill Karabits
Fedor Rudin

Wed 19 October *

Triumphal Elgar

Respighi
The Fountains of Rome
Glazunov
Violin Concerto
Elgar
Symphony No.1
Robert Trevino
Pavel Šporcl

Wed 26 October

Shostakovich Five

Pärt
Swansong
Beethoven
Piano Concerto No.1
Shostakovich
Symphony No.5
Mihhail Gerts
Louis Schwizgebel

Wed 2 November *

Melodic Alchemy

Tchaikovsky
Romeo and Juliet Overture
Bruch
Violin Concerto No.1
Dvořák
Symphony No.7
Chloé van Soeterstède
Tobias Feldmann

Wed 9 November *

Fantastic Fairytales

Mahler
Des Knaben Wunderhorn
Ravel
Mother Goose Suite
Humperdinck
Hansel and Gretel Suite
Mark Wigglesworth
Sarah Connolly

Wed 16 November

An Italian Affair

Schubert
Overture in the Italian Style
Walton
Violin Concerto
Mendelssohn
Symphony No.4 'Italian'
Kirill Karabits
Ning Feng

Wed 23 November *

Felix Klieser Recital

Felix Klieser
BSO Principals

Wed 30 November *

Symphonic Pictures

Rachmaninov
Piano Concerto No.3
Mussorgsky
Pictures at an Exhibition
Finnegan Downie Dear
Vadym Kholodenko

Wed 7 December

Invitation to the Dance

Dvořák
Carnival Overture
Mozart
Piano Concerto No.21
Rimsky-Korsakov
Christmas Eve Polonaise
Borodin
Polovtsian Dances
Tchaikovsky
The Nutcracker Suite No.1
BSO Assistant Conductor

Wed 11 January *

Felix Plays Glière

Anna Korsun
new work
Glière
Horn Concerto
Scriabin
Symphony No.2
Kirill Karabits
Felix Klieser

Wed 18 January

Coming to America

Smetana
The Bartered Bride:
Overture and Dances
Korngold
Violin Concerto
Dvořák
Symphony No.9
'From the New World'
Jac van Steen
Kristóf Baráti

Wed 25 January *

Elgar's Cello Concerto

Elgar
Cello Concerto
Bruckner
Symphony No.7
Mark Wigglesworth
Laura van der Heijden

Wed 1 February *

**Sunwook Plays
Bartók**

Debussy
Prélude à l'après-midi d'un faune
Bartók
Piano Concerto No.2
Elgar
Symphony No.2
Kirill Karabits
Sunwook Kim

Wed 8 February *

**Kirill Conducts
Shostakovich**

Glazunov
From The Middle Ages Prelude
Taneyev
St John of Damascus
Shostakovich
Symphony No.4
Kirill Karabits
Bournemouth Symphony
Chorus

Wed 15 February *

Friends and Admirers

Dvořák
Cello Concerto
Brahms
Symphony No.2
Sunwook Kim
István Várdai

Wed 22 February *

Musical Changemakers

Kate Whitley
new work
Tchaikovsky
Symphony No.1
BSO Assistant Conductor
BSO Resound
RNS Moves

Wed 1 March

Heavenly Skies

Beethoven
Leonore Overture No.3
Vaughan Williams
The Lark Ascending
Mahler
Symphony No.4
Alexander Soddy
Slavka Zsamecnikova

Wed 22 March

Songs from the Heart

Rimsky-Korsakov
Russian Easter Festival
Overture
Coleridge-Taylor
Solemn Prelude
Balfour Gardiner
Evening Hymn
R Strauss
Morgen!
Wagner
Parsifal: Good Friday Music
Fauré
Requiem
David Hill
Bournemouth Symphony
Chorus

Wed 29 March *

Mighty Brahms

Weber
Der Freischütz Overture
Brahms
Symphony No.1
Marta Gardolińska
James Ehnes

Wed 19 April *

**Rachmaninov First
and Last**

Rachmaninov
The Rock
Tchaikovsky
Piano Concerto No.1
Rachmaninov
Symphonic Dances
Gabor Kali
Marie-Ange Nguci

Wed 3 May *

Norse Gods

Sibelius
Pohjola's Daughter
Grieg
Piano Concerto
Nielsen
Symphony No.4
'The Inextinguishable'
Kirill Karabits
Alexander Malofeev

Wed 10 May *

Symphonic Ecstasy

Glière
The Sirens
Glière
Violin Concerto
Debussy
La Mer
Ravel
La Valse
Kirill Karabits
Stefan Jackiw

We will be going to print with a brochure in the next few weeks which will be mailed out in early June.

Full details and online booking will be available on the BSO website on 15 June, with priority given to BSO Members for the first week.

We will also be taking bookings via telephone and will be sending a simple season booking form for you to register your concert choice and ask us to call you to take your booking.

BSO@Home livestreams

We are delighted to announce that we shall be continuing to livestream 17 series concerts live from Poole - indicated by the asterisks.

Online booking opens on 15 June.



Bournemouth Symphony Chorus presents:

Saturday 16th July 2022 at 7.30 pm



Antonio Vivaldi The Four Seasons Paul Carr Four New Seasons

Braimah Kanneh-Mason violin
Bournemouth Symphony Chorus
Bournemouth Symphony Orchestra
Gavin Carr conductor

Tickets £16 - £36 plus booking fee
Box Office 01202 280000
www.lighthousepoole.co.uk
www.bschorus.co.uk



Lighthouse
POOLE'S CENTRE FOR THE ARTS

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

The Orchestra

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* Principal
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First Violins
Amyr Merchant (Leader)
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Joan Martinez
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Mackenzie Richards
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Carol Paige *
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David Shaw

Violas
Tom Beer *
Miguel Rodriguez δ
Liam Buckley
Eva Malmbom
Judith Preston Ψ
Alison Kay
Joe Griffin
Charlie Cross
Stephanie Chambers
Rachel Stacy

Cellos
Jesper Svedberg *
Thomas Isaac
Hannah Arnold
Philip Collingham δ
Kate Keats
Alba Merchant
Judith Burgin
Corinna Boylan

Double Basses
David Daly * Ψ
Nicole Boyesen Ψ
Moray Jones
Jane Ferns Ψ
Mark Thistlewood
Martin Henderson

Flutes
Anna Pyne *
Jenny Farley

Piccolo
Owain Bailey *

Oboes
Edward Kay * Ψ
Rebecca Kozam

Cor Anglais
Holly Randall

Clarinets/Bass Clarinet
Barry Deacon *
Helen Bennett
James Maltby

Bassoons
Tammy Thorn *
Connie Tanner

Contra Bassoon
Kim Murphy

Horns
Alexander Wide * δ
Ruth Spicer Ψ
Alex Willett
Kevin Pritchard Ψ
Edward Lockwood Ψ
Lindsay Kempley

Trumpets
Jack Wilson
Peter Turnbull Ψ
Ed Sykes
Joe Skypala

Trombones
Kevin Morgan * Ψ
Robb Tooley

Bass Trombone
Andy Lester

Tuba
Andy Cresci * Ψ

Timpani
Geoff Prentice *

Percussion
Matt King * Ψ
Ben Lewis
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Young musicians unite with BSO Resound

This spring marks an important moment for members of the National Open Youth Orchestra (NOYO) as they make their stage debut with our disabled-led ensemble, BSO Resound. NOYO's young musicians, aged 11 to 25, had been looking forward to performing their first ever concert in 2020, and this May they will finally embark on their long-awaited UK tour.

NOYO is a pioneering, inclusive orchestra where talented disabled and non-disabled musicians rehearse and perform together. The BSO runs one of four regional NOYO centres, with our musicians leading rehearsals and providing one-to-one lessons – the other centres are based in Birmingham, Bristol and London.

As part of its spring tour, NOYO is joining BSO Resound for a special matinee concert at Lighthouse, Poole. Together, the groups will perform an original arrangement of Alexander Campkin's *What Fear We Then?* – a joint commission by NOYO and the BSO.

Audiences will also enjoy some familiar favourites with a twist, including Vivaldi's *Spring* and *Time* by Hans Zimmer.

The concert, which will also be livestreamed, will take place in a fully accessible and relaxed environment for the benefit of people with autism or those with learning or communication difficulties, and will also include British Sign Language [BSL] interpretation. Concertgoers are even encouraged to bring their own bean bags, cushions or rugs to feel more at home.

"There are so many things that we can do to level the playing field, to really give people the opportunity to perform music where perhaps traditional acoustic instruments wouldn't be possible."

Alexander Campkin

BSO Resound and NOYO perform at Lighthouse, Poole on Sunday 22 May, at 4pm. See bsolive.com for full details and to book tickets. For further information about NOYO's debut series visit noyo.org.uk

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