bournemouth symphony orchestra

Concert Programme

Wednesday 19 October 2022



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Triumphal Elgar

Lighthouse, Poole
Wednesday 19 October

In memory of
Rosemary Bramah

Guildhall, Portsmouth
Friday 21 October

In memory of
Terry Barfoot

Respighi
The Fountains of Rome
15'

Glazunov
Violin Concerto
21''

Interval

Elgar
Symphony No.1
50'

Robert Trevino
Conductor

Pavel Šporcl
Violin

Amyn Merchant
Leader

Sarah Walker
Livestream Presenter

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The Fountains of Rome

Ottorino Respighi
Born: 9 July 1879 Bologna
Died: 18 April 1936 Rome

1. The Fountain of the Giulia Valley at Dawn
2. The Triton Fountain in the Morning
3. The Trevi Fountain at Midday
4. The Villa Medici Fountain at Sunset

Respighi studied in Italy with Giuseppe Martucci and in Russia with Nikolai Rimsky-Korsakov, both of whom were acknowledged masters of the art of orchestration as well as fine composers in their own right. Thus it can be no surprise that among Respighi's creative gifts his skills as an orchestrator should rank so highly.

Born in Bologna, Respighi travelled widely before eventually settling in Rome. He cultivated a sophisticated and colourful musical style that is immediately attractive to the ear, and relates strongly to the evocative world of Richard Strauss, Ravel, Puccini and Debussy, as well as to the influence of his illustrious teachers. Stylistically Respighi was undoubtedly a conservative: he was always attracted by the music of the past, including the ancient modes and chants, while the sound of his music is always harmonically alluring and instrumentally colourful.

Respighi's reputation rests most securely on his triptych of symphonic poems inspired by images of Rome – Fountains, Pines and Festivals – and his particular genius lay in his ability to create vivid pictorial imageries.

Composed between 1915-16, *The Fountains of Rome*, was premiered in Rome on 11 March 1917, with Antoni Guarnieri conducting. Respighi was convinced that the work was a failure, so much so that he did not attend its second performance in Milan on 10 February 1918, conducted by Arturo Toscanini. Consequently, he missed the work's triumphant reception, and only heard about it the following morning when he received a telegram from his publisher, Tito Riccordi, explaining he was publishing the score immediately.

La Fontana di Roma, the first panel of Respighi's triptych is a celebration of four of the city's fountains, "contemplated", the composer wrote in his preface in the score, "at the hour in which their character is most in harmony with the surrounding landscapes, or in which their beauty appears most impressive to the observer".

The Fountain of the Giulia Valley at Dawn
The hushed murmuring of the violins is heard at the beginning. This is an image of 'droves of cattle passing and disappearing in the fresh, damp mists of a Roman dawn to the north of the city. As though played by shepherds, snatches of pastoral tunes appear in the woodwinds'.

The Triton Fountain in the Morning
Respighi wrote: "A sudden loud and insistent blast on horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in the frenzied dance between the jets of water."

The Trevi Fountain at Midday
There is a solemn theme, "borne on the undulations of the orchestra", which opens the next section. "The theme passes from the woodwinds to the brass and assumes a triumphal character. Trumpets peal, and across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession vanishes, while faintly the trumpets remain in the distance."

The Villa Medici Fountain at Sunset
The last and of the four movements is the most poetic of all, "announced by a sad theme on oboe and cor anglais, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all fades peacefully into the silence of the night".

Terry Barfoot



Violin Concerto

Alexander Glazunov
Born: 10 August 1865 St Petersburg
Died: 21 March 1936 Neuilly-sur-Seine, near Paris

Moderato – Andante sostenuto – Allegro

Glazunov enjoyed a brilliantly successful career as composer and conductor, yet relatively few of his compositions, save the Violin Concerto, his opus 82, and the ballet *The Seasons*, have maintained a secure position in the concert hall. His talents were recognised early by famous and influential men, for Mily Balakirev and Nikolai Rimsky-Korsakov arranged for his First Symphony to be performed in 1881, when Glazunov was a mere sixteen-year-old, and Franz Liszt presented the piece in Weimar later that same year.

Given such a start, it is hardly surprising that Glazunov developed into a leading figure in Russian musical life, particularly so in the years before the Revolution. In 1899 he was appointed Professor of Composition at the St Petersburg Conservatory, and six years later he was elevated to the position of Director. After 1917, although he was certainly the leading musician among those still resident in Russia, Glazunov felt little sympathy for the new Soviet state. He eventually left for Paris in 1928, where he spent the remaining years of his life.

The Violin Concerto, which is in the key of A minor, was composed in 1904-5. Here Glazunov adopts a single-movement plan which allows for all the contrasts essential to a major concerto. The romantic style is typical of the composer's best music, with finely conceived melodies and a clearly defined structure. The role of the soloist is undoubtedly virtuoso, since the music was written for, and in full consultation with, the great Russian violinist Leopold Auer, who gave the premiere, with the composer conducting, on 15 February 1905, at a concert of the Russian Musical Society in St Petersburg.

The opening theme is announced by the soloist to an accompaniment on clarinets and bassoons, and its sentimental and melancholy character sets the tone. A second theme, richly romantic, is again presented by the violin, this time against a background of strings. The central part of the work, played at tempo *Andante*, is dominated by the soloist, in a broadly eloquent cantilena. This eventually leads to greater agitation, releasing in turn an extended cadenza based on all the important themes.

The principal theme of the final section is arguably the most distinctive of all, it is initially heard in the form of a dialogue between violin and trumpets. This recurring (rondo) theme is employed with contrasting episodes, the transitions handled with consummate skill, and the music sweeps on to a spirited conclusion. The virtuosity of the solo part, with its exciting double-stopping, tremolos and left-hand pizzicati, is matched, though never obscured, by the bold orchestration, complete with bells and harp.

Terry Barfoot

Interval



Symphony No.1

Edward Elgar

Born: 2 June 1857 Lower Broadheath, near Worcester
Died: 23 February 1934 Worcester

1. Andante (Nobilmente e semplice) - Allegro
2. Allegro molto
3. Adagio –
4. Lento - Allegro

It is a measure of the significance which the composition of a symphony held for Elgar that he did not complete his Symphony No.1, in A flat major, opus 55, until he was an established and major figure in British musical life, past fifty years of age. The first performance was given at a Hallé concert in Manchester on 3 December 1908, the London premiere following four days later. Both concerts were conducted by Hans Richter, to whom Elgar dedicated the work in the following terms: 'To Hans Richter, Mus. Doc., true artist and true friend.' The conductor responded by describing the symphony as "the greatest symphony of modern times", and his enthusiasm was evidently shared by his contemporaries, since within a year it had received nearly a hundred performances.

Elgar's previous orchestral pieces, such as the concert overtures *Froissart*, *Cockaigne* and *In the South*, had been broadly modelled on the tone poems of Richard Strauss, but the symphony was an abstract conception. Elgar wrote: "There is no programme beyond a wide experience of human life with a great charity (love) and a massive hope in the future."

The music therefore derives from the tradition of fate-symphonies that began with Beethoven's Fifth; and there is a motto theme which is used to create a focus for the struggles and conflicts which lie at its heart.

The symphony opens with an extended presentation of the noble motto theme, which builds to a full climax above a rhythmic tread. Then surging strings present the first subject of the *Allegro* which forms the main body of the first movement. The restless mood is pervasive, and there is a sense of struggle on a large scale, with a wide emotional range. The second subject group has a different outlook, and features a delicate woodwind accompaniment, but it is the development of these ideas which is the most notable aspect of the music. The orchestral textures extend from rich sonority to brilliant virtuosity and deft delicacy, and the music explores an expressive range to match.

The ghostly return of the motto brings a wonderful moment, the punching rhythms of the trombones many others. Such struggles cannot be resolved within the movement, which closes in an atmosphere of resignation.

A scherzo-like movement follows, though Elgar refrained from using the term directly, preferring the tempo description *Allegro molto*. The music takes up the brilliant aspect from the first movement, with scampering strings leading on to a march, and an abundance of fine themes.

The trio is rather lighter in texture, nature music which the composer suggested "should be played like something you hear down by the river". After these ideas have each been heard three times, they become quieter and more still, allowing the *Adagio* to emerge without pause.

It is wholly in keeping with Elgar's genius that the main theme of the *Adagio* is derived note-for-note from the scampering string music which began the preceding *Allegro molto*. This slow movement is among Elgar's most deeply-felt and noble conceptions, and its closing pages convey a sincerity and intimacy that is moving indeed.

The finale begins with an atmospheric introduction, tempo *Lento*, which contains subtle references to both the first movement and the motto. The ensuing *Allegro* has typically surging rhythms, but as a central contrast the most dramatic of the themes becomes transformed into a gloriously lyrical and expressive tune. Again there is a full exploration of the symphonic material, until the tensions are resolved by the majestic return of the motto, which overcomes the initial opposition to move through to a conclusion which is at once exultant and triumphant.

Terry Barfoot



Robert Trevino

Conductor

Robert Trevino has rapidly emerged as one of the most exciting American conductors performing today, as well as one of the most in-demand talents of the younger generation. He serves as the Music Director of the Basque National Orchestra, Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI and as an Artistic Advisor of the Malmö Symphony Orchestra.

More recently, Trevino has worked with renowned orchestras – including London Symphony Orchestra, Tonhalle Orchestra Zurich, Gewandhausorchester Leipzig, Wiener Symphoniker, Gürzenich Orchestra Köln, Osaka Philharmonic Orchestra, Orchestre de Paris, Royal Philharmonic Orchestra and Radio-Sinfonieorchester Berlin. In his home country he has conducted the Cleveland Orchestra, Baltimore Symphony Orchestra, Utah Symphony and San Francisco Symphony.

At the Washington National Opera he conducted the new production of *Eugene Onegin* and led *La Rondine* at this year's Puccini Festival in Torre del Lago with great success. The current season Trevino tours Italy and Austria with the Filarmonica della Scala and returns to Orchestre National du Capitole de Toulouse, Orchestra della Svizzera italiana, MDR Symphony Orchestra, Orchestra del Teatro La Fenice and Tonkünstlerorchester Niederösterreich. He will also be working with the Basel Symphony Orchestra and the Bern Symphony Orchestra.

Trevino burst into the international spotlight in December 2013, leading a new production of Verdi's *Don Carlo* at the Bolshoi Theater at short notice. He was subsequently nominated for a Golden Mask award for 'Best Conductor' in a new production.

His multi-year recording contract with the classical label Ondine resulted in a widely-praised Beethoven symphony cycle and a Rautavaara recording with the Malmö Symphony Orchestra as well as a Ravel album with the Basque National Orchestra. Americascapes, featuring little-known American masterpieces, was named 'Editor's Choice' by *Gramophone* magazine and 'Best Recording' by *Presto Music* in 2021.



Pavel Šporcl

Violin

Pavel Šporcl and his famous blue violin are celebrated around the world. He is considered in the 'royal line' of Czech violinists, having been taught by the legendary teacher Vaclav Snitl (himself taught by Jaroslav Kocian) as well as by Itzhak Perlman, Eduard Schmieder and Dorothy DeLay. Šporcl, whose iconic blue violin was created by leading contemporary instrument maker Jan Spidlen, has done a great deal to popularise classical music in his country - having sold more than 230,000 CDs and frequently appeared on television, including his recent documentary series on the great Czech violinists of yesteryear, and his regular top-rated programme introducing children to music.

Šporcl records for Hänssler Classic and for Universal Music (previously for Supraphon or Cedille Records). His recordings including the Dvořák Violin Concerto with the Czech Philharmonic under Vladimir Ashkenazy, the Tchaikovsky Violin Concerto with the Czech Philharmonic under Jiří Bělohlávek, Richard Strauss' and Korngold's concertos with the Prague Symphony Orchestra under Jiří Kout, and the complete Bach Sonatas and Partitas. His album, *Christmas On The Blue Violin* went platinum within eight weeks and even made the top ten bestselling pop albums chart of its year (the only classical album to do so).

In addition to his classical activities, Sporcl leads a hugely successful Czech gypsy music ensemble that has played more than 400 concerts internationally and recorded two successful albums. He has been presented with the Sri Chinmoy Torch Bearer Award at the United Nations in New York for his work bringing people together through music, and is a recipient of the Medal Of Merit of the Czech Republic. He is the Artistic Director of the Kocian Usti Festival, Ameropa Music Summer Academy and also Patron of the Music Festival Znojmo. In 2022 he founded and became Artistic Director of a new international music festival, 'Stars Above The Moldau', in České Budějovice.

During the pandemic-hit 2020/21 season, Šporcl was a tireless innovator and cultural leader – being the first classical musician to perform a 'drive in' concert, the first to give a concert on a lake (to socially distanced audience members in boats!), and giving livestreamed full concerto performances with prerecorded backing tracks from his living room for *The Strad* and *The Violin Channel*.

Šporcl regularly performs internationally, in recent years including London's Cadogan Hall with the English Symphony Orchestra, sell-out concerts in Japan, festivals in Europe and tours of the US. Pavel's first album for Hanssler, released in 2021, was the ICMA Award-nominated Paganini tribute, *Paganiniana*.



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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.

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 in the UK.

The Orchestra, 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, including Marin Alsop, the first female principal conductor of a major UK orchestra, the BSO has given memorable performances worldwide and with regular live broadcasts on BBC Radio 3 and Classic FM.

The Orchestra's livestreamed broadcasts have cemented its reputation for presenting live symphonic music of the highest quality and remain popular around the globe following its inaugural season in 2020. In 2022/23, the series features artists Dame Sarah Connolly, James Ehnes, and Laura van der Heijden and a host of the UK's leading music broadcasters. Described by *The Times* as "one of the most inspiring figures on the concert scene today", Horn player Felix Klieser also returns — as the Orchestra's Artist-in-Residence — following a memorable UK concerto debut with the BSO in 2021.

Committed to new music, the BSO has presented premiere performances of works by Carmen Ho, Franghiz Ali-Zadeh, Magnus Lindberg, Elizabeth Ogonek and Shirley J. Thompson OBE in recent years. This season the Orchestra celebrates the work of composer Anna Korsun, who becomes its Composer-in-Residence in 2023.

The BSO also marks a landmark moment when inclusive ensembles BSO Resound and RNS Moves join forces for a new commission by Kate Whitley, with performances in Poole and Gateshead in early 2023. Winner of the 2019 Royal Philharmonic Society's Impact Award, 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 the barriers 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 — and in 2022, the Orchestra welcomed its first community-based Young Associate musicians.

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Holly Randall

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The Fountain of the Giulia Valley at Dawn
The hushed murmuring of the violins is heard at the beginning. This is an image of 'droves of cattle passing and disappearing in the fresh, damp mists of a Roman dawn to the north of the city. As though played by shepherds, snatches of pastoral tunes appear in the woodwinds'.

The Triton Fountain in the Morning
Respighi wrote: "A sudden loud and insistent blast on horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in the frenzied dance between the jets of water."

The Trevi Fountain at Midday
There is a solemn theme, "borne on the undulations of the orchestra", which opens the next section. "The theme passes from the woodwinds to the brass and assumes a triumphal character. Trumpets peal, and across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession vanishes, while faintly the trumpets remain in the distance."

The Villa Medici Fountain at Sunset
The last and of the four movements is the most poetic of all, "announced by a sad theme on oboe and cor anglais, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all fades peacefully into the silence of the night".

Terry Barfoot



Violin Concerto

Alexander Glazunov
Born: 10 August 1865 St Petersburg
Died: 21 March 1936 Neuilly-sur-Seine, near Paris

Moderato – Andante sostenuto – Allegro

Glazunov enjoyed a brilliantly successful career as composer and conductor, yet relatively few of his compositions, save the Violin Concerto, his opus 82, and the ballet *The Seasons*, have maintained a secure position in the concert hall. His talents were recognised early by famous and influential men, for Mily Balakirev and Nikolai Rimsky-Korsakov arranged for his First Symphony to be performed in 1881, when Glazunov was a mere sixteen-year-old, and Franz Liszt presented the piece in Weimar later that same year.

Given such a start, it is hardly surprising that Glazunov developed into a leading figure in Russian musical life, particularly so in the years before the Revolution. In 1899 he was appointed Professor of Composition at the St Petersburg Conservatory, and six years later he was elevated to the position of Director. After 1917, although he was certainly the leading musician among those still resident in Russia, Glazunov felt little sympathy for the new Soviet state. He eventually left for Paris in 1928, where he spent the remaining years of his life.

The Violin Concerto, which is in the key of A minor, was composed in 1904-5. Here Glazunov adopts a single-movement plan which allows for all the contrasts essential to a major concerto. The romantic style is typical of the composer's best music, with finely conceived melodies and a clearly defined structure. The role of the soloist is undoubtedly virtuoso, since the music was written for, and in full consultation with, the great Russian violinist Leopold Auer, who gave the premiere, with the composer conducting, on 15 February 1905, at a concert of the Russian Musical Society in St Petersburg.

The opening theme is announced by the soloist to an accompaniment on clarinets and bassoons, and its sentimental and melancholy character sets the tone. A second theme, richly romantic, is again presented by the violin, this time against a background of strings. The central part of the work, played at tempo *Andante*, is dominated by the soloist, in a broadly eloquent cantilena. This eventually leads to greater agitation, releasing in turn an extended cadenza based on all the important themes.

The principal theme of the final section is arguably the most distinctive of all, it is initially heard in the form of a dialogue between violin and trumpets. This recurring (rondo) theme is employed with contrasting episodes, the transitions handled with consummate skill, and the music sweeps on to a spirited conclusion. The virtuosity of the solo part, with its exciting double-stopping, tremolos and left-hand pizzicati, is matched, though never obscured, by the bold orchestration, complete with bells and harp.

Terry Barfoot

Interval



Symphony No.1

Edward Elgar

Born: 2 June 1857 Lower Broadheath, near Worcester
Died: 23 February 1934 Worcester

1. Andante (Nobilmente e semplice) - Allegro
2. Allegro molto
3. Adagio –
4. Lento - Allegro

It is a measure of the significance which the composition of a symphony held for Elgar that he did not complete his Symphony No.1, in A flat major, opus 55, until he was an established and major figure in British musical life, past fifty years of age. The first performance was given at a Hallé concert in Manchester on 3 December 1908, the London premiere following four days later. Both concerts were conducted by Hans Richter, to whom Elgar dedicated the work in the following terms: 'To Hans Richter, Mus. Doc., true artist and true friend.' The conductor responded by describing the symphony as "the greatest symphony of modern times", and his enthusiasm was evidently shared by his contemporaries, since within a year it had received nearly a hundred performances.

Elgar's previous orchestral pieces, such as the concert overtures *Froissart*, *Cockaigne* and *In the South*, had been broadly modelled on the tone poems of Richard Strauss, but the symphony was an abstract conception. Elgar wrote: "There is no programme beyond a wide experience of human life with a great charity (love) and a massive hope in the future."

The music therefore derives from the tradition of fate-symphonies that began with Beethoven's Fifth; and there is a motto theme which is used to create a focus for the struggles and conflicts which lie at its heart.

The symphony opens with an extended presentation of the noble motto theme, which builds to a full climax above a rhythmic tread. Then surging strings present the first subject of the *Allegro* which forms the main body of the first movement. The restless mood is pervasive, and there is a sense of struggle on a large scale, with a wide emotional range. The second subject group has a different outlook, and features a delicate woodwind accompaniment, but it is the development of these ideas which is the most notable aspect of the music. The orchestral textures extend from rich sonority to brilliant virtuosity and deft delicacy, and the music explores an expressive range to match.

The ghostly return of the motto brings a wonderful moment, the punching rhythms of the trombones many others. Such struggles cannot be resolved within the movement, which closes in an atmosphere of resignation.

A scherzo-like movement follows, though Elgar refrained from using the term directly, preferring the tempo description *Allegro molto*. The music takes up the brilliant aspect from the first movement, with scampering strings leading on to a march, and an abundance of fine themes.

The trio is rather lighter in texture, nature music which the composer suggested "should be played like something you hear down by the river". After these ideas have each been heard three times, they become quieter and more still, allowing the *Adagio* to emerge without pause.

It is wholly in keeping with Elgar's genius that the main theme of the *Adagio* is derived note-for-note from the scampering string music which began the preceding *Allegro molto*. This slow movement is among Elgar's most deeply-felt and noble conceptions, and its closing pages convey a sincerity and intimacy that is moving indeed.

The finale begins with an atmospheric introduction, tempo *Lento*, which contains subtle references to both the first movement and the motto. The ensuing *Allegro* has typically surging rhythms, but as a central contrast the most dramatic of the themes becomes transformed into a gloriously lyrical and expressive tune. Again there is a full exploration of the symphonic material, until the tensions are resolved by the majestic return of the motto, which overcomes the initial opposition to move through to a conclusion which is at once exultant and triumphant.

Terry Barfoot



Robert Trevino

Conductor

Robert Trevino has rapidly emerged as one of the most exciting American conductors performing today, as well as one of the most in-demand talents of the younger generation. He serves as the Music Director of the Basque National Orchestra, Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI and as an Artistic Advisor of the Malmö Symphony Orchestra.

More recently, Trevino has worked with renowned orchestras – including London Symphony Orchestra, Tonhalle Orchestra Zurich, Gewandhausorchester Leipzig, Wiener Symphoniker, Gürzenich Orchestra Köln, Osaka Philharmonic Orchestra, Orchestre de Paris, Royal Philharmonic Orchestra and Radio-Sinfonieorchester Berlin. In his home country he has conducted the Cleveland Orchestra, Baltimore Symphony Orchestra, Utah Symphony and San Francisco Symphony.

At the Washington National Opera he conducted the new production of *Eugene Onegin* and led *La Rondine* at this year's Puccini Festival in Torre del Lago with great success. The current season Trevino tours Italy and Austria with the Filarmonica della Scala and returns to Orchestre National du Capitole de Toulouse, Orchestra della Svizzera italiana, MDR Symphony Orchestra, Orchestra del Teatro La Fenice and Tonkünstlerorchester Niederösterreich. He will also be working with the Basel Symphony Orchestra and the Bern Symphony Orchestra.

Trevino burst into the international spotlight in December 2013, leading a new production of Verdi's *Don Carlo* at the Bolshoi Theater at short notice. He was subsequently nominated for a Golden Mask award for 'Best Conductor' in a new production.

His multi-year recording contract with the classical label Ondine resulted in a widely-praised Beethoven symphony cycle and a Rautavaara recording with the Malmö Symphony Orchestra as well as a Ravel album with the Basque National Orchestra. Americascapes, featuring little-known American masterpieces, was named 'Editor's Choice' by *Gramophone* magazine and 'Best Recording' by *Presto Music* in 2021.



Pavel Šporcl

Violin

Pavel Šporcl and his famous blue violin are celebrated around the world. He is considered in the 'royal line' of Czech violinists, having been taught by the legendary teacher Vaclav Snitl (himself taught by Jaroslav Kocian) as well as by Itzhak Perlman, Eduard Schmieder and Dorothy DeLay. Šporcl, whose iconic blue violin was created by leading contemporary instrument maker Jan Spidlen, has done a great deal to popularise classical music in his country - having sold more than 230,000 CDs and frequently appeared on television, including his recent documentary series on the great Czech violinists of yesteryear, and his regular top-rated programme introducing children to music.

Šporcl records for Hänssler Classic and for Universal Music (previously for Supraphon or Cedille Records). His recordings including the Dvořák Violin Concerto with the Czech Philharmonic under Vladimir Ashkenazy, the Tchaikovsky Violin Concerto with the Czech Philharmonic under Jiří Bělohlávek, Richard Strauss' and Korngold's concertos with the Prague Symphony Orchestra under Jiří Kout, and the complete Bach Sonatas and Partitas. His album, *Christmas On The Blue Violin* went platinum within eight weeks and even made the top ten bestselling pop albums chart of its year (the only classical album to do so).

In addition to his classical activities, Sporcl leads a hugely successful Czech gypsy music ensemble that has played more than 400 concerts internationally and recorded two successful albums. He has been presented with the Sri Chinmoy Torch Bearer Award at the United Nations in New York for his work bringing people together through music, and is a recipient of the Medal Of Merit of the Czech Republic. He is the Artistic Director of the Kocian Usti Festival, Ameropa Music Summer Academy and also Patron of the Music Festival Znojmo. In 2022 he founded and became Artistic Director of a new international music festival, 'Stars Above The Moldau', in České Budějovice.

During the pandemic-hit 2020/21 season, Šporcl was a tireless innovator and cultural leader – being the first classical musician to perform a 'drive in' concert, the first to give a concert on a lake (to socially distanced audience members in boats!), and giving livestreamed full concerto performances with prerecorded backing tracks from his living room for T*he Strad* and *The Violin Channel*.

Šporcl regularly performs internationally, in recent years including London's Cadogan Hall with the English Symphony Orchestra, sell-out concerts in Japan, festivals in Europe and tours of the US. Pavel's first album for Hanssler, released in 2021, was the ICMA Award-nominated Paganini tribute, *Paganiniana*.



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.

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 in the UK.

The Orchestra, 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, including Marin Alsop, the first female principal conductor of a major UK orchestra, the BSO has given memorable performances worldwide and with regular live broadcasts on BBC Radio 3 and Classic FM.

The Orchestra's livestreamed broadcasts have cemented its reputation for presenting live symphonic music of the highest quality and remain popular around the globe following its inaugural season in 2020. In 2022/23, the series features artists Dame Sarah Connolly, James Ehnes, and Laura van der Heijden and a host of the UK's leading music broadcasters. Described by *The Times* as "one of the most inspiring figures on the concert scene today", Horn player Felix Klieser also returns — as the Orchestra's Artist-in-Residence — following a memorable UK concerto debut with the BSO in 2021.

Committed to new music, the BSO has presented premiere performances of works by Carmen Ho, Franghiz Ali-Zadeh, Magnus Lindberg, Elizabeth Ogonek and Shirley J. Thompson OBE in recent years. This season the Orchestra celebrates the work of composer Anna Korsun, who becomes its Composer-in-Residence in 2023.

The BSO also marks a landmark moment when inclusive ensembles BSO Resound and RNS Moves join forces for a new commission by Kate Whitley, with performances in Poole and Gateshead in early 2023. Winner of the 2019 Royal Philharmonic Society's Impact Award, 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 the barriers 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 — and in 2022, the Orchestra welcomed its first community-based Young Associate musicians.

bsolive.com

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