



Thursday  
**13 October**  
 7.30pm

**Welcome to the 2022/23 Bournemouth Symphony Orchestra Season at The Great Hall, Exeter.** We have an exciting selection of concerts on offer performed by a host of internationally acclaimed artists. Kirill opens the season with Bartók's orchestral show-stopper and returns in February with another seminal work by Bartók – his Second Piano Concerto with our great friend Sunwook Kim. Sunwook also features as conductor in his own concert of Dvořák and Brahms.

We welcome newly appointed BSO Principal Guest Conductor Mark Wigglesworth who conducts Mahler's beautiful song cycle with Dame Sarah Connolly. The violin features prominently with performances of some musical gems – concertos by Beethoven and Korngold, Vaughan Williams' glorious The Lark Ascending and our Smooth Classics concert includes slow movements from concertos by Tchaikovsky, Mendelssohn, Bruch and Bach.

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.

**Dougie Scarfe**  
 Chief Executive

## Orchestral Titans

Both Bartók and Beethoven sought to change music and its effect on audiences through their formidable works. Bartók's *Romanian Folk Dances* are by turns spirited, haunting and angular, almost schizophrenic in character; a spectral set of miniatures designed to thrill and unsettle. Beethoven's perennially popular and very intentionally grandstanding Violin Concerto, in contrast, is an irresistible indulgence. It was something of a disaster when it was first performed (due to the composer's characteristic failure to complete the second movement until the day of the premiere) but subsequent decades saw it rise to become one of the most beloved violin concertos in the repertoire. Bartók's fiendish and deliciously chaotic *Music for Strings, Percussion and Celesta* embodies many of the contradictions that make Bartók's art so fascinating; it is simultaneously primitive and sophisticated; wild and controlled; serene and terrifying; serious and slapstick. The piece has become a bit of a musical byword for eeriness, and was a favourite of director Stanley Kubrick. Like Beethoven in his concerto, Bartók's work here is boitrous and idiosyncratic, uniting these titan composers in sheer entertainment value.

**Bartók**  
 Romanian Folk Dances  
**Beethoven**  
 Violin Concerto  
**Bartók**  
 Music for Strings,  
 Percussion and Celesta

Kirill Karabits  
 Conductor  
 Fedor Rudin  
 Violin

“It’s quite hard to describe how amazing it is to be back in this hall. It makes you realise how special what you do is when it’s taken away from you.”

Audience member



Thursday  
**10 November**  
7.30pm

## Fantastic Fairytales

Ravel's timeless suite of fairy-tale miniatures is an exercise of exquisite, restrained grace and innocence. Emerging from a piano suite, this full ballet music contains his musical fingerprint at every turn: melodies are clear, the orchestration is elegant, rhythms are precise, and the harmonies evoke a delicate, magical world. *Des Knaben Wunderhorn* (*The Youth's Magic Horn*) was an anthology of German folk music and folklore published in 1805 and 1808, which, over many years, with its tales of love, mystery, horror, magic and humour, captivated Mahler. As well as using texts from it in his Second, Third and Fourth symphonies he also composed a number of independent song settings. A journey deep into the woods and your imagination is painted by British composer Grace-Evangeline Mason, transporting you somewhere intimate and yet, surreal. There's good reason why Humperdinck's *Hansel and Gretel* has kept its place in the repertoire, so lyrical are its tunes and so Romantic their orchestration. Modeled after Wagner but with his own brand of instantly loveable songs, and remarkable gift for melody – at times the music almost glows with its innocence and peaceful spirit.

**Ravel**  
Mother Goose Suite  
**Mahler**  
Des Knaben Wunderhorn  
**Mason**  
The Imagined Forest  
**Humperdinck**  
Hansel and Gretel Suite

Mark Wigglesworth  
Conductor  
Dame Sarah Connolly  
Mezzo-soprano

Thursday  
**24 November**  
7.30pm

---

## Smooth Classics: Violin Magic

BSO Assistant Conductor  
Benjamin Baker  
Violin  
Charlotte Saluste-Bridoux  
Violin

There is simply nothing better than hearing a live symphony orchestra, so why not let the BSO soothe away the stresses and strains of everyday life in an evening featuring some of the most beautiful and relaxing symphonic music ever written. The magic of the violin is featured with performances of slow movements from some of the best violin concertos ever written by Mendelssohn, Bruch and JS Bach as well as Beethoven's charming *Violin Romance No.2*. There are also miniature masterpieces including Shostakovich's *Romance* from *The Gadfly*, *Marietta's Lied* by Korngold and Massenet's *Meditation* from *Thaïs*. And there is a selection of soothing orchestral favourites too – Grieg's *Morning* from *Peer Gynt*, *Clair de Lune* by Debussy, Offenbach's *Barcarolle*, the *Nocturne* from Mendelssohn's *A Midsummer Night's Dream* and Fauré's *Pavane* amongst others.

“Thank you so much for the live performance. It transported us far away from dreariness of the times and for me has promoted a new zest for life!” Audience member



Thursday  
**19 January**  
7.30pm

---

**Smetana**

The Bartered Bride:  
Overture and Dances

**Korngold**

Violin Concerto

**Dvořák**

Symphony No.9  
'From the New World'

Jac van Steen

Conductor

Kristóf Baráti

Violin

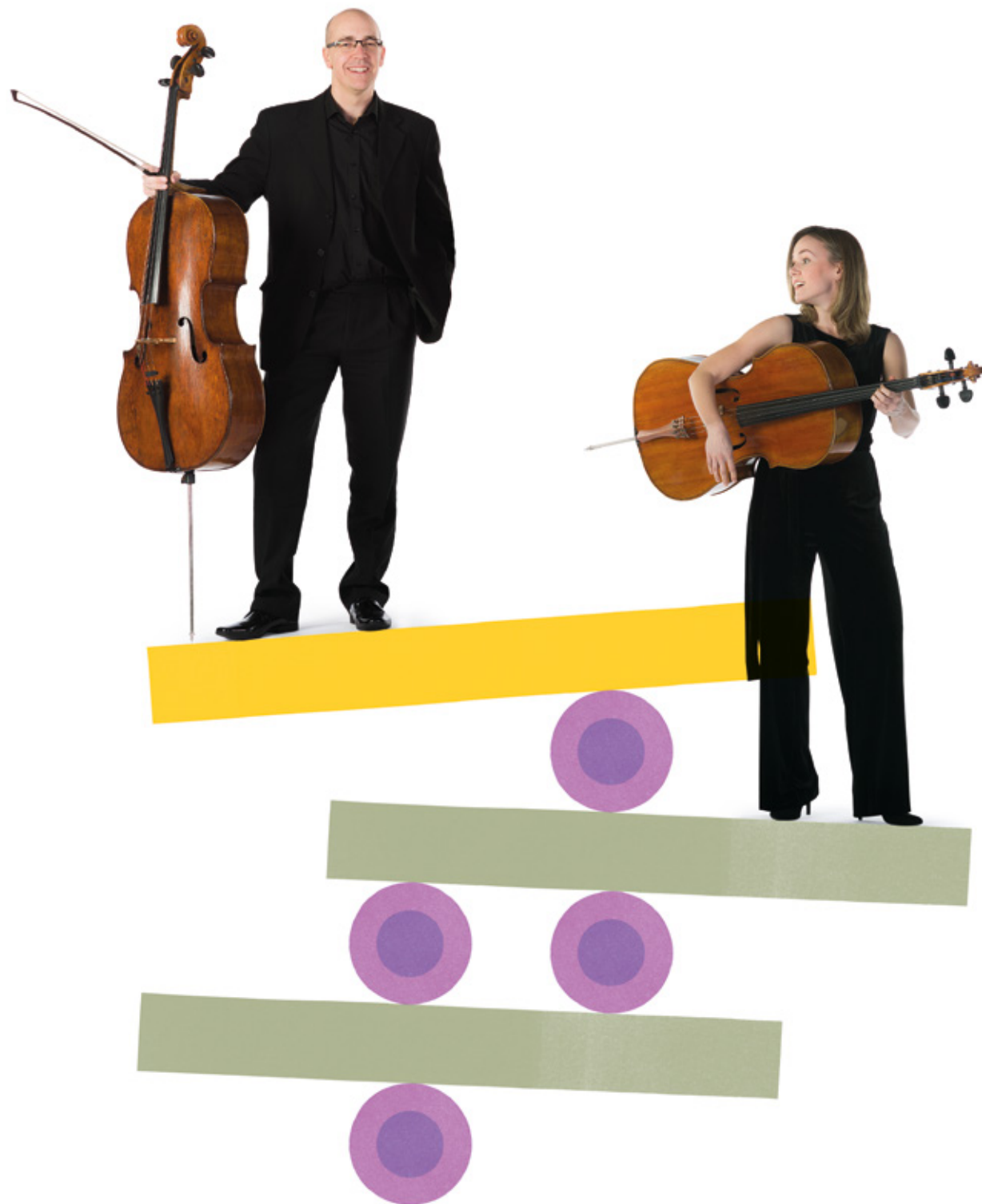
---

## Coming to America

The crispness to the opening and sprightly melodies of Smetana's most famous overture, with its folk dance themes and foot-stamping bravado, belies his aim to popularise the music of his native Czechoslovakia; to use the sounds of his homeland to deepen its impact across Europe and America. Korngold plundered his Hollywood catalogue for the most haunting, expressive and beautiful themes to create a concerto that would prove his prowess beyond a writer of swashbuckling movie scores. It displays all of the rigorous craftsmanship and masterful instrumental facility of his Viennese training but also the flair for emotional directness he perfected after arriving in Los Angeles. Remaining incredibly fresh and abounding with memorable melodies, the Ninth Symphony describes Dvořák's own spiritual and emotional journey from his intense longing for his beloved Bohemia to the thrill of the 'New World' and its varied peoples. Written in 1893 during Dvořák's years as a visiting teacher in New York City, it is really a musical postcard to his Old World friends in central Europe, proclaiming America as a land of promise, excitement, and heart-rending beauty.

Supported by  
Gillian Emerson

With thanks to Academic Partner  
University of Exeter



Thursday  
**2 February**  
7.30pm

---

**Debussy**  
Prélude à l'après-midi  
d'un faune  
**Bartók**  
Piano Concerto No.2  
**Elgar**  
Symphony No.2

Kirill Karabits  
Conductor  
Sunwook Kim  
Piano

---

## Sunwook Plays Bartók

Debussy's seductive painting of a sultry sun-drenched Sicilian afternoon marked a turning point in musical history, with its tenuous grasp of tonality and harmony. It weaves a tantalising veil of hypnotic colours and textures. Bartók wrote his Second Piano Concerto as a counterpart to the first. It is thematically more agreeable and with fewer difficulties for the orchestra. This intention explains the more folk-like, lighter character of most of the themes. The overall architecture of the work is intricately planned and reveals Bartók's characteristic fascination with symmetrical patterns. This use of the piano as an inherently percussive instrument which informs the texture and sound colors of each movement. With references to the brilliant warmth and light of Italy and the rugged grandeur of the Cornish coast, Elgar's Second Symphony is far more complex and deeply personal than his First. Riddled with doubts, questioning and conflict it reflects not only the true spirit of the age but also the personality of the composer as it meanders from extrovert exuberance to melancholy introversion. Pouring into it untold depths of emotion, Elgar himself stated that "I have written out my soul".

Supported by  
Michael & Judy Buckland

Thursday  
**16 February**  
7.30pm

---

## Friends and Admirers

---

**Dvořák**  
Cello Concerto  
**Brahms**  
Symphony No.2

This marvelous concerto well deserves its popularity and reputation as possibly the best written for the cello. It is an almost perfect example of Dvořák's ability to meld virtuosic challenges to the soloist, his solid mastery of orchestral construction and his innate melodic gifts. No other cello concerto comes close in size, expressive depth or melodic richness. On hearing it, Brahms proclaimed of his friend's creation, "Why on earth didn't I know that one could write a Violoncello concerto like this? If I had only known, I would have written one long ago!" The Second Symphony might be described as Brahms' 'Pastoral' – a total contrast to the dramatic and very serious First. Its song-like melodies are imbued with a gentle and lyrical quality – in their simple beauty the themes give the impression of having been written down as a result of spontaneous inspiration. In Brahms' own words, "a delightfully happy spirit" pervades the whole work, and with its sunny themes Viennese audiences immediately took to it.

Sunwook Kim  
Conductor  
István Várdai  
Cello

“Shows the true power that a full symphony orchestra can give. An amazing technicolor of sound. And great to see so many young people enjoying it.” Audience member

Thursday  
**2 March**  
7.30pm



## Heavenly Skies

**Beethoven**  
Leonore Overture No.3  
**Vaughan Williams**  
The Lark Ascending  
**Mahler**  
Symphony No.4

Alexander Soddy  
Conductor

The Third *Leonore* Overture stands as one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble humanistic passion. Too strong and big a piece, with music of rapturous, fiery energy as well as profound darkness, it was always going to be more than a mere introduction. Vaughan Williams' best loved and most enduring Romance opens almost imperceptibly, out of which the 'lark' takes wing, rising, undulating, falling. The music avoids any tonal centre, written without bars allowing the soloist an almost improvisatory freedom to describe the ethereal minstrel. It is a picture of a perfect world; an intensely beautiful and idyllic tableau of English life that may have been lost forever. The last of Mahler's *Wunderhorn* symphonies, the Fourth is the sunniest of all his symphonies. Displaying an innocence and congeniality throughout, it is an exploration of the idea of heaven from the perspective of a child. The title of the poem used in the symphony's final movement is *There is not a cloud in the sky*. Elements from the song appear in the first three movements before it is heard in its entirety in the last movement.



Bournemouth Symphony Orchestra would like to thank the following supporters

#### Principal Funder



#### Public Funders



#### Principal Media Partner



#### Broadcast Partner



#### Principal Academic Partner



#### Academic Partner



#### Conservatoire Partner



#### Partners



#### In-kind Partner



#### Patrons



#### Trusts and Foundations

The Pointer Family Trust      The Pitt-Rivers Charitable Trust  
The Flaghead Charitable Trust      Homelands Charitable Trust  
The Michael & Ilse Katz Foundation

#### Principal Patrons

Steve Edge & Jane Fogg      Dave & Jan Pointer  
John & Ruth Lang      The Stacey Family  
Terence & Annette O'Rourke

We would like to thank our Patrons and Performance Champions, those who have chosen to remember the BSO in their Will, and everyone who supports us through donations, membership or by volunteering their time.



## Additional Concerts

Tuesday  
**20 December**  
7.30pm

Thursday  
**23 March**  
7.30pm

---

### Last Night of the Christmas Proms

The ultimate musical Christmas cracker, the BSO's ever-popular festive concert is back with an overflowing bundle of treats, all wrapped up with a sprinkling of magic and sparkle.

### Star Wars: The Definitive Concert

A magnificent celebration of John Williams' timeless music from all of the *Star Wars* films, from the original *Episode IV: A New Hope* in 1977 to the most recent *The Rise of Skywalker*.

---

### BSO@Home livestream concerts from Poole

Webcast live and available on demand for 30 days.

£10 per concert

£150 for full subscription (all 17 Concerts)

---

Wednesday 5 October  
**Mahler's Fifth**

Wednesday 12 October  
**Orchestral Titans**

Wednesday 19 October  
**Triumphal Elgar**

Wednesday 2 November  
**Melodic Alchemy**

Wednesday 9 November  
**Fantastic Fairytales**

Wednesday 30 November  
**Musical Pictures**

Wednesday 11 January  
**Felix Plays Glière**

Wednesday 25 January  
**Elgar's Cello Concerto**

Wednesday 1 February  
**Sunwook Plays Bartók**

Wednesday 8 February  
**Kirill Conducts Shostakovich**

Wednesday 15 February  
**Friends and Admirers**

Wednesday 22 February  
**Musical Changemakers**

Wednesday 8 March  
**Felix Klieser Recital**

Wednesday 29 March  
**Mighty Brahms**

Wednesday 19 April  
**Rachmaninov First and Last**

Wednesday 3 May  
**Norse Gods**

Wednesday 10 May  
**Symphonic Ecstasy**

## Tickets

£39 £31 £25 £21 £15

Generous discounts are available if you buy four or more concerts.

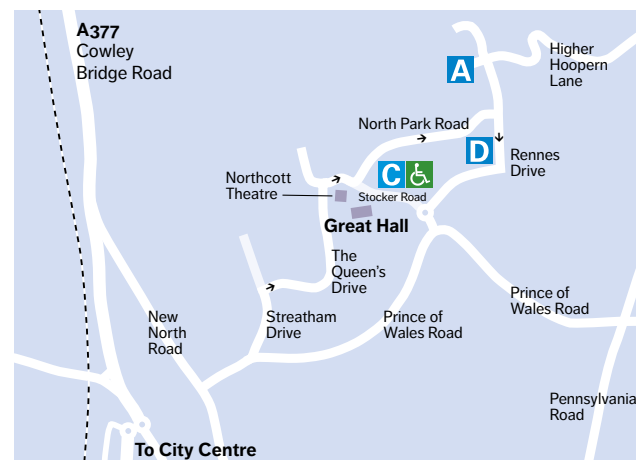
7 concerts **20% off**

4–6 concerts **10% off**

Prices include booking fees but additional postage charges are payable for tickets sent by post.

## Pre-concert talks

Video talks for all concerts will be available to watch in advance. These will be posted on the concert info page on the BSO website so that you can find out more about the music being performed.



Great Hall  
University of Exeter  
Stocker Road  
Exeter, EX4 4PY

## bsolive.com

**01202 669925**

(Monday – Friday 9.30am–5pm)

## 01392 726363

Tickets can also be purchased in person from Exeter Northcott Theatre

## Concessions

The BSO offers the following concessions to most concerts. Please note that only one concession applies per ticket and that concessions are not available retrospectively. Proof of status is required at the time of collection. All concessions and discounts are subject to availability.

## BSO Kids for a Quid

Under 18s: £1 per ticket  
(some exclusions apply in which case a 50% discount is applicable)

## Student standby

£5 per ticket  
(available one hour before concert)

## 50% discount for

Students, patrons on job seekers allowance, employment and support allowance, universal credit, wheelchair users and personal assistants.

## Group booking discounts

10 or more tickets **10% off**  
20 or more tickets **20% off**  
30 or more tickets **30% off**

Group discounts are applicable for tickets purchased for the same concert. Tickets must be paid in full one month in advance of the concert date, otherwise they will be released for resale.

## Getting there

The Great Hall is situated on the main Streatham campus of Exeter University, adjacent to the Northcott Theatre which is signposted from Exeter City Centre. SATNAV use postcode EX4 4QJ

Bus routes that stop on the campus are the 55, 55A, 155, 369, 647 and 679. Exeter St David's Rail Station is a 1km walk downhill from the hall. Taxis are available.

## Parking

Car parking is available on campus – free from 6pm. We advise that you allow plenty of time to find a space as it is often very busy. The main car parks are Car Parks A, B and D as marked on the map. Blue badge holders can use Car Park C at the top of Stocker Road.

## Group coaches

There are a number of groups that run coaches to concerts from across Devon. For information call the BSO on 01202 669925 or visit [bsolive.com](http://bsolive.com)

## Access

There is level access to the Great Hall stalls, the bar/restaurant and toilets (via a lift). Assistance dogs are welcome. A sound enhancement system which transmits enhanced audio to visitor's hearing aids, or specially provided headphones is available. Please contact the Northcott Theatre for details.

Bournemouth Symphony Orchestra,  
2 Seldown Lane, Poole, BH15 1UF  
A registered charity no.208520  
and a registered company limited  
by guarantee no.538351 in England.

All information is correct at the time of going to press – however artists are subject to availability and the BSO reserves the right to make any necessary changes from the advertised programmes.



The model of  
a twenty-first  
century orchestra  
enhancing lives  
through the  
power of music

