



bournemouth
symphony orchestra

Concert Season 2025/26
Lighthouse, Poole



Welcome to the 2025/26 Bournemouth Symphony Orchestra Season at Lighthouse, Poole

Wednesday
1 October
7.30pm

Chief Conductor, Mark Wigglesworth, spearheads our season beginning with one of the symphonic masterpieces of the 20th century, Shostakovich's profound Tenth Symphony. Over each of the next few seasons, Mark will celebrate a composer, and for this season we are delighted to be performing works by Dani Howard, including the UK premiere of her Saxophone Concerto with Jess Gillam. Mark closes the season with a concert which pairs Copland's innocent *Appalachian Spring* with Tippett's politically charged oratorio, *A Child of Our Time*.

Principal Guest Conductor Chloé Van Soeterstède joins the BSO to conduct Korngold's Violin Concerto with Ning Feng, and Tchaikovsky's Piano Concerto with Cédric Tiberghien, alongside Saint-Saëns' mighty *Organ* Symphony, and we welcome back Kirill Karabits for an evening of Shostakovich at his most witty and rebellious.

We are delighted to welcome British baritone Roderick Williams as this season's Artist-in-Residence. One of the finest artists of his generation, he will be singing the beautiful poetry to Zemlinsky's *Lyric* Symphony, a work that he has long wanted to perform, and brings a recital of English songs that he has chosen as a homage to Schubert's original song cycle. It really will be something special.

Other sure-to-be highlights include Mahler Five with Karl-Heinz Steffens, and Thierry Fischer conducting Tchaikovsky's Manfred Symphony, plus performances by returning friends of the BSO – Sir Stephen Hough, Marta Gardolińska, Alim Beisembayev, Elisabeth Brauß, Boris Giltburg, Paul Lewis and Sunwook Kim.

Nothing beats the energy and sensation of a full symphony orchestra performing live. I hope you will be able to come to as many concerts as possible, whether in the hall or watching from home with our fantastic Digital Concerts. See you soon!

Dougie Scarfe OBE
Chief Executive

Season Sponsor



Standing Up For Truth

Referencing the concept that a butterfly flapping its wings in one location can cause a hurricane elsewhere, Dani Howard's *The Butterfly Effect* reflects on how small actions can have a lasting impact, and how a decision can affect the rest of your life. After the success of his Second and Third Piano Concertos, Rachmaninov revised the First in 1917. It is very different from his later works; in exchange for less memorable melodies, this concerto incorporates elements of youthful vivacity and impetuosity in a concise and spirited fashion. The Tenth Symphony is now widely regarded as Shostakovich's finest work in the genre – a perfect balance of expressive qualities and political meaning. This is music that sums up all that Shostakovich wanted to say about living under Stalin's oppression, inspiring us through his resilience of spirit, determination, and courage to hold on to the truth, when even truth itself was under threat.

Supported by
Terence & Annette O'Rourke

The performance of *The Butterfly Effect* is supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras and BBC Radio 3.

Howard
The Butterfly Effect
Rachmaninov
Piano Concerto No.1
Shostakovich
Symphony No.10

Mark Wigglesworth
Conductor
Sir Stephen Hough
Piano

Also available as a
BSO Digital Concert

Wednesday
8 October
7.30pm

Schubert
Symphony No.8
'Unfinished'
Zemlinsky
Lyric Symphony

Mark Wigglesworth
Conductor
Claudia Boyle
Soprano
Roderick Williams
Baritone

The Power of Love

Renowned through his many, inspired Lieder, Schubert's gift for melody is also abundantly evident in his *Unfinished* Symphony. The variety and immediacy of the themes suffusing its two movements are breathtaking; it is powerful, satisfying music. No one really knows why he never completed it – perhaps it was left unfinished because it could not, need not be finished. Alexander Zemlinsky's *Lyric Symphony* owes a clear debt to his contemporary Mahler and his *Das Lied von der Erde*. Looking eastward, setting poems by Bengali writer Rabindranath Tagore, and merging symphony with opera, baritone and soprano alternate with one another over the course of the seven movements in what amounts to an exploration of longing and desire. The orchestral writing is delicate and refined which bathes the singers in a luminous beauty of shades and colours.

Also available as a
BSO Digital Concert

English translation surtitles/subtitles will allow you
to enjoy the full beauty of the extraordinary poetry.

Wednesday
15 October
7.30pm

Colour and Light

Elgar's magnificent orchestral showpiece is more than just a mere transcription of Bach's mournful organ Fantasia. It slowly swells as more and more layers of orchestral colour are built up until the full-throttle climax. In his Violin Concerto, Sibelius opposes rather than meshes solo and orchestra in a succession of wonderful melodies until reaching a giddy climax of syncopated brilliance. At times dreamy and reflective and at others turbulent and darkly passionate, it is full of technical prowess – a deep and gritty orchestral exploration from darkness into light. The origins of the Bohemian hymn on which Suk based his *Meditation* can be traced back a thousand years. A work that pays homage to one of the most revered saints in Czech history, it is both heartfelt and nostalgic, interweaving Suk's personal sense of patriotism with a deep spirituality. Using fragments of ancient Gregorian chant, Respighi's symphonic suite *Church Windows* depicts four imagined religious scenes forever captured in stained-glass windows. His supreme orchestral mastery is on full show, shimmering with refracted, kaleidoscopic colour as light floods through.

Supported by
The Michael and Ilse Katz Foundation

JS Bach (orch. Elgar)
Fantasia & Fugue in C minor
Sibelius
Violin Concerto
Suk
Meditation on 'St Wenceslas'
Respighi
Church Windows

Gergely Madaras
Conductor
Kristīne Balanas
Violin

Also available as a
BSO Digital Concert

Saturday
18 October
7.30pm

Mr Blue Sky
Rockaria!
Telephone Line
Sweet Talkin' Woman
Wild West Hero
Livin' Thing

Richard Balcombe
Conductor
Graham Bickley
Patrick Smyth
Stuart Matthew Price
Heather Lundstedt-Price
Singers
Bournemouth Symphony
Chorus

It's a Living Thing

In this concert experience, Jeff Lynne's ELO's classic sound is expanded with a treatment that utilises full symphony orchestra and band, with 6 singers and full chorus, to replicate the glorious wall of vocal sound. The concert celebrates ELO's catalogue of classic chart hits – not re-imagined, but like you've never heard them before! Formed in 1970 in Birmingham, the Electric Light Orchestra (ELO) is a band that fuses pop music with classical overtones. Jeff Lynne, its creator and continuing driving force added violins, cellos, string basses, horns and woodwind to the standard rock line-up to "pick up where the Beatles left off..." In the 13 years following their arrival on the music scene, they sold over 50 million records worldwide.

Supported by
Sue Thomas

Wednesday
29 October
7.30pm

Lewis Plays Mozart

Mozart wrote twelve piano concertos in a two-year blaze of creativity, a series of masterpieces to delight the mind, charm and seduce the ear, and pierce the heart. Of them all, No.25 is the biggest, grandest and most sonorous. Separating itself from the tragic manner of its immediate predecessor, it represents the C major summit of the 30-year-old composer's Viennese style. It is a masterpiece not only magisterial but moving – broad and splendid, yet keenly detailed. Tchaikovsky saw himself as the victim of a cold, cruel fate. He felt a strong empathy for other people in the same situation, be they real or fictitious. That's why he identified so closely with Manfred, the lonely, heartbroken wanderer at the centre of Byron's epic poem. Deeply programmatic, long and technically challenging, it is often overlooked, yet it has a great deal to offer – bountiful drama, colour and a memorable series of melodies.

Supported by
Stephen Elder & Vanessa Claydon

Mozart
Piano Concerto No.25 K.503
Tchaikovsky
Manfred Symphony

Thierry Fischer
Conductor
Paul Lewis
Piano

Also available as a
BSO Digital Concert

Wednesday
5 November
7.30pm

Wagner
Forbidden Love Overture
Howard
Saxophone Concerto
(UK premiere)
Berlioz
Symphonie fantastique

Mark Wigglesworth
Conductor
Jess Gillam
Saxophone

Fantastic Symphony

An early comic opera by Wagner, *Forbidden Love* is set in Sicily and celebrates the Italian pleasure in life and love. The very un-Wagner-like overture sets the scene in an almost Gilbert and Sullivan manner, with dancing rhythms, imaginative use of percussion, lots of big ensembles, and flamboyant finale. Dani Howard's Saxophone Concerto is a homage to the instrument's inventor Adolphe Sax. Howard explains that it "reflects the pivotal moments in Sax's life; his ingenuity, his resilience in the face of adversity, and the enduring legacy of his invention". Hector Berlioz was a good friend of Sax and the first composer to write a piece for the new instrument. Ever the original, his *Symphonie fantastique* sounded like no other music yet written when it was first performed in the 1830s. With its daring music and staggeringly inventive use of the orchestra, it tells its own story of forbidden love. Its forms are fresh, its programme is grotesque, with bold, unexpected harmonies and melodies united around a recurring musical motive that he called the 'idée fixe'. It is still to this day, unlike anything else; there isn't a page of this score that doesn't contain something distinctive and surprising – an iconic leap forward in musical and romantic expression.

Also available as a
BSO Digital Concert

Supported by
Annette D'Abreo & Edwin Bessant

Wednesday
12 November
7.30pm

Love and Devotion

Perhaps one of Ravel's most personal creations *Le tombeau de Couperin* is a memorial to the fallen in the First World War. Bursting with colour and inventiveness, he reimagines the clarity and rhythmic liveliness of its Baroque forebears. Wagner was hopelessly in love with Mathilde Wesendonck, the young, golden-haired wife of his wealthy friend Otto when he was composing his great love tragedy *Tristan and Isolde*, as well as the five songs on poems written by Mathilde herself. He identified himself in them (and in her) the perfect love which had eluded him. They rage of frustrated love and ardent infatuation, displaying the full measure of Wagner's gifts of melody, harmony, and seamless text setting, as well as his unmatched ability to channel human emotion through music. Duruflé's Requiem, with its use of medieval chant alongside modern musical techniques, remains a timeless masterpiece. The sometimes archaic-sounding melodies are fused with sophisticated harmonies influenced by the earlier generation of French Impressionists. Restraint and intimacy are perfectly balanced with majesty and power, creating a work of faith and tranquility that touches the soul.

In memory of
Charles & Shirley Barham

Ravel
Le tombeau de Couperin
Wagner
Wesendonck Lieder
Duruflé
Requiem

David Hill
Conductor
Jennifer Johnston
Mezzo-soprano
Ashley Riches
Bass-baritone
Bournemouth
Symphony Chorus



"It was one of the most thrilling [performances]. It also had a mesmerising beauty... and the right seat-of-the-pants excitement, as if it could go off the rails at any moment."
The Daily Telegraph, December 2023



Wednesday
26 November
7.30pm

Hollywood Hit

Liszt
Les Préludes
Korngold
Violin Concerto
Dvořák
Symphony No.6

Liszt's solidly romantic tone poem is an exciting, vibrant work. With moments of "bucolic calm" and struggle, fanfare, roaring brass, horn calls and heavenly harp, it is a musical representation of the journey of life. Korngold plundered his Hollywood catalogue for the most haunting, expressive and beautiful themes to create a concerto that would prove his prowess beyond a writer of swashbuckling movie scores. Its combination of full-throated lyricism and unbridled virtuosity made it a favourite with Jascha Heifetz and later violinists. Korngold develops the main theme in freely rhapsodic fashion, embellishing it with pyrotechnic passagework that ascends into the stratosphere. Symphony No.6 was the first of Dvořák's symphonies to be published and the first to be performed widely outside of Bohemia. Clearly cast in the mould of Austrian symphonies, the rich colours and textures of the Czech folk music of Dvořák's childhood are nonetheless present throughout and eventually burst through to dominate the rousing final movement.

Chloé Van Soeterstède
Conductor
Ning Feng
Violin

Also available as a
BSO Digital Concert

Wednesday
3 December
7.30pm

Dvořák
Carnival Overture

Bruch
Violin Concerto

Humperdinck
Hansel and Gretel
(3 excerpts)

Tchaikovsky
Swan Lake Suite

Enyi Okpara
Conductor
Nikita Boriso-Glebsky
Violin

A Fine Romance

Dvořák's ebullient overture about nature, life and love depicts the high-spirited tumult of a festive carnival setting, although it is interrupted by a tinge of melancholy. Bruch's Violin Concerto is one of the most popular and performed of any in the repertoire, beloved by both violinists and audiences alike. With its lush and memorable themes, excellent solo writing, and impeccable pacing, it exploits virtually everything the violin can do in the hands of a master: from dramatic multi-stopped chords to soulful singing in the instrument's husky low register all the way to its sparkling top. Modelled after Wagner but with Humperdinck's own brand of instantly loveable songs and remarkable gift for melody, *Hansel and Gretel* almost glows with its innocence and peaceful spirit. *Swan Lake* is, without question, the greatest Romantic ballet of all time. A passionate love story with music to match, Tchaikovsky's genius lies in the musical embodiment of the characters. From the sweeping romanticism of the "swan theme" to the celebratory waltzes and iconic national dances, the beautifully evocative score never fails to make a powerful impact.

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Wednesday
10 December
7.30pm

Monumental Brahms

Originally the slow movement to his String Quartet No.1, Kernis' heartfelt music, expanded for full strings, was inspired by the serene beauty of medieval music and imagined sound of angels singing in Heaven. It's parallel to Barber's *Adagio* is instantly apparent. Mozart's Symphony No.39 opens grandly, with a darkly dramatic introduction in which orchestral texture and harmonic dissonance increase to near breaking point. This gives way to superlatively crafted work of contrasting melodic invention and rhythmic and contrapuntal exploration. The origins of this concerto, Brahms' first symphonic work, can be traced to 1854, when the composer heard a performance of Beethoven's Ninth Symphony. It is directly inspired by that revolutionary monolith and its own large scale is particularly evident in the tremendous and unconventional first movement, filled with an almost over-abundance of themes. The effect is exhilarating and entirely unexpected which perhaps explains its early poor reception. The following meditative adagio is the most sublime of slow movements, whilst the final rondo has a brusque, even baroque momentum all its own.

Kernis
Musica Celestis
Mozart
Symphony No.39
Brahms
Piano Concerto No.1

Mark Wigglesworth
Conductor
Yulianna Avdeeva
Piano

Also available as a
BSO Digital Concert

**Christmas
and New Year
with BSO**

**Wednesday
17 December
7.30pm**

**Saturday
20 December
7.30pm**

**Tuesday
23 December
7.00pm**

**Thursday
1 January
3.00pm**

Messiah

**Last Night of
the Christmas
Proms**

**Celebration
of Christmas
Carols**

**New Year's
Day Viennese
Gala**

David Bates
Conductor
Anna Dennis
Soprano
Bethany Horak-Hallett
Mezzo-soprano
Anthony Gregory
Tenor
William Thomas
Bass
Bournemouth
Symphony Chorus

Pete Harrison
Conductor
Jenna Lee-James
Singer

Gavin Carr
Conductor
Bournemouth
Symphony Chorus
and Youth Chorus

Mark Wigglesworth
Conductor
Elizabeth Watts
Soprano



Wednesday
14 January
7.30pm

Turina
Danzas Fantásticas
de Falla
Nights in the
Gardens of Spain
Debussy
Iberia
Ravel
Boléro

Ludovic Morlot
Conductor
Steven Osborne
Piano

Viva España

Turina composed *Danzas Fantásticas* a few years after returning to Spain, inspired by the novel *La Orgía* by his friend José Más. All three pieces draw on traditional Spanish song and dance idioms, rhythmically energetic and featuring lovely lyrical interludes. A Moorish flavour is also present in de Falla's set of symphonic impressions of the great gardens of Granada and Cordoba, incorporating dance rhythms of Andalusia, Debussy's shimmering *Iberia*, extols the musical magnetism that Spain seemed to exert on French composers of the 19th and 20th centuries, combining customary Spanish fire and spice with Gallic elegance. Commissioned to write a ballet, Ravel incorporated the "bolero" dance into his score which depicts a young gypsy woman as she begins a slow, languid dance. Entranced by her movements the other café dancers join in, one by one, until everyone is dancing, with the pace slowly quickening into a dramatic climax. It has the power to mesmerise the senses and quicken the pulse more effectively than any other piece of music.

Recommended by
CLASSIC FM

Also available as a
BSO Digital Concert

Wednesday
21 January
7.30pm

Piano Pyrotechnics

Tchaikovsky's Polonaise from *Eugene Onegin* is probably the greatest concert example of this dance ever written. Generally stately, this one has flair, with large orchestral gestures and the kind of catchy tune that sticks in the mind for ages. Chopin's gift for melody absolutely shines throughout his First Piano Concerto, which established him as a talent to be watched and launched his international fame. It opens with a grand orchestral sweep before the piano enters with a dazzling display of technical virtuosity, culminating in a race to the end with a series of blazing scales and arpeggios both enthralling and exhausting. Mendelssohn's impressions of the "comfortless, inhospitable solitude" of a Scottish walking holiday were the inspiration behind this stirring symphony, dedicated to Queen Victoria. Its haunting recurring theme came to the young composer as he explored the ruined chapel at Holyrood Palace.

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and
Lester Aldridge Solicitors

Tchaikovsky
Polonaise from
Eugene Onegin
Chopin
Piano Concerto No.1
Mendelssohn
Symphony No.3 'Scottish'

Marta Gardolińska
Conductor
Vadym Kholodenko
Piano

Also available as a
BSO Digital Concert

Wednesday
28 January
7.30pm

Stravinsky
Dumbarton Oaks
Beethoven
Piano Concerto No.2
Mozart
Symphony No.41 'Jupiter'

Sunwook Kim
Conductor
Elisabeth Brauß
Piano

Classical Heights

Stravinsky's concerto for orchestra derives inspiration not only from Bach but also from musical ideas from across the entire 18th century, giving it a particularly eclectic air – a blend of traditional counterpoint and fugal writing with Stravinsky's spiky melodic lines and syncopated rhythms. One of his earliest compositions for orchestra, the Second Piano Concerto reflects Beethoven's mastery of Classical form and style. Underneath the Mozartian structure, we can hear glimpses of the mature Beethoven, especially in his use of unexpected harmonies and the muscular and powerful solo part. Mozart's extraordinary complexity and superb craft reached their peak in what has been described as one of the towering artistic masterworks of Western civilization. Bubbling over with Mozart's high spirits and compositional genius, the music of his final symphony, perhaps nicknamed Jupiter due to its magnitude, is of exalted greatness beyond compare.

Also available as a
BSO Digital Concert

Supported by
Roger Higgins

Wednesday
4 February
7.30pm

Fate and Fortune

Grieg chose four of the 28 original movements from the incidental music composed for Henrik Ibsen's play *Peer Gynt* for his Suite No. 1. From the beautiful sunrise over the Moroccan desert to the primal, pulsating energy of *In the Hall of the Mountain King*, the music is enchanting and evocative. With its graceful main theme and resourceful invention, the *Rococo Variations* remains one of Tchaikovsky's most popular pieces. It is a work characterised by carefree charm, grace and the indomitable spirit of his idol, Mozart, filtered through his Russian and Romantic sensibilities. Among his most popular works, the Fourth Symphony is a meticulously structured meditation on Fate in four movements written at a time of great emotional turmoil. As Tchaikovsky admitted it is autobiographical; turbulent but finally triumphant; reflecting his recent tribulations as well as his eventual recovery. The principal idea of the work is the implacability of Fate, a force that "poisons the soul" by impeding the individual's quest for peace and fulfilment.

Grieg
Peer Gynt Suite No.1
Tchaikovsky
Variations on a
Rococo Theme
Tchaikovsky
Symphony No.4

Anna Rakitina
Conductor
Daniel Müller-Schott
Cello

Also available as a
BSO Digital Concert

"Just when you think this world class orchestra has soared as high as it can go, it goes further. If Kirill Karabits and players were emotionally drained at the end, so was the audience."

Bournemouth Echo,
May 2024



Wednesday
11 February
7.30pm

Playful Shostakovich

Shostakovich
Theme and Variations

Shostakovich
Piano Concerto No.2

Shostakovich
The Bolt Suite

Shostakovich
Moscow Cheryomushki
Suite

Kirill Karabits
Conductor

Alim Beisembayev
Piano

These charming variations on an original theme display the teenage Shostakovich's increasing mastery of the sound of the orchestra and contain one or two surprises that must have shocked his conservative teachers. Shostakovich's Second Piano Concerto stands miles apart from many of his other works in its sense of freedom and abandon. It is a gloriously free, wistful creation – an unrestrained delight from start to finish, particularly in the soulful and heart-rending adagio; opening with a cloud-shrouded string theme before the piano enters like the sun breaking through. The music from the ballet *The Bolt* is as accomplished as anything Shostakovich wrote. Overflowing with seditious charm and laced with the driest of wit, the suite is a whirligig of tippy tunes, musical raspberries and slinky, laugh-out-loud rhythms. Bursting with energy and catchy tunes, the satirical parody *Moscow Cheryomushki* shows Shostakovich at his best when it came to light music and operetta. Mocking the corruption and idealism of the USSR in the post-Stalin era. The music, full of subversive undercurrents and parodies of the Russian musical cannon, playfully highlights the operetta's wit, candour and insight.

Supported by
David & Josephine Westby

Saturday
14 February
7.00pm

Addinsell
Warsaw Concerto

Wagner
Siegfried Idyll

Ravel
Adagio from Piano
Concerto in G

Debussy
Clair de Lune

Mozart
Andante from Piano
Concerto No.21

Williams
Princess Leia's Theme

Offenbach
Barcarolle

Rachmaninov
Adagio from Piano
Concerto No.2

Richter
On the Nature of Daylight

Horner
For the Love of a Princess
from Braveheart

Tchaikovsky
Romeo and Juliet
Fantasy Overture

Enyi Okpara
Conductor

Thomas Luke
Piano

Smooth Valentine Classics

Celebrate Valentine's Day with an evening of luscious symphonic classics offering some of the most romantic melodies ever written. The concert features the sensuous slow movements from three of the finest concertos for piano and Richard Addinsall's *Warsaw Concerto*, as well as love themes from silver screen masterpieces by Ennio Morricone, James Horner and John Williams. Also included is Wagner's musical love letter and Tchaikovsky's passionate overture to Shakespeare's star-crossed lovers, *Romeo and Juliet*. Make sure you make a date and treat a loved one!

Wednesday
25 February
7.30pm

Beethoven
Violin Concerto
Elgar
Symphony No.2

Wigglesworth Conducts Elgar

Sensitively written for the violin, Beethoven's only completed concerto for the instrument is a lyrical balance between soloist and orchestra, a masterpiece like no other. It belongs to the flood of compositions that poured from Beethoven's pen during what was 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, a modest and reserved one, perhaps, but triumphant, nonetheless. Far more complex and deeply personal than his First, Elgar described his Second Symphony as "the passionate pilgrimage of a soul" suggesting the music's predominantly restless and tragic character. It reflects the tension of the time in which it was written – a study of conflict and paradox. Riddled with doubts, questioning and conflict it reflects not only the true spirit of the age but also the personality of the composer as it meanders from extrovert exuberance to melancholy introversion.

Mark Wigglesworth
Conductor
Clara-Jumi Kang
Violin

Supported by
Denzil Beard

Also available as a
BSO Digital Concert

Saturday
7 March
7.30pm

Rossini
The Barber of Seville
Overture
Rodrigo
Concierto de Aranjuez
Chabrier
España

Mussorgsky
A Night on the Bare
Mountain

Borodin
In the Steppes
of Central Asia

Rimsky-Korsakov
Capriccio Espagnol

Tom Fetherstonhaugh
Conductor
Plínio Fernandes
Guitar

Classic FM Hall Of Fame

Rossini's bright and sunny overture preludes one of the most famous and popular of all concertos, suffused with the sun-drenched melodies and balmy atmosphere of southern Spain; its achingly beautiful slow movement is perhaps the most sublime pieces of music ever written. The Spanish passion continues with Chabrier's dazzling rhapsody and Rimsky-Korsakov's vibrant and colourful suite. In contrast, Borodin's tone poem evokes the sweeping plains of central Asia, whilst nightmarish visions abound in Mussorgsky's dark and brooding depiction of a Witches Sabbath.



Recommended by
CLASSIC FM

Wednesday
11 March
7.30pm

Blue Skies

Bridge
Summer
Ravel
Piano Concerto in G
Rachmaninov
Symphony No.3

Mark Wigglesworth
Conductor
Alexandre Tharaud
Piano

Bridge's tone poem arose from his desire to escape to the country during the first months of the First World War. Steeped in delicious harmonies and very free rhythmically, it evokes the warmth of an English summer day with strings creating a haze against which wind instruments emerge and recede. Despite writing a great deal of music for solo piano, Ravel wrote only two piano concertos: his last major compositions before the onset of his tragic brain illness. The Concerto in G was a showcase for his remarkable virtuosity and compositional talents. It sparkles with energy and a sense of spontaneity drawing upon Basque and Spanish melodies, jazz riffs and even his childhood fascination with mechanical toys. Rachmaninov's elegant, ingenious, and often surprising Third Symphony is more in concerto form than symphony. Thematic strands endlessly weave and overlap one another, bound together by a theme that recurs in various guises and transformations. This chant-like motto appears quietly at the very opening but before long, it bursts forth in loud, stern animation and a thunderous, celebratory conclusion: all dark thoughts banished.

Supported by
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Also available as a
BSO Digital Concert

Wednesday
18 March
7.30pm

Haydn
Cello Concerto in D
Mahler
Symphony No.5

Karl-Heinz Steffens
Conductor
Julian Steckel
Cello

Mahler's Fifth

Haydn composed his second Cello Concerto in 1783 for Antonín Kraft, a cellist in the Esterházy court orchestra. It was for many years thought to be the work of Kraft (who presumably offered help in the writing of the solo part) before the rediscovery in 1954 of the autograph manuscript, which had lain unnoticed in a Vienna archive for over 40 years, cleared up the question of its authenticity once and for all. The journey from death to life lies at the heart of Mahler's Fifth Symphony, extremes of joy and pain contrastingly expressed more fully than ever before. Psychologically speaking, it proceeds from tragedy to triumph. Mahler paints a huge canvas of cosmic emotion, using enormous brushstrokes of sound for the largest possible gestures. From the opening funeral march the music gradually lightens, progressing through a gigantic waltz fantasy and intensely lyrical adagietto before reaching the exuberant rondo-finale. The effect is electrifying.

Also available as a
BSO Digital Concert

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

Saturday
21 March
7.30pm

John Williams Blockbusters

Harry Potter
Schindler's List
Jurassic Park
Superman
Star Wars
ET

Pete Harrison
Conductor

A spectacular concert celebrating the music of the most prolific and successful film-score composer ever. John Williams has been at the forefront of film music from the 1960s and since then has been awarded 5 Oscars, 25 Grammys, 4 Golden Globes, 3 Emmys and 7 BAFTAs. Many of the most popular films of recent times owe much of their success to his amazing music. Don't miss out on this unique opportunity to hear a live performance of many of his most memorable themes.

Recommended by
CLASSIC fm



Wednesday
25 March
7.30pm

Beethoven
Leonore Overture No.2
Bartók
Piano Concerto No.2
Sibelius
Symphony No.2

Mark Wigglesworth
Conductor
Boris Giltburg
Piano

Triumph Over Adversity

Beethoven's *Leonore* Overture No.2 is hugely dramatic, mirroring the intensity of the darkest events of the opera it was intended to precede. Derived from music from Act II of *Fidelio*, it depicts Florestan's dungeon, to which we are led via dark, descending octaves and dissonant harmonies. Bartók wrote his Second Piano Concerto as a counterpart to the first. It is thematically more agreeable and with fewer difficulties for the orchestra. This intention explains the more folk-like, lighter character of most of the themes. It is intricately planned and reveals Bartók's characteristic fascination with symmetrical patterns, using the piano as an inherently percussive instrument. Now a firm favourite, it took listeners a little time to recognise the genius and pioneering expression of the symphonic form in Sibelius' Second Symphony. He wrote it whilst holidaying in Italy: a Mediterranean warmth penetrates the work, thawing some of the Finnish ice. But there is also tension; a pent-up energy builds throughout until eventually the granite-like finale bursts open in a flood of triumphant brass.

With thanks to
an anonymous supporter

Wednesday
15 April
7.30pm

Harmony of Balance

Howard
Coalescence
Mozart
Sinfonia Concertante K.364
Dvořák
Symphony No.8

Coalescence explores the concept of mankind's attempt to outsmart nature. An evocative sound-world showcases Howard's distinctive style, featuring real church bells which signify the warning signs given to us by nature, as the work explores humans ignoring these warnings. Even by Mozart's standards, his Sinfonia Concertante revels in a wealth of melody and invention. It may be that he was displaying his musical skill in the hope of a court position, and the piece is a model of contrast and balance. It was a revolutionary work for him, a dramatic gesture of self-assertion, individuality and depth of expression. Dvořák broke new ground with his Eighth Symphony. Freed from the confines of the sonata form it is a seemingly spontaneous flow of thematic ideas. It has often been described as a "sunny" work, but in truth it is much more than that. With passages of drama, exhilaration, happiness and nostalgia it is unusually animated and tuneful, though it incorporates a streak of melancholy that occasionally erupts into fury, evoking a wide range of human emotions and is yet profoundly optimistic.

With thanks to all our
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Mark Wigglesworth
Conductor
Stephen Waarts
Violin
Timothy Ridout
Viola

Also available as a
BSO Digital Concert

Wednesday
22 April
7.30pm

Saint-Saëns
Phaëton
Tchaikovsky
Piano Concerto No.1
L Boulanger
D'un matin de printemps
Saint-Saëns
Symphony No.3 'Organ'

Chloé Van Soeterstède
Conductor
Cédric Tiberghien
Piano

Organ Symphony

Unlike the eponymous charioteer's skills, Saint-Saëns technical skills were at their peak in his tone poem *Phaëton*: its galloping steeds racing to a catastrophic demise before a final lament for youthful hubris. Tchaikovsky's First Piano Concerto is an exuberant and passionate work filled with uninhibited virtuosity. It remains refreshingly original with its exciting and altogether exceptional opening and richly forged musical dramas of powerful virtuosity and of uncommon sensitivity. A lyrical sensibility defines Lili Boulanger's bright and festive picture of a carefree spring morning with its arabesque-like playfulness and delicate, highly transparent instrumentation. Saint-Saëns said that he had "given everything I was able to give" to his Third Symphony and this shows in its virtuosic piano passages, brilliant orchestral writing and the audacious use of organ. It reveals a genuine flair for sumptuous orchestral colour, suave and unforgettable melody and brilliant craftsmanship – the zenith of his symphonic output. There is simply nothing else quite like it.

Recommended by
CLASSIC fm

Also available as a
BSO Digital Concert

The performance of *D'un matin de printemps* is made possible
with funding from the ABO Trust's Sirens programme

Wednesday
29 April
7.30pm

An English Song Winterreise

Using the 24 songs of Schubert's original *Winterreise* as inspiration, Roderick Williams has handpicked English songs that reflect each individual piece in this unique musical journey. Songs include those by Vaughan Williams, Britten, Finzi, Parry, Gurney and Ina Boyle as well as more modern works by Judith Weir, Elizabeth Maconchy and Errollyn Wallen, inspired by the poetry of Shakespeare, Hardy, Blake, Tennyson, Yeats, de la Mare and Stevenson.

Roderick Williams
Artist-in-Residence recital

Roderick Williams
Baritone
Christopher Glynn
Piano



Also available as a
BSO Digital Concert

Saturday
2 May
7.30pm

Whole Lotta Love
Black Dog
Kashmir
Rock & Roll
Dazed & Confused
Stairway To Heaven

Richard Sidwell
Conductor
Jesse Smith
Peter Eldridge
Mollie Marriott
Singers

Led Zeppelin Symphonic

Led Zeppelin's songs take on a whole new dimension with Led Zeppelin Symphonic. Performed to sold-out audiences at the London Palladium in London and the Acropolis in Athens, among others, more than 100,000 tickets have already been sold in Europe and Québec for this international show. Led Zeppelin Symphonic brings together British singers, rock musicians and the full BSO, to perform a larger-than-life repertoire that has captivated fans for 50 years. Led Zeppelin, which was to the 1970s what the Beatles were to the 1960s, has bewitched an entire generation. Led Zeppelin Symphonic takes the musical experience even further!



Wednesday
6 May
7.30pm

Celestial Symphony

Bax
Tintagel
Beethoven
Piano Concerto No.1
Vaughan Williams
Symphony No.5

Bax's *Tintagel* is a piece deeply entwined with the South West, not just because of the ruined castle which inspired it, but also through its connection to English folklore and mythology and its windswept coasts. Sir Dan conducted the premiere in Bournemouth in 1921. The influence of Mozart is apparent throughout Beethoven's C major Piano Concerto. The piano's role ornaments the orchestral material, but the broad artistic expressiveness shows Beethoven's embrace of the emerging Romantic mood of the day. Vaughan Williams' Fifth Symphony is one of hope written at a time of raging war. It emerges from a dreamlike stillness. Gradually the orchestra is brought to life through playful dialogue reaching its emotional zenith in the gloriously stirring *Romanza*, before a series of exuberant variations reach a sudden halt. The music subsides back to its mysterious opening and finally rests in hushed transcendence.

Enyi Okpara
Conductor
Martin James Bartlett
Piano

Also available as a
BSO Digital Concert

Wednesday
13 May
7.30pm

Copland
Appalachian Spring
Tippett
A Child of Our Time

Innocence Lost

Mark Wigglesworth
Conductor
Talise Trevigne
Soprano
Anita Monserrat
Mezzo-soprano
Joshua Stewart
Tenor
Roderick Williams
Baritone
Bournemouth
Symphony Chorus

During the 1930s, Copland and celebrated choreographer Martha Graham developed a mutual sense of admiration, based on their shared interest in simple, natural expression. Thus *Appalachian Spring* was born. The Shaker tune *Simple Gifts* fits well with Graham's image of unity, simplicity and American rural life. Copland presents a series of variations on this tune – the music is illuminated by an inner glow of greater warmth and poignancy than perhaps any of his earlier works and has become the quintessential representative of American musical nationalism. The oratorio *A Child of Our Time* was Tippett's artistic and emotional response to the events that led to the 'Kristallnacht' pogrom of November 1938. He used as his formal and historical models the Bach Passions and Handel's *Messiah* which share with this contemporary morality the subject of the death of an individual set against the universal background of human suffering. Tippett's use of the spiritual as a contemporary equivalent for the Lutheran chorale of the Bach settings draws the listener more closely into the drama through the spirituals' unique verbal and musical metaphor.

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(all 19 concerts)

Pre-concert talks

Video talks for all concerts
will be available to watch in
advance. These will be
posted on the concert pages
at bsolive.com so that you
can find out more about the
music being performed.

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Tickets

from £19 to £52

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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
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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.

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bsolive.com

“Wigglesworth exacted a vigorous and disciplined performance... while yet seeming to indulge his brass players, whose richly refulgent tone gave the score its most characteristic colour.”

The Guardian, November 2024



“The graceful and undemonstrative oneness of orchestra and conductor, of conception and execution, was one of the chief joys of the performance.”

Seen and Heard International,
January 2025