



Season Sponsor

 **Investec**

10th Year Anniversary Partner

Wednesday  
**5 October**  
7.30pm

**Welcome to the 2022/23 Bournemouth Symphony Orchestra Season at Lighthouse, Poole.** We have a series of incredible music on offer, performed by a host of internationally acclaimed artists. Kirill celebrates 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 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 welcome the return of Mark Wigglesworth who conducts Mahler's beautiful song cycle with Dame Sarah Connolly, Sunwook Kim, James Ehnes, Marta Gardolińska, and Alexander Malofeev amongst others, and the eagerly anticipated debuts of Pavel Šporcl, Laura van der Heijden and Marie-Ange Nguci to name but a few. Felix Klier will also be back with both a concert with Kirill and a special chamber recital.

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

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## Mahler's Fifth

Stravinsky's magical *Scherzo fantastique* buzzes with sensual, orchestral colours full of swarming, bee-like allusions. Its musical storytelling is a foretaste of things to come in his spectacular ballet *The Firebird* written the year later. Feodor Akimenko deserves greater recognition. Having studied under Balakirev and Rimsky-Korsakov, his music shines with all the orchestral glister of his counterparts; a trait he passed on to Stravinsky whom he taught. His Cello Concerto has languished unpublished in Paris since his death in 1945. Hearing it for the first time (its intended world premiere in Kharkiv now sadly impossible) will truly be a special occasion. The Fifth Symphony occupies a pivotal place in Mahler's endlessly fascinating output. The journey from death to life lies at its heart; extremes of joy and pain contrastingly expressed more fully than ever before. From the opening funeral march the music gradually lightens, progressing through a gigantic waltz fantasy and intensely lyrical adagietto before reaching the exuberant rondo-finale.

In memory of  
Michael & Ilse Katz

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**Stravinsky**  
Scherzo fantastique  
**Akimenko**  
Cello Concerto  
(world premiere)  
**Mahler**  
Symphony No.5

Kirill Karabits  
Conductor  
Victor Julien-Laferrière  
Cello

This concert is also available  
as a BSO@Home livestream

Wednesday  
**12 October**  
7.30pm

**Bartók**  
Romanian Folk Dances

**Beethoven**  
Violin Concerto

**Bartók**  
Music for Strings,  
Percussion and Celesta

Kirill Karabits  
Conductor  
Fedor Rudin  
Violin

## 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 boisterous and idiosyncratic, uniting these titan composers in sheer entertainment value.

This concert is also available  
as a BSO@Home livestream

Supported by  
Terence & Annette O'Rourke

"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



Wednesday  
**19 October**  
7.30pm

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**Respighi**  
The Fountains of Rome  
**Glazunov**  
Violin Concerto  
**Elgar**  
Symphony No.1

Robert Trevino  
Conductor  
Pavel Šporcl  
Violin

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## Triumphal Elgar

Respighi's most popular work is his triptych of wonderfully orchestrated musical postcards from Rome, of which the exuberant portrait of four of the Eternal City's finest fountains is the most effervescent. It sparkles and soars with sensual effects, capturing each fountain at the moment in the day of its greatest beauty. "Take your umbrella and galoshes" was Respighi's advice to listeners. A work of immense charm, Glazunov's Violin Concerto is a gem well worth exploring. Beginning with an atmosphere of restrained melancholy, tempered by sweetness and a warm degree of expressiveness, it reaches a festive finale filled with virtuoso fireworks and sparkling orchestral colour. Elgar's First Symphony is a work of magnificent grandeur and emotional depth. It caused a sensation at its premiere in 1908, raising Elgar to new popular heights. Hailed as a long-awaited landmark – as England's First Symphony in effect – the following year, it received more than 80 performances throughout Europe and Australia. It begins with a broad, noble theme which binds the work together, recurring at intervals throughout the four movements before eventually emerging as a triumphant march at the very end.

This concert is also available  
as a BSO@Home livestream

In memory of  
Rosemary Bramah

Wednesday  
**26 October**  
7.30pm

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## Shostakovich Five

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**Pärt**  
Swansong  
**Beethoven**  
Piano Concerto No.1  
**Shostakovich**  
Symphony No.5

Pärt's *Swansong* is the orchestral version of his choral work to mark the 200th anniversary of the birth of influential theologian, Cardinal John Henry Newman. The prayer for "a safe lodging, and a holy rest, and peace at the last" has found a hymn-like expression in Pärt's beautifully serene music. A classical joie de vivre permeates Beethoven's fresh and ebullient First Piano Concerto. Written first and foremost to please and impress audiences it is full of pianistic virtuosity, designed to show off Beethoven's passionate prowess on the keyboard. Bowing to pressure from the brutal Stalinist state in the wake of a chilling denunciation levelled against him, Shostakovich wrote his Fifth Symphony to appease the authorities; yet still could not resist in concealing his disdain for them within the music. It was hugely successful – many members of the audience wept at the premiere, and the applause lasted nearly half an hour. The government was pleased that the rebel had knuckled under, whilst the Russian in the street saw the truth behind the façade, and Western listeners, generally unaware of what was going on behind Stalin's mask, were overwhelmed by its grandeur and beauty.

Mihhail Gerts  
Conductor  
Louis Schwizgebel  
Piano

Wednesday  
**2 November**  
7.30pm

**Tchaikovsky**  
Romeo and Juliet  
Fantasy Overture

**Bruch**  
Violin Concerto No.1

**Dvořák**  
Symphony No.7

Chloé van Soeterstède  
Conductor  
Tobias Feldmann  
Violin

## Melodic Alchemy

Full of marvellous tunes, Tchaikovsky's concise mini symphony balances the hatred between the Montagues and Capulets, and the passion of the young Romeo and Juliet in a work of emotional intensity and heartbreaking beauty. Bruch's concerto was his first major work, yet it is one of his best – a rich, wonderfully lyrical expanse of music offering melodies tailor-made for the violin and explosive technical fireworks in equal measure. Capturing a heartfelt romantic allure with its lush and memorable themes, excellent solo writing, and impeccable pacing, it remains a favourite with soloists and audiences alike. Considered by many to be Dvořák's greatest symphony, the Seventh marked an important milestone in his creative life. It was also the earliest of his nine symphonies to have captured and held popular approval, and it remains unsurpassed among his works for profundity of conception and consummate craftsmanship. Its dramatic flow from one movement to the next, each filled with a pent-up sense of inner tragedy and strength, is remarkable – a succession of inspired melodies are woven into an unbroken chain of majestic music with amazing emotional appeal.

This concert is also available  
as a BSO@Home livestream

With thanks to all those who have  
remembered the BSO in their Will

“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



Wednesday  
**9 November**  
7.30pm

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**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

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## 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.

This concert is also available  
as a BSO@Home livestream

Wednesday  
**16 November**  
7.30pm

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## An Italian Affair

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**Schubert**  
Overture in the Italian Style  
**Walton**  
Violin Concerto  
**Mendelssohn**  
Symphony No.4 'Italian'

Kirill Karabits  
Conductor  
Ning Feng  
Violin

Schubert was among the many Rossini enthusiasts, and in 1817, he set to work on a pair of overtures that evoke the world of the great opera composer. While the title they have since acquired, 'in the Italian style', didn't come from Schubert himself, it is entirely appropriate. Born out of his love of Italy and suffused with Italianate warmth and a lyrical, singing quality, Walton's Violin Concerto is a crafty tour de force that Lady Walton said her husband often humbly (and paradoxically) referred to as "rather intimate." Daunted by the prowess of its commissioner, the celebrated violinist Jascha Heifetz, Walton struggled more than usual, ultimately enlisting Heifetz himself to help 'jazz up' the fruits of his limited technical knowledge which might explain some of its volatility from melancholic introspection to choleric rage. Mendelssohn's Fourth Symphony is extrovert from the outset, conjuring up the sunny skies and landscapes of the Italian countryside in a virtually flawless assembly of airy and fiery dances, never letting the excitement lapse for a moment. Inspired by his travels across the country in the 1830s, Mendelssohn wrote in his letters that it was "the jolliest piece I have ever done", and his clear joy in evoking the soul of Italy is present throughout.

Supported by  
Roger Higgins

“Incredible experience of this super talented orchestra. I learnt so much and the evening was one that I will never forget. Thanks again, for the music, and for being there.”

Audience member



Wednesday  
**30 November**  
7.30pm

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## Musical Pictures

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**Rachmaninov**  
Piano Concerto No.3  
**Mussorgsky** (arr. Ravel)  
Pictures at an Exhibition

Rachmaninov's Third Piano Concerto begins with a brief murmuring from the orchestra and a simplest of introductions of the main theme from the piano, effectively easing us on to a roller-coaster of melodies. It is impossible to describe the lyricism, fireworks, and sheer virtuosity that pianist, orchestra and listeners experience in this most expansive, brilliant and romantic of works. Mussorgsky's musical homage to his talented friend is a beautifully curated series of miniatures – some intimate, others grotesque. One of Mussorgsky's great gifts was his ability to capture the essence of a character, mood, or scene in brief, striking musical imagery. His imagination goes far beyond the immediate visual stimulus of the paintings, which are brought into even more vivid detail through Ravel's orchestral magic

Finnegan Downie Dear  
Conductor  
Vadym Kholodenko  
Piano

Supported by  
John & Ruth Lang

This concert is also available  
as a BSO@Home livestream

“Tchaikovsky 6 was profoundly played, taking into account the poignancy of the situation in Ukraine. The prolonged silence after the final notes was tangible. BSO played from their hearts and souls... I could have wept. Thank you.” Audience member



Wednesday  
**7 December**  
7.30pm

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## Invitation to the Dance

Dvořák's ebullient overture depicts the high-spirited tumult of a festive carnival setting – barkers, vendors, boisterous crowds, although it is interrupted with a tinge of melancholy. Rimsky-Korsakov's opera, *Christmas Eve*, in contrast is a fairytale of supernatural shenanigans; the stately polonaise being its most famous excerpt. Broader in scope and richer in colour than any he had written before, Mozart's Piano Concerto No.21 is built on a fully symphonic scale, with an orchestral backing that matches the solo part for interest and variety; balancing forcefulness, elegance and wit with perfect ease. Although he worked on *Prince Igor* intermittently for nearly twenty years Borodin never finished the opera – audiences have to be content with just the music of the *Polovtsian Dances*. Borodin researched the folk music of some of Russia's nomadic tribes to obtain thematic material which unfolds as a succession of well-contrasted and memorable melodies. Tchaikovsky's perennial Christmas family favourite, *The Nutcracker*, is a magical blend of twinkling tunes and glittering colours. From the elegant *Waltz of the Flowers* to the witty *Dance of the Sugar Plum Fairy* and *Dance of the Reed Flutes*, it casts a spell of musical enchantment.

Supported by  
Sue Thomas

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### Dvořák

Carnival Overture

### Rimsky-Korsakov

Christmas Eve Polonaise

### Mozart

Piano Concerto No.21 K.467

### Borodin

Polovtsian Dances

### Tchaikovsky

The Nutcracker Suite No.1

BSO Assistant Conductor

Danny Driver

Piano

Wednesday  
**11 January**  
7.30pm

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**Korsun**  
new work  
(world premiere)  
**Glière**  
Horn Concerto  
**Scriabin**  
Symphony No.2

Kirill Karabits  
Conductor  
Felix Klieser  
French Horn

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## Felix Plays Glière

Ukrainian singer, pianist, organist, conductor and composer, Anna Korsun's works explore the human voice and traditional instruments alongside electronic sounds allowing the music to speak for itself. Glière is remembered as a true successor to Tchaikovsky, especially because of his music for Russian ballets. Like so much of his music, the Horn Concerto is skillfully crafted and complete with inventive harmonies, and bright orchestral colours, infused with Slavic folk melodies and late Romantic sonorities. The irresistibly beautiful andante has a film score-like feel that becomes a real Hollywood tearjerker, while the final movement conjures up exciting Russian dances and marches. Scriabin's Second Symphony is a big work. With echoes of Tchaikovsky, Wagner and R Strauss, its deeply personal sound goes far beyond the conventional four-movement symphonic scheme with its surging chromatic language, sophisticated thematic development and brilliant, yet subtle, sparkling orchestration. Its heart is the sumptuous and brooding central andante, which opens and closes with the flute imitating the sounds of birds.

This concert is also available  
as a BSO@Home livestream

Wednesday  
**18 January**  
7.30pm

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## 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.

In memory of  
Eric Warne

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**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

Wednesday  
**25 January**  
7.30pm

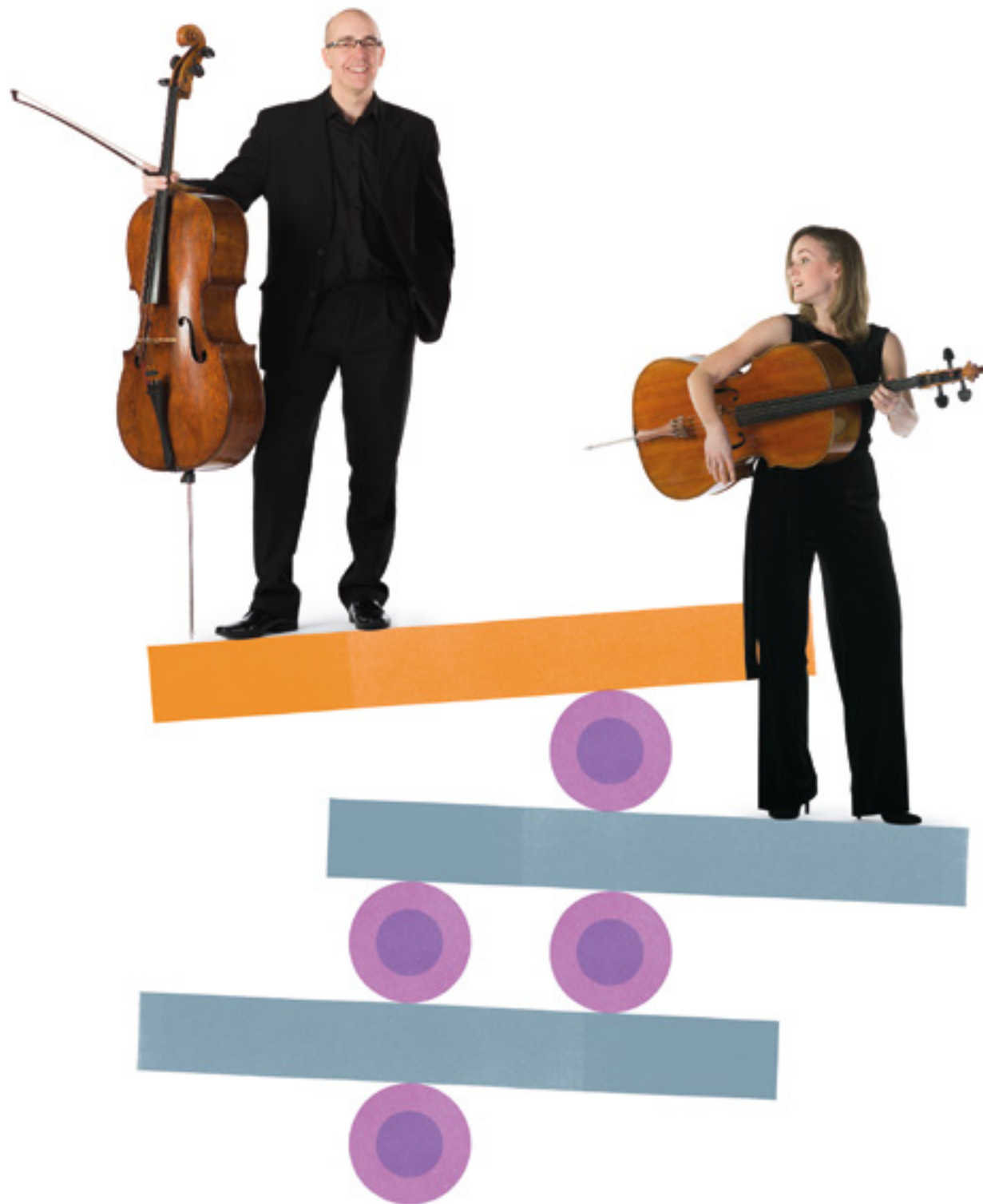
**Elgar**  
Cello Concerto  
**Bruckner**  
Symphony No.7

Mark Wigglesworth  
Conductor  
Laura van der Heijden  
Cello

## Elgar's Cello Concerto

Despite living for another 14 years, the Cello Concerto was Elgar's final major work. His beloved Alice was not in good health and died six months after the premiere in 1919, seemingly extinguishing his creative spark. The music is private and poignant but it still remains a richly lyrical and noble work, with the solo cello in full focus with its bold statements and heart-rending themes. Since that time the work has grown in popular stature with its powerful yet understated evocation of the English countryside and psyche. Bruckner's Seventh Symphony occupies a singularly important place in the composer's output. It was with this piece that Bruckner finally achieved widespread recognition, and it has remained the most popular of his nine symphonies. The opening melody apparently came to him in a dream: a friend from Bruckner's younger days played the theme on a viola, with the words "This will bring you success". The heart of the work is the long and deeply felt adagio, composed as a memorial to Wagner who died whilst Bruckner was writing it.

This concert is also available  
as a BSO@Home livestream



“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



Wednesday  
**1 February**  
7.30pm

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## Sunwook Plays Bartók

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

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".

Kirill Karabits  
Conductor  
Sunwook Kim  
Piano

Supported by  
The Stacey Family

This concert is also available  
as a BSO@Home livestream

Wednesday  
**8 February**  
7.30pm

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**Glazunov**  
From The Middle  
Ages Prelude  
**Taneyev**  
St John of Damascus  
**Shostakovich**  
Symphony No.4

Kirill Karabits  
Conductor  
Bournemouth Symphony  
Chorus

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## Kirill Conducts Shostakovich

Stormy scenes in Russian history abound in Glazunov's lush and delirious depiction of a loved-up couple barricading themselves inside their castle over a windswept night. So detailed is the musical storytelling, you can actually hear thundering waves crash as the lovers remain blissfully unaware of the dangers outside. Sergei Taneyev's ghostly cantata *St John of Damascus* is a deeply expressive choral adaptation, with music of rare beauty, at times bordering on the sublime. The atmosphere is so charged that, as its final moments slip into a dark and cleansing silence, you may feel the need to hold your breath. It is no exaggeration to say that Shostakovich's choices as a composer were a matter of life or death. Just when he was completing his Fourth Symphony, Stalin expressed his displeasure with the direction the composer's music was taking. One of his most daring and adventurous scores, drawing on inspiration from Mahler, Shostakovich realised that it could further endanger his already precarious situation, so he withdrew it at the last minute. When it was finally performed in 1961, the missing link in Shostakovich's symphonic output turned out to be a major milestone.

This concert is also available  
as a BSO@Home livestream

In memory of  
Richard Lewis

Wednesday  
**15 February**  
7.30pm

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## Friends and Admirers

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

This glorious 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

Supported by  
Stephen Elder & Vanessa Claydon

This concert is also available  
as a BSO@Home livestream

Wednesday  
**22 February**  
7.30pm

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**Whitley**  
new work  
(world premiere)  
**Tchaikovsky**  
Symphony No.1  
'Winter Daydreams'

BSO Assistant Conductor  
BSO Resound  
RNS Moves

This concert is also available  
as a BSO@Home livestream

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## Musical Changemakers

Kate Whitley pieces have been described as “unpretentious and appealingly vigorous music.” This co-commission with Royal Northern Sinfonia will be an exciting and accessible melding of performers. The fresh, sweet and lightness-of-touch of Tchaikovsky's First Symphony betrays none of the nagging self-doubt that attended its creation as he grappled with the challenge of fusing distinctly Ukrainian folk melodies into a structured symphony. He gave some descriptive titles to the first movements: *Reveries of a Winter Journey* and *Land of Desolation, Land of Mists*.

Supported by  
Dave & Jan Pointer

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## Heavenly Skies

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.

Supported by  
Annette D'Abreo & Edwin Bessant

Wednesday  
**1 March**  
7.30pm

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

Alexander Soddy  
Conductor  
Thomas Gould  
Violin  
Natalia Tanasii  
Soprano

“Just an inspiration and plays with such clarity and emotion. He is simply astonishing and his achievement and musicality life-enhancing.”

Audience member



Wednesday  
**8 March**  
7.30pm

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## Felix Klieser Recital

Felix Klieser showcases his skill for chamber music as part of his tenure as BSO Artist-in-Residence in this recital of diverse works which demonstrate the full scope of the French Horn. In 1849 Schumann turned to a new genre: works for piano and accompanying instrument. His wife, Clara, premiered the new piece describing it as “splendid, fresh and passionate, just as I like it!”. One of the most popular performance pieces for the horn, Paul Dukas wrote his *Villanelle* as a demanding exam piece but it is definitely not a dry study with its abundance of refreshing melodies. In the summer of 1888, while also working on his tone poem *Don Juan*, Richard Strauss composed this brief *Andante* for his father, Franz Strauss. It was intended as the slow movement of a sonata that Strauss never completed. Beethoven always aspired to treat the various genres in the most original way possible which is why horn players continue to enjoy playing this sonata. Comprising a *Nocturne*, *Intermezzo*, *Romance* and *Valse Triste* these four pieces are testaments to Gliere’s gift for melody and romanticism. Lighthearted and playful, Joseph Rheinberger’s sonata of 1894 is full of appealing and memorable melodies.

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### Schumann

Adagio and Allegro Op.70

### Dukas

Villanelle

### R Strauss

Andante in C Major

### Beethoven

Horn Sonata Op.17

### Glière

Four Pieces Op.35

### Rheinberger

Horn Sonata in E-flat Major  
Op.178

Felix Klieser

French Horn

Martin Klett

Piano

This concert is also available  
as a BSO@Home livestream

Wednesday  
**22 March**  
7.30pm

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**Rimsky-Korsakov**

Russian Easter  
Festival Overture

**Coleridge-Taylor**

Solemn Prelude

**Balfour Gardiner**

Evening Hymn

**R Strauss**

Morgen!

**Wagner**

Good Friday Music  
from Parsifal

**Fauré**

Requiem

David Hill

Conductor

Alison Ponsford-Hill

Soprano

Božidar Smiljanić

Bass-baritone

Bournemouth Symphony

Chorus

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## Songs From the Heart

Rimsky-Korsakov's effervescent overture, whose actual Russian title is *Bright Holiday*, reflects his fascination with the legends and rituals of pagan and early Christian Russia. Awesome and majestic, it is imposing in its austerity in one moment, and in the next bursting with a spirit of primitive energy and revelry. Coleridge-Taylor's recently rediscovered *Solemn Prelude* combines Elgarian nobility with Brucknerian grandeur, echoed in Balfour Gardiner's lush, romantic anthem which is considered a classic of the English choral repertoire, whilst Strauss' *Morgen!* is a rapturous love song of exquisite charm. Wagner reworked the *Good Friday Music* from *Parsifal* for performance in concert. The regal opening signifies Parsifal's anointment as King of the Knights of the Holy Grail whilst the tenderest of music accompanies the repentance and baptism of Kundry, a type of Mary Magdalene figure, and Parsifal's own rapture as he is imbued with the wonder of Good Friday. Fauré's *Requiem* is typical of his work in its avoidance of melodrama or overblown effect. His conception was intimate, far from the theatrics of previous interpretations – a singularly tranquil and subdued piece, extraordinary in its serenity and restraint.

In memory of  
Canon & Mrs Ivor Jeffrey-Machin

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## Mighty Brahms

*Der Freischütz* is a convoluted tale of magic bullets, invisible spirits, and pacts with the devil. Today the opera is rarely staged, but its overture, full of dramatic contrasts of this tale of conflict between good and evil, remains one of Weber's most popular orchestral works. Prokofiev's Second Violin Concerto was his last work to be written before his return to Moscow from self-imposed exile. Full of lyrical beauty, it perfectly suited the Soviet desire that music should appeal to the masses. Prokofiev was also working on his ballet *Romeo and Juliet* at the time so it is not surprising that the concerto is just as tuneful and Romantic. Brahms' First Symphony, although inspired by those of his hero Beethoven, broke new ground for symphonic form. It is a symbolic journey from darkness to light, the themes developed from a handful of motifs, all smelted together into a shining edifice, with nothing wasted. Two middle movements provide a relief between the power and weight of the opening and closing movements, and his orchestral sound also is unique: by turns dark and meltingly warm, often infused with a rueful quality expressing a strain of sadness in his personality never lightened by artistic success.

With thanks to  
all our BSO Members and Supporters

Wednesday  
**29 March**  
7.30pm

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**Weber**

Der Freischütz Overture

**Prokofiev**

Violin Concerto No.2

**Brahms**

Symphony No.1

Marta Gardolińska

Conductor

James Ehnes

Violin

This concert is also available  
as a BSO@Home livestream

Wednesday  
**19 April**  
7.30pm

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**Rachmaninov**

The Rock

**Tchaikovsky**

Piano Concerto No.1

**Rachmaninov**

Symphonic Dances

Gábor Káli

Conductor

Marie-Ange Nguci

Piano

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## Rachmaninov First and Last

*The Rock* was Rachmaninov's first published orchestral work. Inspired by a Chekhov short story its three movements follow the sequence of Midday, Twilight, Midnight; an allegory for life's journey which is echoed in what was to be his final work, the *Symphonic Dances*. The music suggests a new direction that he might have pursued had fate granted him more time. In contrast to the lush harmonies and sweeping melodic lines that characterise his earlier style, it offers a more modern sound of leaner textures, sharper harmonies and more concise motifs, creating a wondrous kaleidoscope of instrumental colours before finally exploding with visceral energy. Tchaikovsky's First Piano Concerto is an exuberant and passionate work filled with uninhibited virtuosity. The dramatic first movement, with its altogether exceptional opening, is forged from the menacing-sounding Ukrainian folk tune titled *Song of the Blind* and is filled with extensive technical passages made up of lush chord sequences and scales. The finale is also based on a folk tune – a combination of hymn-like solemnity and more technical wizardry.

This concert is also available  
as a BSO@Home livestream

Supported by  
Sir Neville & Lady Simms



Wednesday  
**3 May**  
7.30pm

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**Sibelius**  
Pohjola's Daughter  
**Grieg**  
Piano Concerto  
**Nielsen**  
Symphony No.4  
'The Inextinguishable'

Kirill Karabits  
Conductor  
Alexander Malofeev  
Piano

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## Norse Gods

Like so many of his other descriptive works, Sibelius' symphonic fantasy was inspired by Finland's national epic, the *Kalevala*. In terms of sheer orchestral opulence Sibelius never surpassed what he achieved in this score, evoking the vastness of the setting and the brilliant colours of Pohjola's rainbow. Grieg is beloved for his lyricism which derives from Norwegian folk tunes and the Romantic tradition to which he belongs, and the striking, opening gesture of the Piano Concerto is perhaps one of the most recognisable in all of classical music. Based upon descending seconds and thirds, it is but one sign of how Norwegian folk music was making its impact on his emerging style. It continues with many attractive themes, a thrilling cadenza and much dazzling originality. Written at the height of the First World War, Nielsen's Fourth Symphony is a tectonic musical struggle between the forces of destruction and the energy of life itself. It culminates in one of the most uplifting and thrilling of all symphonic climaxes.

This concert is also available  
as a BSO@Home livestream

Supported by  
Janet Boyle

Wednesday  
**10 May**  
7.30pm

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## Symphonic Ecstasy

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**Glière**  
The Sirens  
**Debussy**  
La Mer  
**Glière**  
Violin Concerto  
**Ravel**  
La Valse

Glière's tone poem begins with cellos and harps evoking the depths of the sea from which the Sirens' song emerges, intertwined with the dashing theme of an unsuspecting sailor who is dragged to his doom. In *La Mer* the full scope of Debussy's remarkable art is on display; conjured images of the sea, from gentle swells to the crashing of breakers on the shore. Like the sea itself, the surface of the music hints at the brooding mystery beneath – vibrating, oscillating, shimmering. Although Glière began writing his unfinished Violin Concerto shortly before his death in 1956 – it was completed and orchestrated by Lyatoshinsky – it constitutes a throwback to the lyrical, Romantic style of Mendelssohn and Tchaikovsky, and is a wonderful virtuosic showpiece deserving of greater prominence. Written in 1919 after the ravages of the war, rather than a sunny homage to the 19th-century Viennese waltz, *La Valse* is more a savage 'danse macabre'. With keen insight and astonishing imagination, Ravel mimics and parodies every aspect of the waltz idiom. As it progresses it becomes more exaggerated and distorted, and when the end comes, it is noisy and violent – exploding in a final ecstatic din.

Kirill Karabits  
Conductor  
Stefan Jackiw  
Violin

This concert is also available  
as a BSO@Home livestream



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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.



## Christmas and New Year

Wednesday  
**14 December**  
7.30pm

### Handel's Messiah

Since 1742, Messiah has secured itself in the Christmas calendar. Retelling the story of Christ it is heaped full of beautiful arias and rousing choruses including the ever-popular *Hallelujah Chorus*.

Saturday  
**17 December**  
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.

Friday  
**23 December**  
7.30pm

### Celebration of Christmas Carols

It just isn't Christmas without the BSO's traditional carols sing-a-long. Join us for a mouthwatering spread of Yuletide treats and classic carols old and new.

Sunday  
**1 January**  
3pm

### New Year's Day Viennese Gala

The full symphonic forces of the BSO bring you an uplifting concert of swirling melodies to carry you away to the glamour of Viennese Dance Halls with a host of waltzes, marches, galops and polkas.

## BSO Pops

Saturday  
**12 November**  
7.30pm

### Smooth Classics

A sublime selection of relaxing music, designed to ease away the stresses and strains of the day featuring the magic of the violin and works by Mendelssohn, Bruch, Beethoven and Debussy.

Saturday  
**11 February**  
7.30pm

### Valentine Classics

An evening of romantic symphonic classics; the perfect treat for a loved one, featuring Tchaikovsky's timeless *Romeo and Juliet*.

Saturday  
**25 March**  
7.30pm

### 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*.

Saturday  
**13 May**  
7.30pm

### Symphonic Pink Floyd

The full power of the BSO and the Bournemouth Symphony Chorus join forces for an epic concert featuring a host of iconic classics by Pink Floyd, symphonically reimaged.

## Tickets

Series concerts:

£48 £41 £35 £29 £25 £21 £16

Other concerts:

12 Nov, 14 Dec, 17 Dec, 1 Jan, 11 Feb, 25 Mar

£42 £35 £29 £25 £22 £18 £12

23 Dec

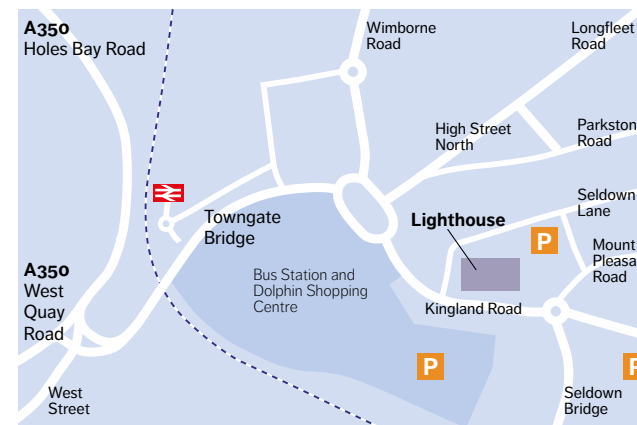
£37 £30 £24 £21 £18 £15 £9

13 May

£56 £48 £39 £35 £29 £25 £19

## 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.



# Lighthouse

Kingland Road  
Poole BH15 1UG

## bsolive.com

**01202 669925**

(Monday – Friday 9.30am-5pm)

Tickets can also be purchased in person from Lighthouse.

(additional charges per ticket will apply)

## Multibuy discounts

Why not book a package of concerts and save money?

Discounts are available if you buy five concerts or more. Book for all 23 Series concerts and get a massive 40% off – cheaper than if you buy just 16 concerts!

23 concerts	<b>40% off</b>
19–22 concerts	<b>20% off</b>
11–18 concerts	<b>10% off</b>
5–10 concerts	<b>5% off</b>

## BSO@Home

### Digital tickets

This season we will be livestreaming 17 Wednesday concerts with the recordings then available to watch on demand for 30 days.

£10 per concert  
£150 season ticket  
(all 17 concerts)

## 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.

## Student Standby

£5 per ticket  
(available one hour before concert)

## BSO Kids for a Quid

Under 18s: £1 per ticket  
(for Wednesday Series concerts.  
A 50% discount applies for other concerts)

## 50% discount for

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

Special prices apply for wheelchair users and one personal assistant. Call us for details.

## 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

Lighthouse is situated in the centre of Poole opposite the Dolphin Shopping Centre and main Bus Station.

Driving in by car from the A31 and A350, follow signs for the Town Centre and Arts Centre. SATNAV use postcode BH15 1UG

All main bus routes stop at the Bus Station accessed via level pedestrian crossing or underpass.

Poole Rail Station is a 700m walk away. Follow signs to Arts Centre.

## Parking

There are a number of car parks situated within easy walking distance. 24-hour parking is available at the Dolphin Shopping Centre multi-storey car park across the road. This has a cheaper evening parking fee from 6pm, and can be paid for on arrival to assist quick departure.

Passenger drop-off and limited blue-badge parking (available on a first-come basis) is available at the front of Lighthouse.

## Access

There is level access to the foyers, bars, cafe, toilets and the concert hall stalls. Lighthouse is a member of the national RADAR (disabled toilets) scheme. Assistance dogs are welcome. A sound enhancement system can be used in the concert hall. Please contact the ticket office for details on any of the above.

Bournemouth Symphony Orchestra,  
2 Seldown Lane, Poole, BH15 1UF  
A registered charity no.208520  
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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.

Please note that customers sitting in the front rows of the stalls may be visible on camera on the livestreams.

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