



Concert Programme
Wednesday 3 May 2023



Norse Gods

Lighthouse, Poole
Wednesday 3 May

Supported by
Janet Boyle

This concert is being recorded for
broadcast on 30 May on BBC Radio 3



90 – 93FM

Sibelius
Pohjola's Daughter
17'

Grieg
Piano Concerto
30'

Interval

Nielsen
Symphony No.4
'The Inextinguishable'
36'

Kirill Karabits
Conductor
Alexander Malofeev
Piano
Amyr Merchant
Leader

Katie Derham
Livestream Presenter

Celebrating 10 years of support



LOTTERY FUNDED

ARTS COUNCIL ENGLAND



Pohjola's Daughter

Jean Sibelius

Born: 8 December 1865 Hämeenlinna, Finland

Died: 20 September 1957 Järvenpää, near Helsinki

Throughout his life Sibelius drew inspiration from the Finnish national epic, the *Kalevala*, and this was one of the factors which contributed to the uniqueness of his style. He composed his opus 49 symphonic fantasy *Pohjola's Daughter* between 1905 and 1906. The work's first performance took place at St Petersburg on 29 December 1906, when Sibelius conducted the Orchestra of the Mariinsky Theatre.

The score is prefaced with a long quotation from the *Kalevala*, which may be summarised as follows:

“The minstrel-magician Väinämöinen sees a beautiful maiden (Pohjola's Daughter), who sits at a high window weaving a tapestry of golden thread. Immediately he falls in love with her; but he finds she has a heart of ice, since her delight is to ask her suitors to perform impossible tasks, which are often highly dangerous, in order that they may win her. The tasks given to the unfortunate Väinämöinen are to tie an egg into tiny, invisible knots and then to construct a boat from the pieces of her spindle.

In his attempt at the second task, the hero wounds himself with his axe; only with the help of a wise elder is he able to stem the flow of blood. Sadder but wiser as the result of his experience, Väinämöinen goes on his way.”

In this composition Sibelius follows the poetic programme more closely than in any of his other symphonic poems, uniting imaginative inspiration with an integrated symphonic structure. The flexible theme presented by the cello at the outset serves to establish the mood, which is atmospherically developed by the counter-subject on cor anglais, answered by clarinet. Another important theme is heard on the oboe, before a typically Sibelian momentum generates the release of sonorous music for the brass. The maiden's own theme, played by the oboe, is joined by the rhythm of the harp suggesting her spinning, and by the woodwind theme of Väinämöinen as he makes his entreaties.

The next section deals with his attempt at the challenges, accompanied by the maiden's mocking laughter; the toils of the hero are represented by the rising figure in the bass. As the music proceeds so the evocation of the story is combined with the symphonic development of the material, achieving considerable range and power in the process. And in keeping with the imagery of the programme, the ending is enigmatic, a miracle of under-statement which is thoroughly idiomatic.

Terry Barfoot



Piano Concerto

Edvard Grieg

Born: 15 June 1843 Bergen, Norway

Died: 4 September 1907 Bergen

1. Allegro molto moderato
2. Adagio
3. Allegro moderato molto e marcato

The majority of Grieg's orchestral works are arrangements of existing songs or piano pieces, and the Piano Concerto is his most successful essay on the larger scale.

He wrote it in 1868 at the age of twenty-five, though he made revisions at various times: the definitive edition heard today was made only towards the end of his life. The music is to some extent modelled on Schumann's Piano Concerto. As a student in Leipzig, one of the great German musical centres, the young Grieg naturally developed an interest in the Classical musical forms, writing a symphony and in due course this concerto, which has justly become one of the most popular works in the concert repertory.

The Piano Concerto, Grieg's op 16, is in the key of A minor and opens with a bold introductory gesture which makes an immediate impression. This contrasts strongly against the tender lyricism of the second subject, allowing Grieg to generate a substantial musical construction that finds room both for Lisztian virtuosity and tender poetic feeling.

The soloist is given a striking cadenza, releasing in turn an energetic coda to bring the movement to its close.

Grieg's special qualities as a composer of intimate miniatures are reflected in the beautiful *Adagio*, whose tone is set by the initial theme on muted strings. The piano writing is at once delicate and decorative, until a new theme is introduced in the central section. Thereafter the mood changes, while the first theme becomes more emotionally intense upon its return.

The finale adopts the halling, a Norwegian dance-rhythm (a fast dance, originating from the town of Hallingdal), and the themes too reflect a nationalist style. At the heart of the movement, surrounded by all this activity, there lies a magically poetic episode featuring a solo flute and the piano too. And it is to this wonderful tune that Grieg turns in order to build the concerto's expansive and exultant conclusion.

Terry Barfoot

Interval



Symphony No.4 'The Inextinguishable'

Carl Nielsen

Born: 9 June 1865 Fünen, Denmark

Died: 3 October 1931 Copenhagen

1. Allegro -
2. Poco allegretto -
3. Poco adagio quasi andante -
4. Allegro

Nielsen's Fourth Symphony, his opus 29, represents an important point in his artistic development. He composed it between 1914 and 1916, and though the Scandinavian countries were not directly involved as combatants in the First World War, as to some extent they were in the Second, the war and its unprecedented savagery still came as a tremendous psychological shock to thinking people. Indeed the senseless destruction, the seemingly unending slaughter and suffering haunted Nielsen's imagination. It was evident to him, as it was to others, that life could never be the same again, and that this world war represented a significant turning point in the history of mankind. Therefore it can be no surprise that the music he composed at this time enters upon a new creative phase, even a new style.

The Symphony No.4 is undoubtedly the most important composition in this context, with music whose contours are harder, whose harmonies are more striking, whose textures are altogether darker.

The contour of the lines soars in the most powerfully anguished and intense fashion. In the extraordinary slow movement, for example, Nielsen spoke of the music sounding "like the eagle rising on the wind". There is a potent awareness of the erosion of conventional tonality and of the awakening of many of those qualities which are readily identified with the post-war musical world.

Like George Bernard Shaw, Nielsen believed in the concept of the life-force. In a preface to the score, he wrote: "Under this title the composer has endeavoured to indicate in one word what the music alone is capable of expressing to the full: The elemental Will of Life. Music is Life and, like it, inextinguishable. The title given by the composer to this musical work might therefore seem superfluous. The composer, however, has employed the word in order to underline the strictly musical character of his subject. It is not a programme, but rather a suggestion as to the right approach to the music."

All four movements relate to each other and develop naturally out of each other. The general design requires that the music be played continuously, without pauses between the movements, and the transitions and contrasts become particularly important features. In the opening movement, at tempo *Allegro*, the first group has an elemental explosive power. This material contrasts strongly with a glowing, lyrical theme that surely is intended to characterise the life-enhancing forces which are central to Nielsen's conception. This theme, moreover, will return in order to deliver an expression of complete fulfilment, since in due course it will bring the symphony to its magnificent conclusion.

After a carefully controlled diminuendo, there follows a *Poco allegretto* second movement, a disarming pastoral. Now the emphasis is on charm and naivety, the woodwinds dominating an ensemble in which the strings, when they play, remain pizzicato. When in due course the high violins burst upon the scene at the beginning of the third movement, the intensity generated seems all the stronger. In this *Adagio* Nielsen's expressive language is at its most intense, though relief is brought by a beautiful violin solo, whose music is soon taken up by the orchestral strings. The challenges of loud winds and solemn trombones extend the range still further, until a great climax brings some kind of resolution, but only temporarily, since the music fades towards calm.

Nielsen surely modelled the transition to the finale on Beethoven's Overture, *Leonore No.3*. The rhythmic attack of the violins is supported by the lower strings, until the horns and timpani launch the new movement. This is music of astonishing power, possessed of seemingly inexhaustible reserves of energy. Part of the intention is to convey the feeling that the performance is threatening to go over the edge, to explode beyond control. The imaginative masterstroke is the role of the two sets of timpani. Positioned on either side of the orchestra, the two players thunder volleys of electrifying violence at one another, representing the forces of chaos. At length they are pulled into order via an extraordinary *glissando*, as the main theme triumphs over them. Thus Nielsen brings the symphony to its affirmative conclusion: "Music is Life and, like it, is inextinguishable".

Terry Barfoot



Composer Profile

Carl Nielsen

In his fifties Denmark's greatest composer, Carl Nielsen, looked back to his youth in a remarkable and enchanting autobiography *My Danish Childhood* (1927). It reveals how from an impoverished family background that was happy but constantly under financial hardship (Nielsen had to look after geese during the school holiday to help supplement the family income), his evident musical aptitudes led him to study violin, play in a village band, learn the cornet from his father so that by the age of fourteen he became a military trumpeter. It describes how later, through the generosity of benefactors, he was able to study at the Royal Conservatory in Copenhagen. The book too is suffused with a love of nature and a keen observer of humanity, characteristics that appear in his art, the former in his overture *Helios* (1888) and the pastoral nature of the second movement of the Fourth Symphony, and the latter his strong delineation of character in the operas *Saul* and *David* (1898-1901) and the comedy *Maskarade* (1906).

Apart from composing, in his early career he played violin in the Royal Chapel Orchestra and later succeeded the Norwegian composer and conductor Johan Svendsen, as its conductor from 1908 to 1914.

He taught at the Royal Conservatory too for many years becoming its Director in the last year of his life. The backbone of his compositional achievements are six symphonies composed between 1891 and 1925, powerfully argued dramas in which Nielsen evolved a highly personal use of tonality: several bear titles such as *The Four Temperaments* (No.2, 1901-2), and *The Inextinguishable* (No.4, 1914-16). Other important works are the concertos for flute (1926) and clarinet (1928) (two of the 20th century's finest for these instruments), the Wind Quintet (1922) and *Commotio* (1931) for organ. Nielsen also lays claim to one of the most bizarre titles in music – his *Cantata for the 50th Anniversary of the Danish Cremation Union!* (1931).

Andrew Burn



Kirill Karabits

Conductor

Kirill Karabits has been Chief Conductor of Bournemouth Symphony Orchestra for fourteen years and their relationship has been celebrated worldwide. Together they have made many critically acclaimed recordings, performed regularly at the BBC Proms and appeared together at London's Barbican Centre as part of the Beethoven celebrations in the 2019/20 season.

Karabits has worked with many of the leading ensembles of Europe, Asia and North America, including the Cleveland, Philadelphia, San Francisco and Chicago Symphony orchestras, Munich Philharmonic, Orchestre National de France, Philharmonia, Wiener Symphoniker, Rotterdam Philharmonic, Yomiuri Nippon Symphony, Orchestra Filarmonica del Teatro La Fenice and the BBC Symphony – including a concert staging of *Bluebeard's Castle* at the Barbican Centre.

Recent highlights include Kirill's debuts with the Dallas Symphony, Pittsburgh Symphony, Baltimore Symphony, and the Prague Radio Symphony, as well as return visits to the Minnesota Orchestra, Bamberger Symphoniker, Orchestre National Capitole de Toulouse, Antwerp Symphony Orchestra, Orchestre Philharmonique de Strasbourg, and the Opéra Montpellier for a production of *Pelléas et Mélisande*. Kirill has also recently enjoyed conducting at the Edinburgh Festival and joining Mikhail Pletnev on extensive European and North American tours which included his New York debut at the Lincoln Center.

Highlights of the 2022-23 season include Kirill's return to the English National Opera for a production of *Die tote Stadt*, to Opernhaus Zürich for *La Bohème*, and to The Grange Festival for *Così fan tutte*.

This season sees Kirill perform with Opéra National de Bordeaux, Orchestre National de Montpellier, Polish National Radio Symphony Orchestra in Katowice, and embark on an extensive Korean Tour conducting the Chamber Orchestra of Europe.

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

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



Alexander Malofeev

Piano

Alexander Malofeev came to international prominence when he won the International Tchaikovsky Competition for Young Musicians in 2014 at the age thirteen. Reviewing the performance, *Amadeus* noted, “Contrary to what could be expected of a youngster ... he demonstrated not only high technical accuracy but also an incredible maturity. Crystal clear sounds and perfect balance revealed his exceptional ability.” Since this triumph Malofeev has quickly established himself as one of the most prominent pianists of his generation.

Recent appearances include a tour of Asia with the Lucerne Festival Orchestra under Riccardo Chailly, as well as performances with the Orchestra del Teatro Lirico di Cagliari under Mikhail Pletnev, and the RAI National Symphony Orchestra and Fabio Luisi in Italy.

In 2022, Malofeev made debuts at major summer festivals including the Verbier Festival, Ravinia Festival, Aspen Music Festival with Vasily Petrenko, and the Tanglewood Music Festival with Michael Tilson Thomas. Future appearances include his return to the BSO in a multi-concert residency, and performances at the Concertgebouw in Amsterdam, Davies Symphony Hall in San Francisco, and the Isarphilharmonie in Munich.

In addition to the Tchaikovsky Competition, he has won numerous prizes including the Grand Prix of the International Competition for Young Pianists Grand Piano Competition and second prize at the first China International Music Competition. In 2017 Malofeev became the first Young Yamaha Artist.

In 2020, Malofeev recorded Tchaikovsky's First Piano Concerto with the Tatarstan National Symphony Orchestra and Alexander Sladkovsky for Sony Classical's Tchaikovsky 2020 boxset.

Alexander Malofeev was born in Moscow in 2001. He studied at the Gnessin Moscow Special School of Music and Moscow State Tchaikovsky Conservatory.



Katie Derham

Presenter

Katie Derham is one of the most recognisable voices on BBC Radio 3, where she presents the stations flagship programme *In Tune*. She is the face of BBC Proms, anchoring the coverage from the Royal Albert Hall since 2010 in combination with fronting the weekly magazine show *Proms Encore* every Saturday on BBC2 during the season. In 2019, Katie also presented BBC Four's series *Discovering* with analysis and concerts in a wide range of musical genres.

Further Radio 3 credits include *Sound of Dance* on Saturday afternoons where she explored the relationship between music and dance and Afternoons on 3.

She also fronts television and music documentaries including *The Girl from Ipanema: Brazil*, *Nova* and the *Beach* for the BBC which saw her travelling to Rio de Janeiro, where her father was born, to explore the story behind Brazil's most famous and enduring song.

She was the host of *All Together Now: The Great Orchestra Challenge* for BBC4 and *Fine Tuned*, two specials for Sky Arts with Alexander Armstrong.

After reading Economics at Magdalene College Cambridge, Katie spent the first fifteen years of her broadcasting career in news and current affairs, first at the BBC then joining ITN as the Media and Arts Editor for ITV News. Katie was ITV's youngest ever newsreader on British National Television, where her role as anchor meant she covered everything from elections to royal weddings and the wars in Afghanistan and Iraq.

In 2015 Katie's career took a decidedly glittery direction when she took part in *Strictly Come Dancing* reaching the final. In 2017 she was crowned Strictly's Christmas Champion.

The BBC logo consists of three white squares, each containing a red letter: 'B', 'B', and 'C'.

B B C

The background features silhouettes of musicians against a red gradient. At the top, a violinist is shown in profile, playing a violin. At the bottom, a trumpeter is shown in profile, playing a trumpet. The overall aesthetic is minimalist and artistic, using high contrast and shadow.

RADIO 3
IN CONCERT

Immerse yourself in the best live
classical music from across the UK

Listen on  **SOUNDS**

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

The Orchestra

Patron
HRH Princess Alexandra

Chief Conductor
Kirill Karabits

Principal Guest Conductor
Mark Wigglesworth

Associate Guest Conductor
David Hill MBE

Conductor Laureate
Andrew Litton

Conductor Emeritus
Marin Alsop

Assistant Conductor
Tom Fetherstonhaugh

BSO Associates
Musicians in the Community
Patrick Bailey
Matt Harrison
Jonathan James
Sam Mason
Hugh Nankivell
Neil Valentine

BSO Young Associates
Sehyogue Aulakh
Lila Bhattacharjee

First Violins
Amyr Merchant (Leader)
Mark Derudder
Edward Brenton
Kate Turnbull Ψ
Karen Leach Ψ
Magdalena Gruca-Broadbent
Jennifer Curiel Ψ
Tim Fisher Ψ
Julie Gillett-Smith Ψ
Kate Hawes Ψ
Joan Martinez
Stuart McDonald
Mackenzie Richards
Bella Fleming

Second Violins
Carol Paige *
Dmitry Khakhamov
Jake Phillips
Savva Zverev
Vicky Berry Ψ
Lara Carter Ψ
Rebecca Burns
Glen Sheldon
Janice Thorgilson
Hanna Tracz
Alison Boden
Laura Riley

Violas
Tom Beer
Miguel Rodriguez
Jacoba Gale Ψ
Ana Teresa Alves
Liam Buckley
Eva Malmbom
Judith Preston Ψ
Matthew Johnston
Nathalie Green-Buckley
Alison Kay

Cellos
Jesper Svedberg *
Thomas Isaac
Auriol Evans
Philip Collingham δ
Rebecca McNaught
Kate Keats
Michelle So
Judith Burgin

Double Basses
David Daly * Ψ
Nicole Boyesen Ψ
Joe Cowie
Ben du Toit
Jane Ferns
Martin Henderson

Flutes
Anna Pyne *
Jenny Farley

Piccolo
Owain Bailey *

Oboes
Edward Kay * Ψ
Rebecca Kozam
Holly Randall

Cor Anglais
Holly Randall

Clarinets
Barry Deacon *
Charlie Dale-Harris
Alison Lambert

Bass Clarinet
Charlie Dale-Harris

Bassoons
Tammy Thorn *
Emma Selby

Contra Bassoon
Kim Murphy

Horns
Alexander Wide *
Ruth Spicer Ψ
Robert Harris Ψ
Edward Lockwood Ψ
Kevin Pritchard Ψ
Oliver Johnson

Trumpets
Chris Evans
Peter Turnbull Ψ
Rob Johnston
Alex Cromwell

Trombones
Kevin Morgan * Ψ
Robb Tooley

Bass Trombone
Kevin Smith Ψ

Tuba
Brian Kingsley

Timpani
James Bower
Barnaby Archer

Harp
Eluned Pierce * Ψ

* Principal
Ψ Long Service Award
δ Diversity Champion

The Team

Board of Trustees

Chair
Andrew Flockhart

Deputy Chair
Annette D'Abreo

Jonathan Clark
Adrian Dunford
Matt King
Deborah Leask
Carol Paige
Lord Shaftesbury
Jacqueline Swift
Mary O'Sullivan

Vice Presidents
Nigel Beale
Brendan O'Brien
Colin Patrick DL

Ψ Long Service Award
δ Diversity Champion

Chief Executive
Dougie Scarfe

Executive Assistant to Chief Executive
Natalie Wright

Head of Concerts & Artistic Planning
Heather Duncan

Planning & Artists Manager
Pip Matthews δ

Concerts Manager
Annie de Grey

Orchestra Manager
Liz Williams δ

Assistant Orchestra Manager
Alice Mummery

Orchestra Administration Officer
Emma Fisher

Librarian
Ben Siebertz

Senior Stage Manager
Scott Caines

Stage Manager
Katharina Wallace

Head of BSO Participate
Lucy Warren δ

Head of BSO Participate
Bea Hankey δ

BSO Participate
Senior Programme Manager
Jess Craig δ

BSO Participate Coordinator
(Youth and Schools)
Tom Kay

BSO Participate Administrator
Catherine Thomas

Head of Finance & Operations
Teresa Woolley

Management Accountant
Wendy Jones δ

Finance Officer
Kim Ricketts

Accounting Technician
Nicola Randall

Head of Human Resources
Jenny Wingfield δ

Communications Manager
Claire Rawles δ

Communications Officer
Heidi O'Neill δ

Head of Development
Jackie Tanner

Development Manager
Faith Bailey

Development Manager
William Cainen

Development Manager
Ashley Eldridge-Ford δ

Development Manager
Rebecca Kemp

Development Officer
Jade Grassby

Development Officer
Matt Mears

Head of Marketing
Anthony Brown

Senior Marketing Manager
Johanna Perkins δ

Marketing Manager
Emilie Barton

Graphics & New Media Designer
Karen Barnes

Publications Officer
Ivor Kemp Ψ

Marketing Administrator
Anna Keery

Ticket Sales Assistant
Lisa Spencer

Digital Manager
Richard Berry

Digital Officer
Samuel Tucker

Digital Producer
David Clare

Digital Assistant
Abraham de Cugnac

Our Supporters

Principal Patrons

(annual gifts of £20,000 or more)

Janet Boyle
John & Ruth Lang
In memory of Richard Lewis
Terence & Annette O'Rourke
Dave & Jan Pointer

Symphonic Patrons

(annual gifts of £10,000 or more)

Michael & Judy Buckland
Annette D'Abreo & Edwin Bessant
Steve Edge & Jane Fogg
Gillian Emerson
Mike & Pam Jeffries
Sir Neville & Lady Simms
Sue Thomas
and one anonymous supporter

Concert Patrons

(annual gifts of £5,000 or more)

Sarah & Peter Eales
David & Julie Edyvean
Stephen Elder & Vanessa Claydon
Robin & Rosemary Haigh
Roger Keyworth
Virginia Lynch
The Salisbury Friends of the BSO
Edmund and Veronica Sandell
John Seldon
The Stacey Family
Dr J M G Walker
David & Josephine Westby
and two anonymous supporters

Performance Patrons

(annual gifts of £2,500 or more)

Peter & Zoe Bell
Marie Betts – for David
In memory of Gillian Clarke
Sally & Paul Coleman
Doug & Joan Cullen
Sally & Kelvyn Derrick
Adrian & Nicola Dunford
Philip & Jane Green
Roger Higgins
In memory of Davina Hodson
Peter Jackson &
Caroline Nicholson
Chris & Clem Martin
Tanda McKee
In memory of Barbara Myland
WJNP & IJP
Tom & Kate Wickson
and three anonymous supporters

Performance Champions

(annual gifts of £1,000 or more)

Bob Bagwell
In memory of Sheila Barton
Nigel Beale & Anthony Lowrey
Heidi Bone & Jake Robbins
Simon Bonsor FRSA
Mr & Mrs Bowden
Emma Chamberlain OBE
& Andrew Strivens
Simon & Anna Coombs
Carolyn Date MBE –
in memory of Sandrey
& Andrew Powis
Charles & Pennie Denton
Christine & Jim Dipple
In memory of Derek Dominey
Irene & Patrick Draper
Judy Emms & David Fisher
Dr John Eyers &
Denis Fitzgibbon
Alan & Valerie Frost
Jacqui & Steve Garrett
John H
Maureen Hasper
Bob Hodgson
Punita & Akbar Hossain
JJ
Robin & Elaine Johns
Deborah Leask & Hugh Craig
Penny Lightfoot
Alan & Marian Lusher
For Terence & Mary MacDonagh
Gillian Michaels
Geoff & Hanneke Morgan
Eddie & Barri Newcomb
Susan Oakes &
Dr Monica Seeley
Martyn Partridge – for Jane
Mr & Mrs Anthony Pitt-Rivers
In memory of Ian Platt
David Pope & Josephine Davies
In memory of Mabs &
Den Racher
John & Valerie Robinson
Adrian Scott DL
In memory of Alexandra Sinclair
In memory of Mary Sly
Dr Alastair & Mrs Sally Smith

Roly and Lindsay Stansfield
Jack Stone
Carole Sutton
Mr Christopher Tapper
David & Sue Tibbs
Canon John Turpin
Dr John & Rev. Heather Waldsax
Gilian Walker &
Prof. Bernard Cohen
Peter & Diane Yeman
and 14 anonymous supporters

Chair Sponsors

(annual gifts of £550 or more)

Vivian & Audrey Axford
Robin & Sylvia Carter
Pam & Liam Donnellan
Jane Drabble OBE
Margaret & David Eaton
CEG
Sue Gosling & Leo Jones
In memory of Elizabeth Penketh
George Prince
Romsey Concertgoers
Robin & Hilary Scott
James & Sylvia Sexton
In memory of Mrs M Smith
Rosemary Snoad
Chris Spackman
In memory of Cecily Tong
In memory of John Trapnell
Rev Dr John C Travell
Mary Williams & David Morton
and four anonymous supporters

Bournemouth Symphony Orchestra would like to thank the following supporters

Principal Funder



Public Funders



Principal Media Partner



Broadcast Partner



Principal Academic Partner



Academic Partner



Conservatoire Partner

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE

Partners



In-kind Partner



Patrons



Trusts and Foundations

The Pointer Family Trust
The Flaghead Charitable Trust
The Michael & Ilse Katz Foundation

The Pitt-Rivers Charitable Trust
Homelands Charitable Trust

Principal Patrons

Steve Edge & Jane Fogg
John & Ruth Lang
Terence & Annette O'Rourke

Dave & Jan Pointer
The Stacey Family

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.

Your musical legacy...

A gift in your Will, no matter the size, ensures your passion for music lives on. Remember the Orchestra and be part of our future.

bsolive.com/gifts-in-wills

