



Concert Programme
Wednesday 22 February 2023





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Mighty Brahms

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Brahms Symphony No.1

Anna Sułkowska-Migoń Conductor

James Ehnes Violin

Wednesday 29 March Lighthouse, Poole

Thursday 30 March Guildhall, Portsmouth

Friday 31 March Guildhall, Plymouth

Rachmaninov First and Last

Rachmaninov The Rock

Tchaikovsky Piano Concerto No.1

Rachmaninov Symphonic Dances

Gabor Kali Conductor

Marie-Ange Nguci Piano

Wednesday 19 April Lighthouse, Poole

Thursday 20 April Guildhall, Portsmouth

[bsolive.com](https://www.bsolive.com) **01202 669925**

All concerts begin at 7.30pm



Welcome

Welcome to this series of BSO concerts in Poole, Bristol, Exeter and Basingstoke. Our first programme includes the world premiere of British composer Kate Whitley's *Falling*, a work jointly commissioned by Bournemouth Symphony Orchestra and our great friends at Royal Northern Sinfonia.

From being the first orchestra to use Makaton signing in our Schools' Concerts through to our pioneering work with conductor James Rose, the creation of BSO Resound, and working with our extraordinary Artist-in-Residence Felix Klieser, you will know of the BSO's passionate belief in building a more inclusive musical world. This is a passion we share with Royal Northern Sinfonia and their own inclusive ensemble RNS Moves.

Kate Whitley's new work features BSO Resound and RNS Moves in performance with and alongside the BSO. You will hear the beautiful sounds of both traditional orchestral instruments and also the expressive sounds of two specially adapted instruments, the LinnStrument played by Charlotte Bott and Headspace, played by Clarence Adoo. We hope this performance will inspire performers, audiences, composers, and decision makers to think about how we can all join together to build a more inclusive musical world in the 21st century.

For our third concert this season at the Victoria Rooms we are delighted to be joined by Julian Bliss to play Mozart's sublime Clarinet Concerto alongside Tchaikovsky's First Symphony, a work infused with Ukrainian folk melodies. Our terrific Assistant Conductor, Tom Fetherstonhaugh is at the helm.

Finally in this group of concerts, we welcome back conductor Alexander Soddy for a programme of absolute orchestral favourites. This includes Vaughan Williams' exquisite *The Lark Ascending* played by violinist Thomas Gould, and Mahler's sunny Symphony No.4

We hope you enjoy these concerts and thank you as always for your support.

Dougie Scarfe
Chief Executive
Bournemouth Symphony Orchestra

Musical Changemakers

Lighthouse, Poole

Wednesday 22 February

Supported by
Dave and Jan Pointer

Kate Whitley

Falling (world premiere)
25'

Interval

Debussy

arr. **Morton Gould**

Rêverie
5'

Tchaikovsky

Symphony No.1
'Winter Daydreams'
44'

Tom Fetherstonhaugh
Conductor

BSO Resound
RNS Moves

Tom Service
Livestream Presenter

Celebrating 10 years of support

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ENGLAND**



Falling

Kate Whitley

Born: 23 April 1989 Oxford

Commissioned by Bournemouth Symphony Orchestra and Sage Gateshead

- 1A. Soloists Section – Very free –
- 1B. Orchestra Section – Flowing –
- 2A. Soloists Section – Flowing –
- 2B. Orchestra Section – Flowing –
- 3A. Soloists Section – Very free –
- 3B. Orchestra Section – Very free

For several years the BSO has championed the inclusion of disabled musicians as a core part of its ethos and work through the formation of BSO Resound. The initiative, spearheaded by the BSO's award-winning Participate team, reflects the Company's belief that inclusion is a key part of the character of orchestras of the future. The ensemble's triumphant, ground-breaking debut at the BBC Proms in 2018, showcased the disabled musicians of BSO Resound within the BSO, then brought them to the front as soloists with James Rose, the conductor.

The concert made a powerful impact, but following it, as BSO Chief Executive, Dougie Scarfe, has recounted, "we were left with the question, how do we take the project forward to the next stage?" This led to conversations with Royal Northern Sinfonia, the only other full-time UK orchestra to have an inclusive ensemble (RNS Moves) as a core part of its work, about "how to bring

onto the main stages of each orchestra the amazing talents of these ensembles, and in so doing help to build our message about creating a more inclusive classical sector of the music business." The upshot was this joint commission from Kate Whitley by the BSO and Sage Gateshead for a new work for both ensembles and their respective orchestras. Following its world premiere in Poole, *Falling* has its second performance at Sage Gateshead in March hosted by Royal Northern Sinfonia.

Kate's new work has been conceived along the lines of a Baroque concerto grosso, with the musicians of the inclusive ensembles providing the soloists or concertino, as it was known in Baroque times, and the orchestra, what was termed the *ripieno*. The musicians of BSO Resound comprise flute, clarinet, violin, cello, percussion, and LinnStrument: those of RNS Moves are violin, viola, cello, piano, recorders, trumpet and Headspace. The scoring of the *ripieno* is for a chamber orchestra – single woodwind, horn and trumpet, timpani and percussion of glockenspiel, bass drum and cymbals, and strings.

Two of the ensemble instruments are possibly unfamiliar to concertgoers – LinnStrument and Headspace. Both are electronic instruments, the former created by the American designer of electronic instruments, Roger Linn, who describes it as “an expressive MIDI controller for musical performance, which senses subtle finger movements in five ways enabling performance expression rivalling acoustic instruments.” Headspace is a virtual instrument which was invented specially for Clarence Adoo of RNS Moves by Rolf Gehlhaar. Its sounds are created through a computer using synthesised sounds and controlled by head movements and breath.

Looking towards the stage, the players of each ensemble are on either side of the conductor in a quasi semi-circle, RNS Moves to the left, and BSO Resound to the right, with the BSO players behind and on either side. Headspace can be found between trumpet and piano within the RNS Moves ensemble, and the LinnStrument is to the conductor’s right. The title, Kate explains, “refers to the falling melody that recurs throughout the piece in different versions – it’s a simple melody made out of three falling phrases, and all the material in the piece is based on this.’

The compositional process has been spread over the last nine months as Kate worked with the ensembles: “I first met Clarence and Charlotte last summer to learn about their instruments – Headspace and LinnStrument – as I’d never written for either before so there was lots to learn.

It’s been really cool getting to know what the instruments can do and I’m definitely going to use them more in other pieces in the future! Then in the Autumn we spent a few days with everyone working on my initial ideas for the piece, and playing around with putting it together and giving people a chance to create their own ideas and improvise. It’s been a collaborative process, Matthew – clarinettist – came up with a beautiful new melody that became one of the main themes in the middle movement, and we worked on sections where everyone is free to improvise if they want to. Some of the final piece still has sections that are very free like that! It’s been a real pleasure to work with such a creative and flexible ensemble, and I’ve learnt so much from it.’

Falling is cast in three sections which are played virtually without any break. Each one starts with the concertino group by themselves, the first, for instance is created through canons, in which, like in a round, the instruments join in with the same melody at specific points. However, within this framework, Kate allows elements of choice to the players, for instance, when they enter, and at a what tempo and dynamics. The second part of each section brings in the orchestra, which plays at times by itself and also with the concertino soloists. Overall, especially in the concertino sections, there’s a flowing freedom to the character of the music, whilst the faster sections are characterised by a joyous, animated vibrancy.

Andrew Burn

Falling has been generously supported by the Marchus Trust.



Rêverie

Claude Debussy
arr. Morton Gould

Born: 22 August 1862 Paris

Died: 25 March 1918 Paris

Rêverie is an early piano piece of Debussy, composed in 1890, which is performed in an orchestration by the American arranger, composer and conductor Morton Gould. As an aspiring French composer of the time, composing for the Salon market was a means of both helping Debussy earn a living, and establishing his name. The demand was for songs and piano pieces that were not too taxing for non-professional performers. *Reverie* perfectly hits the mark, enjoyed quite a vogue, and in so doing, enhanced Debussy's reputation.

Andrew Burn



Symphony No.1 'Winter Daydreams'

Pyotr Ilyich Tchaikovsky

Born: 7 May 1840 Votkinsk

Died: 6 November 1893 Moscow

1. Allegro tranquillo
2. Adagio cantabile ma non tanto
3. Scherzo: Allegro scherzando giocoso
4. Finale: Andante lugubre –
Allegro maestoso

Although Tchaikovsky tended to be morbidly self-critical, apparently reserving his harshest judgements for what are now considered some of his greatest works, he always regarded his First Symphony in G minor, his opus 13, with affection. “Despite all its glaring deficiencies I have a soft spot for it,” he wrote to a friend, “for it is a sin of my sweet youth.”

When Tchaikovsky heard a performance of his Overture in F Major, a student work, conducted by Nikolai Rubinstein, in March 1866, he was filled with such enthusiasm that he immediately made sketches for a symphony. This project, moreover, completely absorbed him for the rest of the year. However, he was deeply upset by a harsh review written by the composer César Cui about his graduation cantata on Schiller's *Ode to Joy*.

In spite of suffering from depression and insomnia – one doctor believed him ‘on the verge of madness’ – Tchaikovsky continued to work obsessively at his symphony. By the summer of 1866 it was almost complete, but comments by two of his former teachers caused him to undertake a series of revisions. Even then the music met with criticism, so it is no wonder that his brother Modest remarked that no composition ever caused him more toil and anguish than this. Tchaikovsky revised the score yet again in 1874.

Neither the symphony's title – *Winter Daydreams* – nor the subtitles of the first two movements – *Dreams of a Winter Journey* and *Land of Desolation, Land of Mists* – have programmatic significance, they are merely suggestive of atmosphere.

The opening movement is a remarkable achievement from a structural point of view. Compared with such masters as Beethoven and Brahms, Tchaikovsky was not a symphonic composer with a commanding grasp of form and organic growth. His strongest characteristics were his emotional candour and his melodic gift.

In this first movement he approaches sonata form on his own terms, minimising those aspects which would expose his limitations, while capitalising on his strengths.

The richness of his melodic invention is obvious in both the elegant first theme, on flute and bassoon, repeated on violas, and the second subject introduced by the clarinet. The development begins with the horns taking up a melodic scrap and transforming it by a little syncopation, and ends strikingly as the same instruments, with cellos and basses, generate tension in the lead back to the recapitulation. This delightfully fresh movement ends as subtly as it began.

For the beginning of the slow movement, Tchaikovsky recycled material from *The Storm*, another student composition, composed in 1864. In his orchestration of the haunting oboe melody, the delicate scale figures are a characteristic fingerprint which he would employ in his more mature works. This atmospheric movement relies above all on lyrical melody, like a folk-tune in character, subtle developments and beguiling orchestration.

The *Scherzo* originated as a movement in Tchaikovsky's Piano Sonata in C sharp minor (1865). Here the influence of Mendelssohn is evident in the grace and lightness of the music, but the waltz-like *Trio* section is pure Tchaikovsky. The coda, which is slightly reminiscent of Mendelssohn's *Scherzo* from *A Midsummer Night's Dream*, includes solos for timpani, cello and viola.

The *Finale* opens with a sombre introduction based on a Russian folk-song. A gradual acceleration leads to an *Allegro moderato* which is simply a faster version of the same material. Another acceleration leads to the main tempo, *Allegro maestoso*, which begins with a theme of robust but four-square character. The contrapuntal passages in this movement, though well-crafted and energetic in themselves, do little for organic growth. Again, as in the first movement, the horns are prominent in an imaginative passage. Following a return of the opening *Andante lugubre*, they take up an ostinato rhythmic figure over expressive wanderings in the strings, creating considerable tension until the faster tempo of the coda is reached.

The attractiveness and charm of this symphony far outweigh the weaknesses, and there is clearly an abundance of characteristic music which anticipates the more familiar works of Tchaikovsky's maturity.

Philip Borg-Wheeler



‘Blazing onto the scene’

Composer Profile: Kate Whitley

Kate Whitley has been described in *BBC Music Magazine* as “a fresh and individual creative voice”, whilst in the *Gramophone* she is described as “a composer to watch”. Born in 1989, she started playing the piano when she was four and during her teens began composing piano pieces for herself to play. At Cambridge, she read music and was a member of King’s College.

In 2011 Kate founded, together with conductor, Christopher Stark, The Multi-Storey Orchestra, based in a car park in Peckham as part of the Bold Tendencies initiative, which during the summer months transforms the upper floors into a heady artistic mix of film, sculpture and classical music. Their aim was to bring classical music, old and contemporary, to new audiences by performing it in unusual spaces. Their very first performance, Stravinsky’s *The Rite of Spring* has become the stuff of legend: in 2016 the project won the Royal Philharmonic Society’s Award for Audiences and Engagement.

Kate’s music is regularly heard on BBC Radio 3, and has been performed in the Proms. In the space of little more than a decade she’s garnered prestigious awards such as the Borletti-Buitoni Trust’s Special Award in 2014, and a Critics’ Circle Award in 2018. Residencies have included being Music Fellow at Rambert Dance Company between 2013 to 14. In 2015 she was the New Music Programmer at Kettle’s Yard Art Gallery, Cambridge, and in 2021 she was a Clore Leadership Fellow.

Her already impressive list of works covers all genres – orchestral, choral, opera, ballet and instrumental. With a flair for imaginatively setting words, choral works figure prominently in her compositions, among them *Alive*, to words by poet Holly McNish, which won a 2015 British Composers Award. *Speak Out*, setting words by the Nobel prize winner Malala Yousafzai, was commissioned by the BBC for International Women’s Day 2017. Premiered in Cardiff by the BBC National Orchestra and Chorus of Wales, together with the children’s chorus, Cor y Cwm, it has been performed around the world.

Last year her oratorio *Our Future in Your Hands* was premiered at the Buxton Festival. Setting words by Laura Attridge, concerning climate change from the perspective of young people, the orchestra comprised students from the Royal Northern College of Music, and a choir drawn from local schools.

For orchestra there is the Viola Concerto, premiered in 2010, and *Sky Dances*, written for the London Symphony Orchestra and premiered in Trafalgar Square in 2018, with more than 100 musicians including 70 young players from East London, all performing under the baton of Sir Simon Rattle.

An aspect apparent in most of these works is Whitley's engagement and enthusiasm to collaborate with young musicians and community groups. Her stage works include an opera for children, *Paws and Padlocks*, and a ballet, *Ignite*, composed for Birmingham Royal Ballet and toured by them in 2018.

In 2017 NMC recordings issued a CD of Whitley's works as part of its Debut Disc series which makes an ideal introduction to her music. It includes the Viola Concerto, three instrumental works, one of which has the added bonus of having the composer as pianist, and *I say I am* (2016), conceived for orchestra, soprano and bass soloists and children's choir.

Setting words by Sabrina Mahfouz about, Kate writes, "the world around us and how we look after it." Mahfouz wrote the first two verses (*The Sea and The Tree*), then poet and composer had the inspired idea to ask the children participating to write the final verse – *The Sky*. The work's lyrical, life-enhancing music encapsulates how Whitley was described in *The Times* when its critic remarked that "a generation tainted by nothing except enthusiasm, daring, virtuosity and idealism is blazing onto the scene. Kate Whitley is typical of this bold new breed".

Andrew Burn



Tom Fetherstonhaugh

BSO Assistant Conductor

Tom Fetherstonhaugh is the Assistant Conductor of Bournemouth Symphony Orchestra. Described as “a spark to watch” by BBC Radio 3, his recent projects include conducting a concert for peace in the Korean Demilitarized Zone, conducting the Antigua and Barbuda Youth Symphony Orchestra with the Kanneh-Mason family, and being a member of The Grange Festival’s music staff team in 2021 and 2022.

Tom has conducted concerto performances with some of the country’s leading soloists, including Alim Beisembayev, Julian Bliss, Jess Gillam, Thomas Gould, Clare Hammond, Richard Hosford, Isata Kanneh-Mason, Sheku Kanneh-Mason, Vadym Kholodenko, and Tasmin Little.

In 2016 he founded Fantasia Orchestra, at its inception being a group of budding young musicians from junior Conservatoire departments. It has grown into an orchestra of exciting talent, with The Arts Desk hailing a recent concert as “The most directly emotional music to be experienced live post-lockdown.”

As well as being the Artistic Director and Conductor of Fantasia Orchestra, Tom has conducted (in either concert or masterclass setting) the Brandenburger Symphoniker, Ulster Orchestra, Oxford Philharmonic Orchestra, Lindenbaum Festival Orchestra, Jersey Chamber Orchestra, Piccadilly Sinfonia, Oxford University Sinfonietta, the orchestra of the Oxford Chamber Music Festival, Southbank Sinfonia, Leicester Symphony Orchestra, Hereford Symphony Orchestra, the choir of Merton College, Oxford, and, aged thirteen, the choristers of Westminster Abbey on their tour to Russia.

Tom started his musical journey with the Suzuki method of violin playing, and was a chorister of Westminster Abbey. He trained with conductor Roland Melia, of Ilya Musin’s school. Tom read music at Merton College, Oxford, where he held organ and academic scholarships and graduated with a First. He then studied conducting with Sian Edwards at the Royal Academy of Music where he held the Julien Award. Tom graduated in 2021 with Distinction, winning the Norma Simpson award for his contribution to the Academy and a DipRAM prize for an outstanding final performance.

The Assistant Conductor role in 2022/23 has been generously supported by The Calleva Foundation, in memory of Jack Butt.



BSO Resound

Winner of the Royal Philharmonic Society's 2019 Impact Award, BSO Resound continues to receive international attention for igniting change. The group became the world's first professional disabled-led ensemble at the core of a major symphony orchestra when it launched in 2018 and it is known for forging partnerships that champion inclusivity.

Alongside colleagues from Bournemouth Symphony Orchestra, BSO Resound made a high-profile debut at the 2018 BBC Proms, when it became the first disabled-led group to perform at the festival. Further highlights have included performances at the Parallel Festival, the BSO's Proms in the Park, and alongside the National Open Youth Orchestra as part of its inaugural UK tour, in 2022.

In recent years BSO Resound has given world premieres of works by composers Alexander Campkin, Cevanne Horrocks-Hopayian and Shirley J Thompson OBE.

Allianz Musical Insurance (AMI) has been Supporting Partner of BSO Resound since its formation and continues to support the BSO's work in ensuring a creative and vibrant world of inclusive music-making.

We also want to thank The Pointer Family Trust for their very generous leading support towards the brand-new collaboration between BSO Resound and RNS Moves.

BSO Resound

Siobhan Clough
Violin/Leader

Judith Burgin
Cello

Kate Risdon
Flute

Matthew Scott
Clarinet

Philip Howells
Percussion

Charlotte Bott
LinnStrument



RNS Moves

RNS Moves is an inclusive ensemble which brings together musicians with and without disabilities.

Launched in 2018 as part of Royal Northern Sinfonia's 60th birthday celebrations, the group was born out of a four-day collaboration with Candoco Dance Company, a world-leading professional dance company including disabled and non-disabled dancers.

The success of the collaboration depended on the musicians learning to work in new ways, including adapting to new instruments such as founder member Clarence Adoo's Headspace instrument. The project cultivated a desire in this group of musicians to lead the way with a new kind of ensemble that could break down perceptions of what is possible.

"There are no musical limits to our repertoire, and what we can achieve or arrange between us," Clarence says. "As a group we've sometimes played with four string players, an oboe player, a modern Headspace instrument (offering a kind of electronic synthesiser sound or harpsichord), a saxophone and an electric guitar ... This is a real beacon of high quality playing ... We've created an inclusive group. It doesn't matter if someone has a disability – music makes a connection to all of us and people can create on all levels."

Since RNS Moves was founded they've met regularly at Sage Gateshead through the year, developing their musical approach, performing music adapted from the repertoire and commissioning new work.

Along the way RNS Moves celebrates different ways of making music, be that through improvisation or with instruments not commonly seen within an orchestra, and has performed for audiences across all of Sage Gateshead's spaces as well as online.

RNS Moves

Tristan Gurney

Violin/Director

Malcolm Critten

Viola

Gabriel Waite

Cello

James Risdon

Recorders

Marion Craig

Trumpet

Rachel Starritt

Piano

Clarence Adoo

Headspace

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Tom Service

Presenter

One of the nation's most popular music broadcasters, Tom Service has been at the fore of the BBC's live music output for over twenty years. An authoritative voice on both television and radio, Tom is known for hosting both BBC Proms concerts and landmark documentaries, as well as BBC Radio 3's *The Listening Service*, *Music Matters*, and the *New Music Show*. His work has won international recognition, with *The Listening Service* awarded Special Commendation prizes at the Prix Europa and the Prix Italia, in 2017.

Tom has written regularly for *The Guardian* since 1999, and his book titles include *Music as Alchemy: Journeys with Great Conductors and their Orchestras* and *Thomas Adès: Full of Noises*. He has spoken about classical music to audiences around the world, including at the Salzburg Festival, Lucerne Festival, Aldeburgh Festival, Ensemble Modern, and the Stockholm International Composer Festival.

Tom was the Gresham Professor of Music, 2018-19. He is also the Chairman of Contemporary Music for All (CoMA).



Songs From the Heart

Wednesday 22 March, 7.30pm Lighthouse, Poole

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

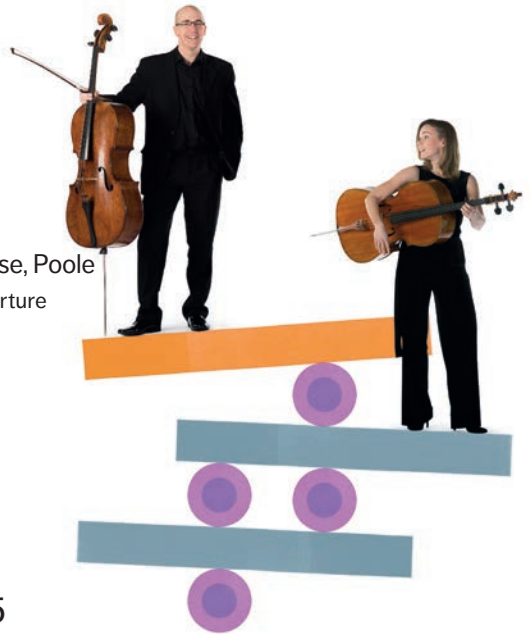
David Hill Conductor

Alison Ponsford-Hill Soprano

Božidar Smiljanić Bass-baritone

Bournemouth Symphony Chorus

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From Baroque to the Belle Époque

Thursday 27 April, 7.30pm Christchurch Priory

Join players from the Bournemouth Symphony Orchestra for an evening of more musical delights featuring music by Purcell, Vivaldi and Ravel.

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The BSO Benevolent Fund is a charity run by the musicians for the musicians.



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. Based at Lighthouse, Poole, the Orchestra has residencies in Bournemouth, Bristol, Exeter, Portsmouth and Yeovil – 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. 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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