



bournemouth
symphony orchestra

Concert Season 2024/25
Lighthouse, Poole



Welcome to the 2024/25 Bournemouth Symphony Orchestra Season at Lighthouse, Poole

Wednesday
2 October
7.30pm

Our mission is to bring music into your lives, and we have a series of incredible music on offer, performed by a host of internationally acclaimed artists.

We welcome our new Chief Conductor, Mark Wigglesworth and Principal Guest Conductor Chloé van Soeterstède to the BSO and we cannot wait to see and hear their work with the wonderful musicians of the BSO. I am thrilled that Chloé and Mark will share a cycle of Brahms Symphonies across the season.

Other highlights include our great friend Karl-Heinz Steffens opening the season with Holst's *The Planets* and in October David Hill leads a celebration of the 150th anniversary of Holst's birth with an enchanting programme including his *Cotswolds Symphony* – premiered in 1902 by the Bournemouth Municipal Orchestra! I am certainly looking forward to experiencing the amazing playing of accordion player, Ksenija Sidorova, and delighted that violinist, Alena Baeva will be our Artist-in-Residence this season.

Alongside many great friends of the BSO returning as soloists and conductors, we welcome a wealth of talent including Elena Schwarz, Kevin John Edusei, Nelson Goerner, Nicholas McCarthy, Valentina Peleggi, Elisabeth Brauss, Seckou Keita, Adam Hickox, Rosanne Phillippens, Lise Berthaud and Andrew Hamilton, and also Calleva Assistant Conductor, Enyi Okpara – all making their BSO debuts.

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.

I look forward to welcoming you personally to a season of musical masterpieces with your great Orchestra – see you soon!

Dougie Scarfe OBE
Chief Executive

Season Sponsor
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The Planets

The Planets remains by far Holst's most popular work; one of the 20th century's great colouristic showpieces. Its conception has a boldness, excitement and epic sweep that remain immediately impressive after a hundred hearings. Vaughan Williams once said that the work was "the perfect equilibrium" of Holst's nature – the melodic, precise and structured, combined with the mystic and unexplainable. Beethoven's Piano Concerto No.3 came straight from the heart of its creator and was a showcase for his own amazing pianistic talents. Revolutionary in its scale, drama and intensity, it is a masterful partnership between soloist and orchestra, opening with an unprecedented sense of power, purpose and potential. Vaughan Williams' symphonic impression is a beautifully written masterpiece. Like the fenland landscape, the music doesn't impose itself, evoking the wide-open skies over the flat countryside, dark clouds pierced by shafts of sunlight.

Vaughan Williams
In the Fen Country
Beethoven
Piano Concerto No.3
Holst
The Planets

Karl-Heinz Steffens
Conductor
Paul Lewis
Piano

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Wednesday
9 October
7.30pm

Beethoven

Symphony No.6 'Pastoral'

Shostakovich

Piano Concerto No.1

Stravinsky

The Firebird (1919)

Elena Schwarz

Conductor

Martin James Bartlett

Piano

Paul Bosworth

Trumpet

Firebird

One of the most impressive calling cards in musical history, *The Firebird* is a work of such brilliance that it could only have been written by Stravinsky, mixing the orchestral mastery of his Russian mentors with the rhythmic vitality of the revolutionary about to burst out of his shell. With the help of a magic firebird, the hero, Prince Ivan, rescues a group of spellbound princesses from the clutches of evil magician, Kastcheï. The music is atmospheric, imaginative and melodious and the whirling, nightmarish *Infernal Dance* is a tour de force of orchestral brilliance. Shostakovich's witty Piano Concerto No. 1 scored for piano, trumpet and strings is clear proof of the young composer's carefree and almost overconfident attitude, full of parodies and jokes to musical slapstick. Beethoven's Sixth Symphony is imbued with his love of nature. Opening with bucolic tranquility with bubbling brooks, birdcalls and scenes of rustic life, a thunderstorm violently intrudes, before serenity is restored in the final, uplifting *Shepherds' Song of Thanksgiving*.

Supported by
The Michael & Ilse Katz Foundation



"People who don't go to many concerts sometimes gripe that all modern orchestras sound the same. They should get down to Dorset, and educate themselves."

The Spectator, May 2023



Wednesday
16 October
7.30pm

Tchaikovsky Six

Liadov
The Enchanted Lake
Dvořák
Cello Concerto
Tchaikovsky
Symphony No.6
'Pathétique'

All the characteristics we value most highly in Tchaikovsky's music are present in his Sixth Symphony: imaginative orchestration, drama, delicious themes and sweeping emotive power. Whether or not the symphony hides some specific message, hinting at his personal melancholy and untimely death, it is clearly a work of deep and turbulent pathos and remains testament to a musical genius. Written at the end of Dvořák's three-year contract in New York, the Cello Concerto reflects some of his American experiences but is at the same time filled with the spirit of his beloved Bohemia where he longed to return. It contains some of his most memorable melodies and its glowing orchestration is an excellent foil to the richness of the cello; the result is most delicate and translucent. Liadov's impeccably crafted tone poem immediately conjures the scene of waters gently stirring under starry skies. Using the enchanting colours of harp and celeste, it is a marvel of musical serenity.

Jac van Steen
Conductor
Edgar Moreau
Cello

Also available as a
BSO Digital Concert



Wednesday
23 October
7.30pm

Holst

Symphony in F
'The Cotswolds'
Mars, the Bringer of War
Invocation
Vaughan Williams
Dona Nobis Pacem

Holst 150

At once pastoral and romantic, Holst's *Cotswolds Symphony* fully expresses his affection for the landscape. It is also a gentle tribute to the great designer and Socialist visionary, William Morris, who was one of Holst's great heroes, evoking Morris' vision of the English countryside as a Heaven on Earth. It is a joyful work with hints of the greatness to come, and his masterpiece *The Planets*, with its iconic opening *Mars, the Bringer of War. Invocation*, a hauntingly contemplative work for cello and orchestra, has a shimmering, mystical quality that is curiously evocative – exotic, and yet somehow, unmistakably English. Written during the build up to the Second World War, Vaughan Williams' *Dona Nobis Pacem* is an eloquent cry for peace and a reminder that war inevitably brings misery and loss before culminating in a joyous vision of the ending of war through reconciliation between people and nations and the hope for a brighter future.

In memory of
Canon & Mrs Ivor Jeffrey-Machin

Beethoven's Emperor

Beethoven wrote his final Piano Concerto at the height of his compositional powers, at a time of personal and political turmoil. It is the largest in scale of all of his concertos. Essentially a three-movement symphony with solo piano, it is impressively imperial in scale; an epic tour de force, pitching soloist and orchestra in a musical argument of unprecedented breadth and scale. A spirit of heroism infuses the music, whilst the sublime slow movement is one of Beethoven's most profound. Most striking about the Fifth Symphony is its epic scale and character. Prokofiev uses the massive patriotic style that had proven so successful in his vocal and dramatic music of the late 1930s and early 1940s. Composed in 1944 the themes, orchestration, and mood are broad and strong; it is a symphony conceived on the greatness of the human soul, during a time of intense upheaval.

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

Wednesday
30 October
7.30pm

Beethoven

Piano Concerto No.5
'Emperor'
Prokofiev
Symphony No.5

Kevin John Edusei
Conductor
Nelson Goerner
Piano

Also available as a
BSO Digital Concert

Saturday
9 November
7.30pm



Symphonic Bee Gees

A musical celebration of the Bee Gees, from their highly successful early period in the 1960s and 70s, through to their career defining multi-award-winning soundtrack to *Saturday Night Fever* in 1977 which, alongside the film, made a ground-breaking contribution to pop culture across the globe. Throughout the 1980s, they developed a highly successful reputation as writers and producers for other leading artists - the likes of Barbara Streisand, Dionne Warwick, Diana Ross, Frank Valli and Yvonne Elliman.

Richard Balcombe
Conductor
Graham Bickley
Patrick Smyth
Stuart Matthew Price
Abbie Osmon
Singers



Wednesday
13 November
7.30pm

Rossini
String Sonata No.6
Mozart
Clarinet Concerto
Mascagni
Intermezzo from
Cavalleria Rusticana
Mendelssohn
Symphony No.4 'Italian'

Enyi Okpara
Conductor
Julian Bliss
Clarinet

Clarinet Bliss

Mozart wrote his only concerto for clarinet in the space of about ten days, when he was at the height of his powers, and only two months before his tragically early death. It is a glorious work: the first great concerto for the instrument, and some would say still the greatest, which displays the range and agility of the clarinet as well as its velvety and soulful qualities. Mendelssohn's Fourth Symphony is extroverted from the outset, conjuring up the sunny skies and landscapes of the Italian countryside in a virtually flawless assembly of airy and fiery dances, never letting the excitement lapse for a moment. Truly Italian, Rossini's youthful sonata is a joyous and overtly dramatic example of the Italian tradition of instrumental belcanto with its rapid flourishes, whilst Mascagni's passionate intermezzo never fails to pull at the heart strings.

Also available as a
BSO Digital Concert

Wednesday
20 November
7.30pm

Wigglesworth Conducts Walton

Mark Wigglesworth begins his tenure as Chief Conductor with Walton's First Symphony; a landmark of English composition and a work that displayed Walton at the peak of his symphonic thinking. Its turbulent emotions and high-voltage energy were the fruit of tempestuous events surrounding Walton at the time. After an eloquent, dramatic first movement, a stinging, malicious Scherzo and a truly melancholic slow movement, the finale is totally different in outlook – an almost Elgarian ceremonial jubilation, as if a cloud has lifted. The *Concerto for the Left Hand* displays a great deal of resourcefulness and originality on Ravel's part. Unfolding in a single movement in three sections, dark and powerful, it is so full of illusion and texture that the solo part rarely gives the slightest hint that a mere single hand is involved. The exquisite orchestral scoring leans toward the rich, lower pitches which lends it a rather sombre hue and an apt heroic grandeur. In the overture to his only comic opera, Wagner skilfully combines the main themes associated with the mastersingers and their apprentices.

Supported by
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Wagner
The Mastersingers of
Nuremburg Overture
Ravel
Piano Concerto for
the Left Hand
Walton
Symphony No.1

Mark Wigglesworth
Conductor
Nicholas McCarthy
Piano

Also available as a
BSO Digital Concert

Wednesday
27 November
7.30pm

Schumann
Overture,
Scherzo & Finale
Mendelssohn
Violin Concerto
Brahms
Symphony No.1

Chloé van Soeterstède
Conductor
Alena Baeva
Violin

Mad Over Mendelssohn

There is perhaps no more beloved violin concerto than Mendelssohn's masterpiece. Journeying from darkness to light, it begins restless, mysterious and questioning, and ends in a blaze of colour, full of joy and exhilaration. The sheer quality of the music and lightness of touch, bursting with unbridled vitality that leaves audiences clamouring for more, makes it a favourite amongst performers and listeners alike. Brahms' First Symphony, although inspired by those of his hero Beethoven, broke new ground for symphonic form. It is a symbolic journey from darkness to light, the themes developed from a handful of motivic nuggets, all smelted together into a shining edifice, with nothing wasted. A turbulent mood is established at the outset, by turns dark and meltingly warm, often infused with a rueful quality expressing a strain of sadness in his personality never lightened by artistic success. Schumann's majestic and vivacious *Overture, Scherzo & Finale* is a joyous work. It opens in dramatic fashion, dark and challenging, until a lively major melody appears, lightening the mood.

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BSO Digital Concert

Supported by
Roger Higgins

Wednesday
4 December
7.30pm

Nutcracker Magic

Rachmaninov's Third Piano Concerto begins with a brief murmuring from the orchestra and the simplest of introductions of the main theme from the piano. A mood of dark, impassioned lyricism prevails throughout which builds with urgent expressiveness before reaching an almost delirious close. With its massive chords, cascading and leaping octaves, high-speed runs and wide-spaced, busily embellished textures, it demands a pianist with strength, dexterity, control, and stamina – and big hands! Tchaikovsky's *The Nutcracker* has charmed audiences over the years with its range of gorgeous music and romantic imagery. There is a wonderfully vivid, pictorial quality to his colourful music. From the elegant *Waltz of the Flowers* to the witty *Dance of the Sugar Plum Fairy* and the *Dance of the Reed Flutes*, the score is a feast of wonderful melodies. The music tinkles in the memory like a lost music box – enchanting for young and old alike.

Supported by
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Rachmaninov
Piano Concerto No.3
Tchaikovsky
The Nutcracker, Act II

Mark Wigglesworth
Conductor
Boris Giltburg
Piano

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CLASSIC *fm*

Also available as a
BSO Digital Concert

**Christmas
and New Year
with BSO**

Wednesday
11 December
7.30pm

Saturday
14 December
3pm and 7pm

Saturday
21 December
7.30pm

Monday
23 December
7pm

Wednesday
1 January
3pm

**Handel's
Messiah**

The Snowman

**Last Night of
the Christmas
Proms**

**Celebration
of Christmas
Carols**

**New Year's Day
Viennese Gala**

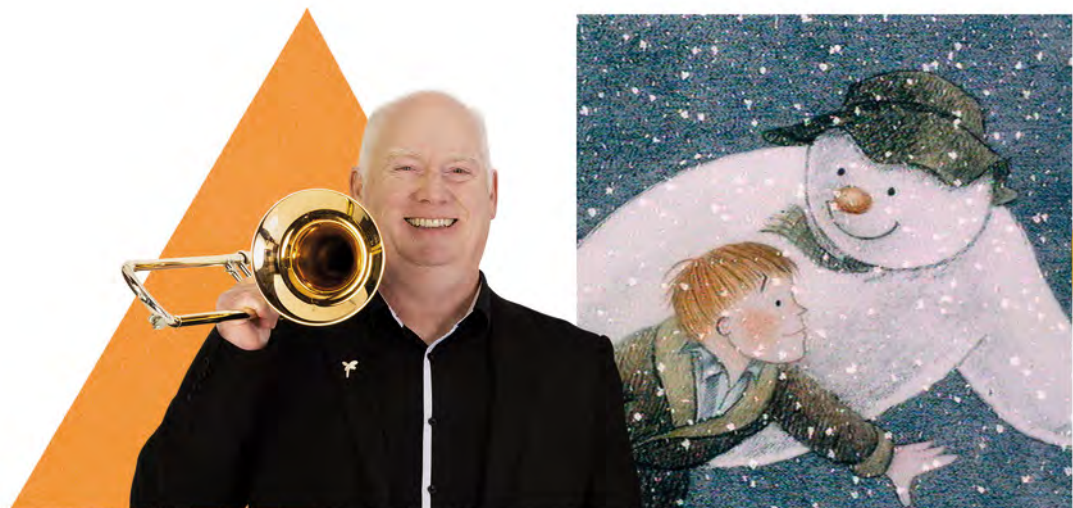
Nicholas McGegan
Conductor
Bournemouth
Symphony Chorus

Teresa Barlow
Conductor
BSO Voices

Enyi Okpara
Conductor
Joe Stilgoe
Piano/Singer

Gavin Carr
Conductor
Bournemouth
Symphony Chorus
and Youth Chorus

Tom Fetherstonhaugh
Conductor
Soraya Mafi
Soprano



Wednesday
15 January
7.30pm

Vaughan Williams
Fantasia on a Theme
of Thomas Tallis
Tchaikovsky
Violin Concerto
Rimsky-Korsakov
Scheherazade

Valentina Peleggi
Conductor
Simone Lamsma
Violin

Tales of Passion

Despite some initial criticism that it was unplayable, Tchaikovsky's Violin Concerto lost little time in establishing itself as a concert favourite. One of the more demanding works for the violin virtuoso, it is more remarkable still for its unwavering melodic inspiration and passionate expression of human feeling. Tchaikovsky speaks to us from the heart, using the voice of the solo violin as his medium. *Scheherazade* is a landmark in the history of descriptive music which never fails to make an impression and to give delight. Consisting of "separate, unconnected episodes and pictures" from *The Arabian Nights*, the suite is bound together by a recurring motif, a bewitching melody sung by the solo violin: the voice of Scheherazade herself. Vaughan Williams' tribute to Tallis calls for a large string orchestra divided into three parts. The theme is heard in its complete form three times, then serves as the source for a wonderful miasma of variants and developments. Although it is not specifically religious music, it seems to speak to the spirit.

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Wednesday
22 January
7.30pm

Viennese Whirls

Brahms finished his Second Symphony directly on the heels of his First, but it would be hard to find two more different works. Occasionally referred to as his 'Pastoral' symphony, it is of a much happier and lighter nature, and it was immediately taken to the hearts of Viennese audiences, with its sunny themes and numerous dance-like melodies – gentle and lyrical. In their simple beauty the themes give the impression of having been written down in inspired spontaneity. Berg was not a musician of revolutionary temperament. On the contrary, he had great reverence for musical tradition, demonstrated in his Violin Concerto which draws substance from, and pays homage to, the musical past. Throughout the work Berg uses the Lutheran chorale *It is Enough* to form repeated phrases before ending in peaceful reverence. This perhaps explains Berg's dedication "to the memory of an angel." Johann Strauss' sweeping waltz conjures the elegance of the Viennese dancehalls.

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J Strauss II
The Blue Danube
Berg
Violin Concerto
Brahms
Symphony No.2

Mark Wigglesworth
Conductor
Alena Baeva
Violin

Also available as a
BSO Digital Concert

Wednesday
29 January
7.30pm

Shostakovich
Chamber Symphony
Mozart
Piano Concerto No.9 K271
Stravinsky
Petrushka (1947)

Tianyi Lu
Conductor
Elisabeth Brauss
Piano

Petrushka

Stravinsky's great ballet has gone through a fascinating series of metamorphoses since first conceived as a concert piece, inspired by the immensely popular puppet plays of 19th century Russia. The score is one of his most brilliant achievements, bursting with the energy and inventiveness of youth. From the opening bar it positively dazzles with its colour and energy, often so gestural that even in a concert performance, the images of the dancers are vividly conjured up. The Chamber Symphony Op.110a is in fact a transcription for string orchestra by erstwhile BSO Principal Conductor, Rudolf Barshai, of the String Quartet No.8. Whilst visiting a still decimated Dresden in 1960, Shostakovich wrote it in just three days dedicating it to "victims of fascism and war". It is a gripping portrayal of the brutality of conflict – jagged, dynamic rhythms in the central sections are contrasted by elegiac outer movements that never fail to move the senses. Mozart's first fully mature piano concerto with its technical demands and depth of expression, is alone among his early concertos.



"It's music that really puts an orchestra through its paces, but the BSO relished all its challenges, utterly secure in every department."
The Guardian
October 2023



Saturday
8 February
7.30pm

African Rhapsodies

Keita
African Rhapsodies
Keita
Alhambra

Seckou Keita's enchanting work for kora and orchestra celebrates Africa's magical 22-stringed harp and gives it the position of prominence granted for centuries to the violin, piano and flute. It makes us wonder if Bach or Beethoven might have composed for kora had they travelled to Africa in their lifetime. Seckou builds on that notion by way of his own imagination, which is greatly sparked by his lengthy fascination with crossing cultural borders. The result is a majestic work showcasing a whirlwind of virtuosity, but above all a sublime poetic journey where music is pure emotion.

Fiona Monbet
Conductor
Seckou Keita
Kora



Wednesday
12 February
7.30pm

Beethoven
Symphony No.1
Elgar
Cello Concerto
R Strauss
Death and Transfiguration

Alexander Soddy
Conductor
Laura van der Heijden
Cello

Cello Elegy

Written in the summer of 1919, the Cello Concerto represented, for Elgar, the angst, despair and disillusionment he felt after the Great War, and an introspective look at death and mortality. It signified Elgar's farewell to the way of life as he had known it. The music is private and poignant but it still remains a richly lyrical and noble work with the solo cello in full focus with its bold statements and heart-rending themes. Taking the late Romantic ideal of transfiguration, summing up a lifetime of musical experience, and pushing the orchestral genre to its extreme, *Tod und Verklärung* portrays a dying man who recalls the great loves of his past. It is an emotional cauldron of sheer magnificence. It seems fitting that Beethoven composed his First Symphony at the dawn of a new century. Despite its homages to the older generation, it is very much a forward-looking work with glimmers of the innovations to come from the great composer.

Also available as a
BSO Digital Concert

Saturday
15 February
7.30pm

Valentine Classics

Valentine's Day presents the perfect opportunity to take a pause and focus on someone special. Enjoy a selection of classical music's most romantic pieces ever written, from the worlds of film, opera and ballet. From scores inspired by Shakespeare's tale of two star-crossed lovers, including Prokofiev's powerful ballet suite and themes from the *Romeo and Juliet* films of Franco Zeffereilli and Baz Luhrmann, to modern tearjerkers from *Miss Saigon* and *Titanic*, the evening is all set for your romantic rendezvous.

Jarre
Lara's Theme from
Doctor Zhivago
J Strauss II
Liebeslieder
Puccini
O mio babbino caro
Rota
Romeo and Juliet
Love Theme
J Williams
Across the Stars
Tchaikovsky
Nutcracker Pas de Deux
Prokofiev
Romeo and Juliet Suite
Enyi Okpara
Conductor
Milly Forrest
Soprano

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Wednesday
19 February
7.30pm

Vasks
Musica Serena
Grieg
Piano Concerto
Sibelius
Symphony No.1

Gergely Madaras
Conductor
Louis Schwizgebel
Piano

Northern Lights

Communicating with fiery passion, Grieg's Piano Concerto is imbued with a Nordic quality echoing traditional Norwegian dances and instruments. The striking, opening gesture (perhaps one of the most recognisable in all classical music; based upon descending seconds and thirds) is but one sign of how Norwegian folk music was making its impact upon his emerging style. It continues with many attractive themes, a thrilling cadenza and much dazzling originality. Sibelius' First Symphony is significant in that never before had a work of such stature emerged from Northern Europe, unveiling the previously unheard character of Nordic music, sounding both 'old' and 'new' at the same time. It is clearly a work by a skilled composer who already had a musical voice of his own, and much of the musical personality that makes the later symphonies so distinctive is already visible. Passionate yet reflective, Vasks' music represents a symbol of hope for his Latvian homeland, conveying the message to never give up on beauty, even when the world is filled with turmoil and violence.



Wednesday
26 February
7.30pm

Brahms
Symphony No.3
Hough
Piano Concerto
(The World of Yesterday)
Elgar
Enigma Variations

Mark Wigglesworth
Conductor
Sir Stephen Hough
Piano

Notes of Nostalgia

From the beginning, Brahms' Third Symphony has proven to be his most evocative. Brahms offers a compelling, highly revealing musical self-portrait, rich with references to his own thoughts about life and love in its striking mixture of passion and pessimism, of restlessness and serenity. With numerous acknowledgments to Wagner and allusions to the same Rhine-based mythology, it provides other fascinations as well. The spirit of Brahms infuses Hough's Piano Concerto. The title refers to Stefan Zweig's memoir of his cultural life in Vienna before the First World War and evokes nostalgia for a bygone era when piano concertos were a touring composer-pianist's calling card. It bridges time, weaving together echoes of the past with virtuosic brilliance. The *Variations on an Original Theme* is a brilliantly varied portrait gallery of Elgar's friends, family and neighbours. The musical caricatures contain some of the most charming and deeply felt music Elgar ever penned and these are elaborated upon in this unique performance with Elgar's descriptions narrated by an actor.

Also available as a
BSO Digital Concert

Wednesday
5 March
7.30pm

Symphonic Dances

Sibelius
Valse Triste
Shostakovich
Violin Concerto No.1
Rachmaninov
Symphonic Dances

Adam Hickox
Conductor
Rosanne Philippens
Violin

The *Symphonic Dances* is an exhilarating summary of Rachmaninov's life's work – rhythmically animated and truly symphonic, nostalgic and sarcastic. He creates a wondrous kaleidoscope of instrumental colours, from the mellow crooning of an alto saxophone to the dry-bones clatter of a xylophone, and with its incisive dance rhythms inspired by folk and jazz the work finally explodes with visceral energy. More akin to a symphony, Shostakovich's First Violin Concerto is a real tour de force of a piece, calling on everything in the violinist's technical arsenal as well as vast physical and emotional stamina. The wide emotional range of its four-movement structure encompasses brooding, elegiac melancholy with savage, mocking sarcasm before it gives itself up totally to a rhythmic energy and brilliance of colour. Sibelius' gem of a miniature masterpiece, *Valse Triste*, portrays a dance of death between a woman and the Grim Reaper, and is both haunting and poignant.

Supported by
Terence & Annette O'Rourke



Wednesday
12 March
7.30pm

Looking Forward and Back

Brahms
Tragic Overture
Beethoven
Piano Concerto No.4
Schumann
Symphony No.2

In this most lyrical, poetic and fantastical of his concertos, Beethoven does not abandon Mozartian concerto form but imbues it with a genuinely romantic voice. In a thrilling dialogue between soloist and orchestra, it is ardent and melancholy, heroic and ethereal, anguished and whimsical. Schumann's Second Symphony was a personal triumph and marked the start of the final phase of his career. It is a reflection not only of his recent health issues but also the feeling of triumph at overcoming the despair that had gripped him for a year. It transports the listener towards redemption in a way that looks back to Beethoven but also predicts the future greats, like Mahler, who were to come. A magnificent energy pervades Brahms' overture. Opening with two emphatic chordal exclamations its defiant strength is heightened by the return of a poignant little march idea, defining the 'Tragic' even more potently than all the muscular thrust before and after it.

Chloé van Soeterstède
Conductor
Pavel Kolesnikov
Piano

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BSO Members and Supporters

Also available as a
BSO Digital Concert

Saturday
15 March
7.30pm

Heroes and Superheroes

Pete Harrison
Conductor

Heroes both historical and fictitious as well as the superheroes of the Marvel and DC comics remain a fertile mine of inspiration for Hollywood and some of the best big screen adventures ever. Scores include the classics of *Robin Hood* and *The Magnificent Seven* by Eric Korngold and Elmer Bernstein, as well as those by John Williams and James Horner from films depicting real-life heroics of wartime sacrifice and space exploration in *Saving Private Ryan* and *Apollo 13*. Superheroes are represented by *Superman*, *Batman* and the *X-Men*.

RECOMMENDED BY
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Wednesday
26 March
7.30pm

Fairytales and Folklore

After a sombre opening, the overture to Mozart's most enduring opera skips off in a gleeful, fugal allegro and is notable for the brilliant use of counterpoint and dynamic contrasts. More of a suite than a concerto, Václav Trojan's *Fairy Tales* is full of appealing and catchy melodies. The seven short movements each describe a fairy-tale character, such as the sleeping princess, the charming prince and the evil dragon. Thomas de Hartmann's charming vignettes also delve into the rich heritage of folklore. Having read Dante's epic poem *The Divine Comedy*, an episode from the Inferno section fired Tchaikovsky's imagination: the tale of Francesca, a young woman from Rimini who has been condemned to eternal damnation because of an illicit love affair. After an unsettling introduction, he vividly depicts the driving winds of Hell before the music dies away to a whisper and a pathetic theme on solo clarinet launches Francesca's tale before building in a long crescendo of passion.

Supported by
Janet Boyle

Mozart
The Magic Flute Overture
de Hartmann
Fairy Tales
Trojan
Fairy Tales, a Concerto
for Accordion
Tchaikovsky
Francesca da Rimini

Kirill Karabits
Conductor
Ksenija Sidorova
Accordion

Also available as a
BSO Digital Concert

Wednesday
2 April
7.30pm

R Strauss
Don Juan
Rachmaninov
Rhapsody on a
Theme of Paganini
Beethoven
Symphony No.3 'Eroica'

Romantic Rhapsody

Kerem Hasan
Conductor
Alexei Volodin
Piano

Rachmaninov's Rhapsody, a brilliant showpiece for virtuoso pianist, is probably the most admired of his works. An exercise of both compositional and pianistic prowess, it embodies his late style at its brilliant and witty best and has one of the world's most irresistible melodies. Moments of Romantic outpourings hurtle towards a typical grandiose conclusion, but at the last moment it wittily becomes a whisper and ends impishly. Although his earlier works had shown flashes of what was to come, the *Eroica* was Beethoven's first truly Romantic composition. It opens with two staggering chords that announce to the world the arrival of a new talent, a forceful personality, a man never to be forgotten. From that point on Beethoven was no mere composer – he was a creator of monuments. Strauss' tone poem is a blend of sonata form and rondo. With Don Juan's swashbuckling theme and the fountain of semi-quavers that opens the work, it exemplifies his exhilarating orchestral virtuosity.

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Sir Neville & Lady Simms

Wednesday
9 April
7.30pm

Orchestral Pictures

Debussy
Prélude à l'après-midi
d'un faune
Berlioz
Harold In Italy
Mussorgsky (orch. Ravel)
Pictures at an Exhibition

Debussy's seductive painting of a languid, sun-drenched Sicilian afternoon marked a turning point in musical history, with its tenuous grasp of tonality and harmony. It weaves a tantalising veil of hypnotic colours and textures. Mussorgsky's musical wander through a fictitious gallery of works is a beautifully curated series of miniatures, some intimate, others grotesque, that imaginatively capture the essence of a character, mood or scene, further imbued with orchestral colour by Ravel's genius for scoring. Picturing outdoor scenes drawn from the most vivid experiences of Berlioz' Italian stay, *Harold in Italy* is full of youthful vitality, tinged with that appealing romantic sensibility that Berlioz borrowed so poetically from literature. Although using a solo viola it remains a symphony as the traditional balance between soloist and orchestra is shifted; the soloist is rarely the protagonist, more often a bystander.

Alexandre Bloch
Conductor
Lise Berthaud
Viola

Supported by
Stephen Elder & Vanessa Claydon

Also available as a
BSO Digital Concert

Wednesday
30 April
7.30pm

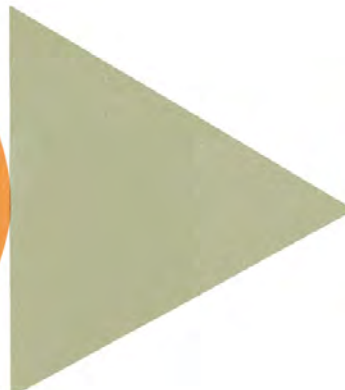


Alena Baeva Recital

Described as “a magnetic presence” and “a constantly fascinating sound technician” violinist Alena Baeva is considered one of the most exciting, versatile, and alluring soloists active on the world stage today. Possessing an extraordinary memory and passionate musical curiosity, she holds an already vast and rapidly expanding active repertoire, including over fifty violin concertos. Her regular sonata partner is the celebrated Ukrainian pianist Vadym Kholodenko with whom she has established a dedicated musical partnership of more than a decade.

Schumann
Märchenbilder Op.113
Schubert
Violin Fantasy in C Op.159
R Strauss
Violin Sonata Op.18
Stravinsky
The Fairy's Kiss (extracts)

Alena Baeva
Violin
Vadym Kholodenko
Piano



Also available as a
BSO Digital Concert

Wednesday
7 May
7.30pm

Wagner
Lohengrin Prelude
Britten
Violin Concerto
Brahms
Symphony No.4

Mark Wigglesworth
Conductor
Clara-Jumi Kang
Violin

The Essence of Brahms

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 as music can. His craftsmanship is evident in its thematic economy, elegant harmonic designs and command over musical structure. Of all Brahms' works, it displays his essence most completely – a cosmos of textures, tempos and moods, culminating in music of unsurpassed grandeur. Britten's Violin Concerto was written as the Second World War broke out and there are dark portents in the opening timpani notes. Dark, yet dazzling, with haunting melodies, multiple crescendo finales and superbly energised virtuoso passages, it remains one of the most challenging works for violinists. *Lohengrin* was Wagner's first internationally recognised masterpiece. The Act I Prelude is a musical depiction of the Holy Grail as it descends to the Earth in the care of an Angelic host.

Also available as a
BSO Digital Concert

In memory of
Bill Ellaby

Wednesday
14 May
7.30pm

Belshazzar's Feast

Bernstein
West Side Story:
Symphonic Dances
Gershwin
Rhapsody in Blue
Walton
Belshazzar's Feast

In 1929 the BBC asked Walton to write an oratorio for small chorus, small orchestra and a vocal soloist. The result was anything but small! *Belshazzar's Feast*, to a libretto by Osbert Sitwell, turned out to be on an epic scale. It rejuvenated English oratorio writing, and audiences were surprised with a jazzy, perhaps slightly racy, shocker. Bernstein revisited the score of his wildy successful musical and extracted nine sections to assemble into what he called the *Symphonic Dances*. The famous opening confrontation of the Jets and the Sharks is followed by the strains of *Somewhere* and the lively Latin dances of the *Mambo* and *Cha-cha* before the Cool fugue slides into the final, deadly *Rumble*, before ending on a haunting, unresolved chord. That *Rhapsody in Blue* became an American legend from its very first performance is down to Gershwin's genius to tap into the spirit of his country drawing on American popular song and dance, African-American jazz, and the rhythm of the New York streets to create a potent new hybrid for the concert hall.

David Hill
Conductor
Steven Osborne
Piano
Andrew Hamilton
Baritone
Bournemouth
Symphony Chorus

Saturday
17 May
7.30pm

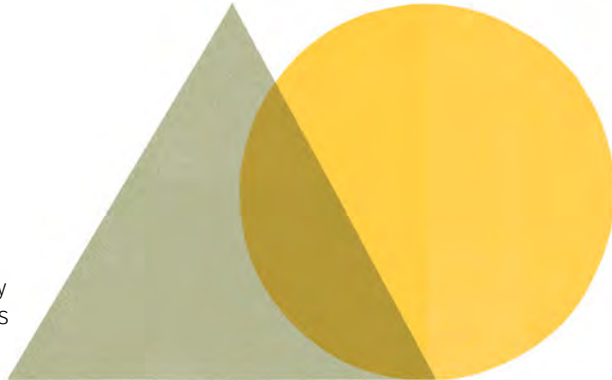
The Best of Bond

David Arnold
Conductor
Jacinta Whyte
Singer

The name's Bond – James Bond. When it comes to the high life, nobody does it better. The BSO puts on its tux, pours itself a Martini and toasts the superstar spy with some of the sassiest signature tunes in cinematic history. They say diamonds are forever, and as the Orchestra celebrates seven decades of gadgets and super villains we see that Bond tunes are every bit as enduring and brilliant.



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Be part of the BSO's future with a gift in your Will

Now, more than ever, we depend on the generosity of our supporters to help preserve the Orchestra for future generations. Every donation makes a difference, and gifts in Wills are a particularly special way of making a lasting impact.

By remembering the BSO in your Will, you become part of our future. Your commitment today will protect the Orchestra for others to enjoy tomorrow and help to ensure our music continues to thrive for years to come.



For more information visit bsolive.com/gifts-in-wills, call Faith Bayley on 01202 644711 or email fbayley@bsorchestra.co.uk

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)

Tickets

Series concerts:
£52 £44 £37 £31 £27 £22 £17

Other concerts:
9 Nov, 11 Dec, 21 Dec, 23 Dec,
1 Jan, 15 Feb, 15 Mar, 17 May
£46 £38 £32 £28 £24 £20 £14

14 Dec, 8 Feb
£38 £31 £25 £21 £18 £15 £10

A 5% 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.

BSO Digital Concerts

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

£10 per concert
£150 season ticket
(all 17 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.

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
20 – 22 concerts	20% off
15 – 19 concerts	15% off
5 – 14 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

“The BSO players were on exemplary form; rarely have I heard so many solo passages delivered with such flair. What a class act!”
Bachtrack, January 2024

