



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Season 2023/24
Lighthouse, Poole**



Welcome to the 2023/24 Bournemouth Symphony Orchestra Season at Lighthouse, Poole

Our mission is to bring music into your lives, and we have a series full of incredible music on offer, performed by a host of internationally acclaimed artists. This season, we will celebrate Kirill's remarkable 15-year tenure as our Chief Conductor in this his final season before he takes on the mantle of Conductor Laureate, Artistic Director, Voices from the East.

Kirill continues to celebrate the culture of his homeland with performances by Ukrainian composers Thomas de Hartmann, Reinhold Glière and his father Ivan Karabits. Kirill and the BSO's collaboration with Seeta Patel Dance for a Bharatanatyam interpretation of The Rite of Spring is sure to be a season highlight as will be the final three weeks of the season in which we celebrate all that Kirill has brought to our lives over the last 15 years.

I know other highlights will include Principal Guest Conductor, Mark Wigglesworth's conducting of *An Orchestral Passion* from Wagner's *Tristan and Isolde* and we are thrilled that the amazing pianist Alexander Malofeev, who has been such a hit with our audiences is to be our Artist-in-Residence.

We really hope that you will join us for as many concerts as possible. You, the audience are as much a part of the performance as the musicians on stage – we can't do it without you. And as you know, nothing beats being there, so please tell your friends to come along and experience the full sensual glory of a live symphonic concert.

Dougie Scarfe
Chief Executive



Season Sponsor



Rachmaninov's Rhapsody

Rachmaninov's Rhapsody is an exercise in both compositional and pianistic prowess. It brilliantly exploits Paganini's theme in a freely imaginative and rhythmically energetic Romantic outpouring, forged into a continuous and potent drama, and brimming with white-hot inspiration. Ukrainian, Thomas de Hartmann was a contemporary of Rachmaninov. He is a largely forgotten, yet major late-Romantic voice, as displayed in his suite extracted from his successful 1906 ballet. The Fourth Symphony is at once a summation of Brahms' learning and technique, and a work of art that for all its complexities cuts as close to the heart of the heart as music can. Of all Brahms' works, it displays his essence most completely – a cosmos of textures, tempos and moods, culminating in music of unsurpassed grandeur.

With thanks to all our BSO Members and Supporters

In memory of
Canon & Mrs Ivor Jeffrey-Machin

Wednesday
4 October
7.30pm

de Hartmann
The Scarlet Flower Suite
Rachmaninov
Rhapsody on a
Theme of Paganini
Brahms
Symphony No.4

Kirill Karabits
Conductor
Alexander Malofeev
Piano

This concert is also available
as a BSO@Home livestream

Wednesday
11 October
7.30pm

Mozart
Symphony No.29
Glière
Harp Concerto
Borodin
Symphony No.2

Kirill Karabits
Conductor
Emmanuel Ceysson
Harp

Eastern Promise

Borodin spent eight years composing his Second Symphony. It is seen by many as a distillation of the spirit of Prince Igor, with its bardic minstrelsy and depictions of the wide-open skies of the Great Steppe, displaying exceptional melodic charm (often with an exotic flavour, reflecting his family pedigree) and sensuous, poetic beauty. The concerto for Harp and Orchestra is typical of Glière's mature style, popular for its immediacy and lyrical beauty. Whilst almost Mozartian in its form and flow, it includes plentiful displays of eastern colour, sometimes dreamy, at other times brooding or carefree and cheerful. Mozart's sparkling symphony represents the high point in his early symphonic writing, retaining a youthful vigor and grace and with a wonderfully transparent texture, full of light-hearted charm and elegance.

Wednesday
18 October
7.30pm

Violin Fireworks

The Violin Concerto marked a turning point in Barber's output. It is a work which both reflects the ingratiating melodic-Romantic style of his earlier compositions and the first intimations of a new lean and austere approach. It is quite clearly divided between the first two lyrical movements and the explosively energetic finale which exploits the more brilliant and virtuoso characteristics of the violin in a torrent of racing triplets. Among his most popular works, Tchaikovsky's Fourth Symphony is a meticulously structured meditation on Fate in four movements, written at a time of great emotional turmoil; turbulent but finally triumphant. Puccini's early orchestral fantasy is brief but passionate. With his distinct voice emerging, there are tantalizing foreshadowings of *Manon Lescaut* and the sensuous, bittersweet melodies of *La Bohème*.

Puccini
Preludio Sinfonico
Barber
Violin Concerto
Tchaikovsky
Symphony No.4

Tianyi Lu
Conductor
Alena Baeva
Violin

Supported by
Roger Higgins

This concert is also available
as a BSO@Home livestream

Saturday
21 October
7.30pm

Eleanor Rigby
Lucy in the Sky
with Diamonds
The Long and
Winding Road
Hey Jude
Ticket to Ride
The Fool on the Hill

David Brophy
Conductor
Mark McGann
Joe Stilgoe
Claire Martin

The Two of Us: The Lennon & McCartney Songbook

A must-see for all Beatles fans, the iconic hits of this legendary song-writing duo, including *Penny Lane*, *All You Need Is Love*, *Yesterday* and *Strawberry Fields Forever*, are brought to life in an evening that takes us from Lennon and McCartney's first meeting in 1957 to the end of The Beatles in 1970.



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Wednesday
25 October
7.30pm

Brahms
Violin Concerto
Wagner (arr. de Vlieger)
Tristan and Isolde:
an Orchestral Passion

Mark Wigglesworth
Conductor
Tobias Feldmann
Violin

Love and Death

Brahms' concerto stands as one of the largest and most challenging works in the solo violin repertoire, a work which shows the two opposite sides of his creative mind – Brahms the song writer and Brahms the symphonist. It is a song for the violin on a symphonic scale – a lyrical outpouring of joyous energy from its confident yet wistful opening to fiery finish. A pure musical drama for the ear, Henk de Vlieger's symphonic synthesis of Wagner's tale of doomed love still fully conveys the opera's stoic nobility as originally intended. In one continuous sweeping hour of sheer unadulterated passion, at the centre of which stands the incomparable Act II love scene, the key themes of anticipation, longing, rapture, separation, hope, death, and transfiguration are expressed solely through orchestral forces.

This concert is also available
as a BSO@Home livestream

Wednesday
8 November
7.30pm

Alexander Malofeev Recital

The prodigious Alexander Malofeev has already racked up a host of prestigious awards, including the Gold Medal at the 8th International Tchaikovsky Competition for Young Musicians in 2014. The young virtuoso is unafraid to tackle the most notoriously difficult works in the piano repertoire, including the sonatas of Rachmaninov and Mieczysław Weinberg, Liszt's virtuoso transcription of Wagner's famous overture and Scriabin's technical tour de force yet yearningly beautiful Prelude and Nocturne. Marvel at Malofeev's lightning-fast speed coupled with a mature musical sensibility.

Bach-Feinberg
Concerto for
solo organ No.2
(after Vivaldi), BWV 593
Scriabin
Prelude & Nocturne
for Left Hand, Op.9
Wagner-Liszt
Tannhäuser Overture
Weinberg
Piano Sonata No.4, Op.56
Rachmaninov
Piano Sonata No.2, Op.36

Alexander Malofeev
Piano

This concert is also available
as a BSO@Home livestream

Saturday
11 November
7.30pm

Horner

Avatar

Zimmer

Interstellar

Giacchino

Star Trek: Into Darkness

Rabin

Armageddon

Pete Harrison

Conductor

Symphonic Space

Galactic classics at their best in an evening featuring some of the best space soundtracks ever written for the big screen, from the innocent charm of John Williams' *E.T. the Extra-Terrestrial* to the dark terror of Jerry Goldsmith's *Alien...* and everything in between.



Wednesday
15 November
7.30pm

Nurymov
The Fate of Sukhovey
Tchaikovsky
The Sleeping Beauty Suite
Stravinsky (arr. McPhee)
The Rite of Spring

Kirill Karabits
Conductor
Seeta Patel Dance

Seeta's Rite

Seeta Patel marries Indian classical dance and western classical music in her *The Rite of Spring*. Taking the South Indian classical dance form of Bharatanatyam, with its intricate rhythmic footwork, geometric and dynamic movements and expressive prowess, and by choosing a male as The Chosen One, this is a *Rite* as you have never seen before. *Sleeping Beauty* presents a tale of magical spells, a long-delayed romance and a royal wedding full of colourful characters; a soaring waltz, one of the most popular ever written, and the Rose Adagio are among the highlights. More eastern exoticism is on display in Nurymov's ballet score depicting the fate of the seasonal hot, dry wind that sweeps across his native Turkmenistan.

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

1001 Tales

Scheherazade is a triumph of imagination over experience. It is a feast of sumptuous colours and brilliant instrumental effects. The stories of Aladdin, Sinbad the Sailor and Ali Baba and the Forty Thieves have passed into folk legend in the west. Let us be transported to the east, let the story commence! More tales are told of knights of old and damsels in distress in Glinka's rip-roaring overture, whilst Tchaikovsky's pas de deux is a dance duet between a Sugar Plum Fairy and her fairytale prince. Mozart's Piano Concerto No.27 (K.595) was the last he wrote before his premature death. With occasional feelings of foreboding it contains hints of a style which Mozart might have later used, both refined and yet monumental at the same time.

Supported by
Terence & Annette O'Rourke

Wednesday
29 November
7.30pm

Glinka
Ruslan and
Ludmilla Overture
Tchaikovsky
Pas de deux from
The Nutcracker
Mozart
Piano Concerto No.27
Rimsky-Korsakov
Scheherazade

Tom Fetherstonhaugh
Conductor
Steven Osborne
Piano

This concert is also available
as a BSO@Home livestream

Wednesday
6 December
7.30pm

Magic Mahler

Brahms
Double Concerto
for Violin and Cello

Mahler
Symphony No.1 'Titan'

A new symphonic universe was born in Mahler's First Symphony, one in which life and music remained virtually inseparable. Few composers have succeeded in evoking so poetically the romantic magic of nature's awakening, its birdsong, hunting horns and distant fanfares. This sound world invariably reflected his personal conflict, religious and philosophical outlook, and the current state of his psyche. The robust score bursts with the boldness and fire of youth and flirts cheekily with traditional ideas of good taste. His final symphonic work, the Double Concerto knits together Brahms' approach to chamber music with the scale of his symphonic scores. It calls for deep lyricism and virtuosic technique from its soloists to create the illusion of a single instrument. Its rich harmonies and soaring melodies exude a warm, autumnal glow.

Kerem Hasan
Conductor

Alina Ibragimova
Violin

Jesper Svedberg
Cello

Supported by
Annette D'Abreo & Edwin Bessant

This concert is also available
as a BSO@Home livestream



Wednesday
13 December
7.30pm

Handel's Messiah

Rob Howarth
Conductor
Bournemouth Symphony Chorus

Saturday
16 December
7.30pm

Last Night of the Christmas Proms

Tom Fetherstonhaugh
Conductor

Saturday
23 December
7.30pm

Celebration of Christmas Carols

Gavin Carr
Conductor
Bournemouth Symphony Chorus
and Youth Chorus

Monday
1 January
3pm

New Year's Day Viennese Gala

Kirill Karabits
Conductor



Wednesday
10 January
7.30pm

Elgar
In the South
Liszt
Piano Concerto No.2
Brahms
Symphony No.2

Alpesh Chauhan
Conductor
Pavel Kolesnikov
Piano

Dazzling Liszt

Cast in a single rhapsodic sweep, Liszt's Piano Concerto No.2 could be described as a miniature three-movement work followed by an expansive fantasy. It is built almost entirely on a single theme and the effect is virtually seamless as it metamorphoses into many varied characters — yearning, solemn, martial, sensuous, serene and heroic. The Second Symphony might be described as Brahms' "Pastoral". Its song-like melodies are pervaded by a gentle and lyrical quality – in their simple beauty the themes give the impression of having been written down as a result of spontaneous inspiration. Similarly, Elgar said the music for his colourful tone poem came to him "in a flash" while walking by an ancient Roman road and that all that remained was to simply "write it down". It is a magnificent musical tribute to the glory of Italy and the country's natural beauties.

This concert is also available
as a BSO@Home livestream

Supported by
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Wednesday
17 January
7.30pm

Darkness Into Light

Beethoven
Coriolan Overture
Sibelius
Violin Concerto
Tchaikovsky
Symphony No.5

The atmospheric opening of Sibelius' only concerto casts an immediate spell of mystery. The solo violin emerges out of a murmuring bed of strings, with a long, yearning theme of ever-growing intensity, which continues to be developed throughout before reaching the thrilling, pulsing finale. After a shaky start, Tchaikovsky's Fifth Symphony soon became recognised for the masterpiece it undoubtedly is. He wrote that its subject was "Providence", more specifically it is a journey from darkness and despair into light and triumph, accomplished partly by the musical character of the individual movements, and partly through a recurring 'motto' theme, which appears in different guises. Beethoven's heroic overture conveys the essence of a profound drama with unforgettable intensity, maintaining a tone of tragedy throughout.

Sunwook Kim
Conductor
Clara-Jumi Kang
Violin

In memory of
Osman "Bunny" Azis

This concert is also available
as a BSO@Home livestream

Wednesday
24 January
7.30pm

Smetana
Má Vlast (complete)

My Country

Jac van Steen
Conductor

Má Vlast is considered a paragon of Czech nationalism – celebrating its culture and history, the countryside, and its people. Though usually performed as independent pieces, only as a six-work cycle is Smetana’s grand conception fully realised. *Vyšehrad* depicts a high castle overlooking Prague, the famous *Vltava* traces the journey of Czechia’s longest river from source to sea passing festivities along the way, whilst *Šárka* tells a bloody tale of revenge and slaughter. *From the meadows and woods of Bohemia* is a colourful landscape painting that illustrates the beauties of Bohemia; the poetry of its woods and its fruitful fields. *Tábor* and *Blaník* both celebrate a past, glorious era; *Tábor* is the capital of the Hussite empire in the early 1400s and *Blaník* is the mountain where legend said that the great army of St. Wenceslas slept, ready to wake during time of need.

This concert is also available
as a BSO@Home livestream

Wednesday
31 January
7.30pm

Musical Puzzles

Mozart
Wind Serenade
in C minor
Vasks
Violin Concerto
'Distant Light'
Shostakovich
Symphony No.15

Conceived whilst ill and in hospital, Shostakovich's final symphony is among his most enigmatic works; an intimate and moving orchestral statement that poses many questions but reveals few answers. We hear medical equipment, electric shock treatment, vulgarity and satire, and a procession of musical quotes – Rossini's *William Tell*, Mahler's Fourth Symphony, Wagner's Ring Cycle – which drift in and out of consciousness like voices in your head whilst delirious. *Distant Light* begins very quietly on the solo violin which leads to a winding lyrical line with a shimmering accompaniment. Its soulful, melancholic passion remains key to Vasks' desire to re-connect with nature, beliefs and ideals that he sees being lost. Mozart's Serenade for wind octet is one of his most puzzling and mysterious works. Orchestrated for an ensemble that is traditionally employed for light entertainment, it is defiantly dark in its character.

Kirill Karabits
Conductor
Vadim Gluzman
Violin

Wednesday
7 February
7.30pm

Boyle
A Sea Poem
Mendelssohn
Violin Concerto
Wagner
Entry of the Gods
from *Das Rheingold*
Debussy
La Mer

Thierry Fischer
Conductor
Veronika Eberle
Violin

Mendelssohn's Masterpiece

There is perhaps no more popular or beloved violin concerto than Mendelssohn's masterpiece. Taking a journey from darkness to light, it begins restless, mysterious and questioning, and ends in a blaze of colour, full of joy and exhilaration. Like the sea itself, the surface of the music in *La Mer* hints at the brooding mystery of its depths. Meandering harmonies weave from one bar to another in a spontaneous, organic flow; a glimmering palette of sound which caresses the senses. In a Boyle's theme and variations is a more conventional depiction of the sea. The music recalls Elgar's more famous set of variations, though its orchestral tints are darker, whilst Wagner's *Entrance of the Gods* from *Das Rheingold* displays his usual gift of glorious triumphalism.

This concert is also available
as a BSO@Home livestream

Supported by
John & Ruth Lang

Saturday
10 February
7.30pm

Valentine Classics

Classical music offers some of the most romantic melodies ever written. From songs and arias that capture the intense flush of first love, to tear-jerking love themes from some of the most romantic stories ever told from both opera and cinema, there's an endless range of wonderful romantic music to choose from.

Steiner
Gone With the
Wind Overture
Shostakovich
Romance from
The Gadfly
Williams
Sayuri's Theme
Puccini
Nessun Dorma
Donna non vidi mai
Intermezzo from
Manon Lescaut
Wagner
Liebestod from
Tristan and Isolde
Tchaikovsky
Swan Lake Suite

Tom Fetherstonhaugh
Conductor
Amar Muchhala
Tenor

Wednesday
14 February
7.30pm

Saariaho
Ciel d'Hiver
Beethoven
Violin Concerto
Prokofiev
Romeo and Juliet

Emilia Hoving
Conductor
Ning Feng
Violin

Romeo and Juliet

Frustrated in getting his *Romeo and Juliet* ballet produced, Prokofiev decided to introduce some of its music as stand-alone orchestral suites which proved immediately popular and remain to this day among his most frequently programmed works. His unique style of melding classical with the modern found brilliant expression in the violent hostility between the Montagues and Capulets, and in the brutal darkness of the unenlightened medieval setting. The Violin Concerto belongs to the flood of compositions that poured from Beethoven's pen during the most productive period of his life, unleashed by his spiritual crisis of 1802 and the realisation of his oncoming deafness. Despite this, it feels like a celebration, perhaps modest and reserved, but triumphant nonetheless. Extracted from her larger work *Orion*, Saariaho's crystalline *Winter Sky* is an atmospheric and contemplative acoustic poem.



This concert is also available
as a BSO@Home livestream

Wednesday
21 February
7.30pm

Brahms
Piano Concerto No.2
Vaughan Williams
A London Symphony
(Symphony No.2)

Karl-Heinz Steffens
Conductor
Boris Giltburg
Piano

London Town

Vaughan Williams' Second Symphony has been described as the musical equivalent of Monet's paintings of the sun rising over a foggy Thames. Actual London sounds fleetingly emerge from an exquisitely woven musical tapestry - the chimes of Big Ben, the cry of a lavender-seller. Central to the symphony's success is the wonderful limpid scoring, which Vaughan Williams felt in later life that he had never bettered. All of Brahms' four instrumental concertos were milestones in his compositional development. The Second Piano Concerto was written shortly after the Second Symphony and is itself symphonic in scale and form, comprising four movements. It makes great demands on the performer's technique, with its wide octave spans and quickly alternating rapid scale and chordal passages.

This concert is also available
as a BSO@Home livestream

Supported by
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Wednesday
28 February
7.30pm

Verdi's Requiem

Verdi
Requiem

Verdi conceived his masterpiece of a *Requiem* on a grand scale. It is as dramatic and powerful as any of his operas. Some critics were distressed at the overtly theatrical character of the music. Some called it sensational and irreligious, yet the most overtly dramatic moments also provide its most moving and even devout passages. The whirling tumult of the *Dies irae* or the majestic trumpet summons in the *Tuba mirum* convey a terrifying vision worthy of those from the *Book of Revelations*. Whatever may have been written about it, audiences loved it and Brahms himself wrote that only a genius could have written such a work. It stands as an honest spiritual testament from a man who naturally conceived and described his experiences in powerful, direct and theatrical terms.

David Hill
Conductor
Bournemouth
Symphony Chorus

Supported by
Sue Thomas

Saturday
2 March
7.30pm

Williams

Angela's Ashes
Lincoln

Zimmer

Driving Miss Daisy
Pearl Harbour

Pete Harrison
Conductor

The Best of John Williams and Hans Zimmer

Two titans of the film music world compete head to head! In a concert featuring some of the best scores of John Williams and Hans Zimmer, the cream of recent movie music is brought together in one place. Award winning soundtracks of some of the most iconic films of all time include *Star Wars*, *Gladiator*, *The Da Vinci Code*, *Schindler's List*, *Harry Potter*, *Interstellar*, *ET*, *Batman Begins*, *Raiders of the Lost Ark*, *The Last Samurai*, *Pirates of the Caribbean*, *Superman* and many, many more.



Wednesday
13 March
7.30pm

Counterpoint Counterparts

In just four years Mozart wrote sixteen glorious piano concertos. No.23 (K.488) was an immediate success, remaining popular probably as much for its wistfulness as for melodies verging on the sublime. It does not open with fanfare – rather it begins with a gentle melody, setting the stage for a unique blend of moods from quiet serenity to flashes of aural radiance. The spirited finale perhaps reminds us that this was the product of one of the most exhilarating periods in his tragically brief life. In his Fifth Symphony, Bruckner built on the Austro-German symphonic tradition of Haydn, Mozart and Beethoven, taking it to a monumental scale infused with rich, progressive harmonies and a stunning mastery of counterpoint, containing his most complex and innovative musical thoughts, set out like a huge mathematical puzzle.

Mozart

Piano Concerto No.23

Bruckner

Symphony No.5

Kirill Karabits
Conductor

Awadagin Pratt
Piano

Supported by
Sir Neville & Lady Simms

This concert is also available
as a BSO@Home livestream

Wednesday
20 March
7.30pm

Verdi

The Force of Destiny
Overture

Chopin

Piano Concerto No.2

Beethoven

Symphony No.5

Mark Wigglesworth

Conductor

Ethan Loch

Piano

Beethoven's Fifth

It is in the Fifth Symphony that you truly encounter the genius of Beethoven through the musical manifestations of his intimate thoughts, his secret sorrows and his intensely concentrated rage. If listened to with fresh ears, it is still possible to be astonished at the force and compressive power of this awesome vision of triumph over tragedy. Chopin's early-Romantic concerto par excellence is dominated by the piano with the orchestra merely providing a light accompaniment. Brimming with bold and colourful details, Chopin's delicate touch and dazzling virtuosity shines through. Imaginative and personal, its poetry and virtuosity linger long in the memory. Verdi's intricate writing and captivating harmonic language makes this quite an overture – the changes in character from solemn to jubilant creating both intrigue and wonder.

This concert is also available
as a BSO@Home livestream

Supported by
Dave & Jan Pointer

Let's Dance

Ravel greatly admired Schubert's collection of *Valses Nobles* and *Valses Sentimentales*, inspiring him to write his own cycle of eight solo piano waltzes which he later orchestrated – each a sparkling jewel. His “choreographic poem” *La Valse*, however, is a dizzying parody of every aspect of the waltz idiom. Unable to control the wild inertia of its own energy, the piece tears itself apart from within. According to Saint-Saëns himself, the Piano Concerto No.5 was a musical representation of a sea voyage and its wide range of musical motifs do certainly evoke exotic ports of call. Written in Luxor whilst on holiday, it quotes a Nubian love song he heard a Nile boatman sing. Its carefree attitude and delicate orchestral accompaniment is a tantalizing glimpse of the bold, new musical landscape of the French Impressionists that was to follow. Tchaikovsky songs and piano pieces are transformed with considerable affection, wit, and imagination in Stravinsky's charming suite.

Supported by
Mike & Pam Jeffries

Wednesday
10 April
7.30pm

Stravinsky

Divertimento from
The Fairy's Kiss

Saint-Saëns

Piano Concerto No.5
'Egyptian'

Ravel

Valses nobles
et sentimentales

Ravel

La Valse

Andrew Litton

Conductor

Simon Trpčeski

Piano

This concert is also available
as a BSO@Home livestream

Saturday
20 April
7.30pm



Classic FM Hall of Fame

Enjoy an evening featuring five of the greatest works in classical music! Rossini's evocative overture with its flowing melodies and infectious momentum, is instantly recognisable while Grieg's Piano Concerto is loved for its lyrical and melodic tunes, drawn from Norwegian folk music. Witness the fire, passion and revenge in a doomed Spanish love story in the orchestral suite from Bizet's *Carmen* and bathe in the silvery light of Debussy's ode to the moon. Finally, Gershwin's vivid musical postcard portrays the impressions of Parisian life – the American tourist brought to life in a bluesy trumpet solo, rollicking syncopated rhythms, and sweeping, romantic melodies.

Rossini
The Thieving Magpie
Overture

Grieg
Piano Concerto

Bizet
Carmen Suite

Debussy
Clair de Lune

Gershwin
An American in Paris

Tom Fetherstonhaugh
Conductor

Eric Lu
Piano

Wednesday
24 April
7.30pm

Sibelius
Symphony No.7
Schumann
Cello Concerto
Ives
The Unanswered Question
Elgar
Enigma Variations

Tom Fetherstonhaugh
Conductor
István Várdai
Cello

Elgar's Enigma

A work dazzling in its ingenuity, technical skill and range of expression *Enigma Variations* was an immediate popular success and catapulted Elgar into national and international fame. The original theme is remarkable in that it has the same rhythm whether it is played forwards or backwards, and the two halves of the phrase suggest two different keys that create drama into the melody. Sibelius' last symphony shines with a unique radiance. It is the culmination of a lifetime of work in the direction of concision and organic unity within symphonic form; themes and ideas mingling together in a seamless tapestry of motifs. Schumann's Cello Concerto is a thoughtful work, at times contemplative and questioning, at others stormy and tumultuous, even playful. Ives referred to *The Unanswered Question* as a "cosmic landscape" in which the strings portray "the silences of the Druids." Over that quiet background the solo trumpet phrase asks "the perennial question of existence."

This concert is also available
as a BSO@Home livestream

In memory of
Davina Hodson

Wednesday
1 May
7.30pm

Voices from the East

Despite its popularity, Tchaikovsky's First Piano Concerto remains refreshingly original with its exciting and altogether exceptional opening and richly forged musical dramas of powerful virtuosity and of uncommon sensitivity. Karabits' concerto, subtitled *Lamentations*, takes inspiration from two tragedies that befell Ukraine in the 20th century – the Stalin policy induced famine of 1932–33 and the Chernobyl nuclear disaster of 1986. Eclectically scored with theatrical gestures, it is modern orchestral music rooted in tradition. In the predominantly meditative *Styx*, the viola acts as an intermediary between the lands of the living and the dead. It is also the go-between for the orchestra and the chorus, which sings a patchwork text made up of the names of churches, and the titles of folksongs and lullabies from the composer's native Georgia. Originally composed for solo piano, Balakirev's virtuosic *Islamey* is an oriental fantasy inspired by melodies from the Caucasus Mountains.

In memory of
Robin Haigh

Tchaikovsky
Piano Concerto No.1
Ivan Karabits
Concerto for
Orchestra No.3
Kancheli
Styx
Balakirev
Islamey

Kirill Karabits
Conductor
Alexander Malofeev
Piano
Valeriy Sokolov
Viola
Bournemouth
Symphony Chorus

This concert is also available
as a BSO@Home livestream

Wednesday
8 May
7.30pm

Tchaikovsky
Iolanta

Iolanta

Kirill Karabits
Conductor
Olga Kulchynska
Iolanta

Tchaikovsky's last opera is tender, magical and poignant. Extolling the healing power of love, *Iolanta* tells the story of the king of Provence's daughter, who is blind. King René has forbidden anyone from revealing the truth. When two young knights – her intended bridegroom and his best friend – stumble into the castle, Iolanta falls in love and discovers the truth about her sight. Upon learning of her illness, she yearns and wishes for healing so sincerely that a miracle happens, and she is cured; the opera culminating in a joyous hymn of praise. The score is particularly notable for its opening prelude with features only winds. The love duet is the best-known moment in the opera, as is the grand finale, both featuring some of Tchaikovsky's most uplifting melodies.

Wednesday
15 May
7.30pm

Shostakovich Five

Fearing for his life and bowing to pressure from the brutal Stalinist state, Shostakovich wrote his Fifth Symphony to appease the authorities. It was hugely successful – the government was pleased that the rebel had knuckled under, beguiled by its grandeur, beauty and final rousing march, but to many the triumph rang hollow and the person on the street saw the truth behind the façade. Brimming with lyricism and unbridled energy, Prokofiev's Third Piano Concerto is his most engaging. With its vigorous, percussive themes, moments of sweeping grandeur, angularity and brilliance, it was a break from the Romantic concertos of the past. Composed for a pantomime, Bartók's *The Miraculous Mandarin* is a parable about lust, power relations and the fear of the strange. In turns brutal, frenetic, intense and dream-like, the music is some of his most experimental.

Bartók
The Miraculous
Mandarin Suite
Prokofiev
Piano Concerto No.3
Shostakovich
Symphony No.5

Kirill Karabits
Conductor
Alexander Gavrylyuk
Piano

Supported by
Terence & Annette O'Rourke

This concert is also available
as a BSO@Home livestream

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



As a charity, the BSO relies on more than ticket sales alone to bring world-class music to audiences across our region and beyond. Like many cultural organisations, we receive vital funding from Arts Council England, but the truth is, we couldn't exist without the extra commitment made by our members and supporters.

By joining our membership community, you will be going even further to support the BSO while getting closer to the music you love through special behind-the-scenes insights and regular updates. **From just £5 a month**, you will be helping to ensure a bright future for the Orchestra and keep our music alive.

“Being a member is the difference between listening to a great orchestra and becoming part of it.”

Geoffrey, BSO Member

To find out more about becoming a member and to sign up online, please visit bsolive.com/join

bsolive.com
01202 669925
Monday – Friday
9.30am-5pm

Tickets can also be purchased in person from Lighthouse.

01202 280000
(additional charges per ticket will apply)

BSO@Home Digital tickets

This season we will be livestreaming 18 Wednesday main series concerts with the recordings then available to watch on demand for 30 days.

£10 per concert
£160 season ticket
(all 18 concerts)

Pre-concert talks

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

Tickets

Series concerts:

£48 £41 £35 £29 £25 £21 £16

Other concerts:

21 Oct, 11 Nov, 13 Dec, 16 Dec, 1 Jan, 2 Mar, 20 Apr

£43 £36 £30 £26 £22 £18 £12

23 Dec and 10 Feb

£38 £31 £25 £21 £18 £15 £10

A 4% commission is applicable on all ticket prices. Tickets are available as e-tickets you can print at home or show on a mobile device. An additional charge of £2 is payable for tickets sent by post.

Multibuy discounts

The more you visit us, the more you save! Our discounts are applicable for all main season and BSO Pops concerts booked through the BSO Box Office. They also apply based on your previous bookings – even if you book at different times throughout the season!

23+ concerts	30% off
15–22 concerts	20% off
10–14 concerts	15% off
5–9 concerts	10% off
3–4 concerts	5% off

Accumulative discounting is not retrospective; only new bookings will get the higher discount as the threshold is reached.

Concessions

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

Student Standby

£5 per ticket
(available one hour before concert)

BSO Kids for a Quid

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

50% discount for

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

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

Group booking discounts

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

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



lighthouse
Arts & Entertainment | Poole

Kingland Road
Poole BH15 1UG

Getting there

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

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

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

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

Parking

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

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

Access

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

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

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

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

This brochure is available in large print and electronic formats.
Call 01202 669925 or email hello@bsorchestra.co.uk

bsolive.com

