

**CONCERT
SEASON**

2026/27



**bournemouth
symphony orchestra**

LIGHTHOUSE, POOLE



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Geoffrey, BSO Member

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Welcome to the 2026/27 Bournemouth Symphony Orchestra Season at Lighthouse, Poole

This season sees the start of Chief Conductor, Mark Wigglesworth's symphonic journey through the symphonies of Beethoven with the BSO. Road to Joy will see all nine symphonies performed chronologically over this season and next, accompanied by additional sessions that explore Beethoven in more depth featuring a host of special guests. This is one journey not to be missed!

Our Artist-in-Residence this season is the phenomenal pianist, Boris Giltburg. You have already witnessed the extraordinary chemistry between him and Mark, so I know the concerts featuring the concertos of Schumann and Rachmaninov will be something special. Our Celebrated Composer is one of the most highly respected figures of our time, Thomas Adès. His works will be included in concerts across the season, and we will welcome him in person to conduct a concert which celebrates the music of his hero Sibelius.

As always, highlights are just too many to list, so I invite you to browse through our wonderful selection and leave you to choose your favourites, whether it be the musical distillation of Wagner's entire Ring Cycle in our opening concert, Elgar's towering choral extravaganza which closes the season, or anything in-between.

Our concerts are never complete without you, our wonderful audience. I urge you to come to as many concerts as you can and experience the thrill and positive well-being of taking part in a live concert – together for a few hours away from the tyranny of digital intrusion and the complexities of life. Your support has never been more needed. Every ticket you buy, including those for our fantastic BSO Digital Concerts, helps the BSO to continue to bring you great music, and if you would like to support further why not consider becoming a BSO Member.

I hope you enjoy a great season of concerts. I know I shall.

Dougie Scarfe OBE
Chief Executive



Wednesday
30 September
7.30pm

ADVENTUROUS JOURNEYS

Beethoven
Symphony No.1
Wagner
The Ring: An
Orchestral Adventure

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 its use of sudden and unexpected shifts in tonality, the inclusion of the not-yet-standard clarinets, and the more prominent use of the woodwind section at large that foreshadow Beethoven's innovation to come. Henk de Vlieger's orchestral arrangement of Wagner's *Ring Cycle* ingeniously boils down this monumental music-drama in such a way as to create a unified, single symphonic work. The most important orchestral passages are seamlessly bolted together following the chronology of the operas so that the irrevocable process towards the twilight of the gods is clearly signposted. All of the best-known passages are included, among which are the Prelude, the *Descent into Nibelheim*, and the *Entry into Valhalla* from *Das Rheingold*, the *Ride of the Valkyries* and the *Magic Fire Music* from *Die Walküre*, *Forest Murmurs* and *Brünnhilde's Awakening* from *Siegfried*, and *Siegfried's Rhine Journey* and *Siegfried's Funeral Music* from *Götterdämmerung*.

Mark Wigglesworth
Conductor

With thanks to an
anonymous sponsor

Also available as a
BSO Digital Concert

Wednesday

7 October

7.30pm

Rimsky-Korsakov

The Tsar's Bride Overture

Saint-Saëns

Piano Concerto No.5

'Egyptian'

Rachmaninov

Symphony No.1

Chloé Van Soeterstède

Conductor

Javier Perianes

Piano

YOUTHFUL RACHMANINOV

A taut, realistic, and brutally human melodrama, Rimsky-Korsakov's *The Tsar's Bride* was a shocking and brilliant departure from the composer best known for his magical, folkloric pageantry. A story of obsessive love, dark jealousy, and fatal revenge, the master orchestrator paints a dark, oppressive, and paranoia-filled world. Saint-Saëns composed his 'Egyptian' concerto in the temple town of Luxor. As well as the use of Middle Eastern traits, the music also displays influences from Javanese and Spanish styles. He said that the piece represented a sea voyage – the piano and orchestra produce impressionistic sounds emulating frogs and the chirping of Nile crickets. After a promising beginning as a talented composer and performer, Rachmaninov's confidence and momentum, if not his entire career, suddenly seemed to fizzle after the premiere of his First Symphony. The performance must have been appalling. For the next three years he wrote nothing and the symphony itself was never performed again in his lifetime. Strong, highly individual and self-assured – the work of a young talent overflowing with ideas – its four movements are unified by a single idea that echoes the shape of the *Dies irae* that would recur in his most important later works.

Also available as a
BSO Digital Concert

Wednesday
14 October
7.30pm

ROMANTIC TRANSITIONS

JC Bach's turbulent and dramatic G minor Symphony reveals numerous innovations which were a major influence on a young Mozart who must have heard it on a visit to London. The whole piece ends with a disturbing musical question mark, leaving the unleashed tempest hanging there, crackling with electricity. Mozart's cheerful concerto highlights the lyrical expressiveness, staccato capabilities, and contrasting ranges of the bassoon in a series of conversations with the orchestra. CPE Bach's Hamburg Symphonies stand out for their emotional expressiveness and bold harmonic progressions and greatly influenced Beethoven and the later Romantic music tradition. Filled with contrasting shadows and tension, the introspective and dramatic B minor leaves a strong impression. Haydn's Symphony No.104 encapsulates the diverse cultural tapestry of 18th century London, a city teeming with artistic fervour at the time during which he was there. It also serves as a testament to Haydn's ability to captivate and innovate at the height of his powers. An animated but dignified finale provides a fitting conclusion to his final symphony.

JC Bach

Symphony in G minor
Op.6 No.6

Mozart

Concerto for Bassoon

CPE Bach

Sinfonia in B minor Wg.182/5

Haydn

Symphony No.104 'London'

Peter Whelan
Conductor

Tammy Thorn
Bassoon

Supported by
Dave & Jan Pointer

Also available as a
BSO Digital Concert

Wednesday
21 October
7.30pm

Tippett

Concerto for Double
String Orchestra

Vaughan Williams

The Lark Ascending

Adès

Märchentänze

Sibelius

Symphony No.5

Mark Wigglesworth

Conductor

Anthony Marwood

Violin

GLORIOUS HEIGHTS

Distinctive and eclectic, Tippett's works combine both traditional and modernist elements, often exploring themes of humanism, spirituality, and social justice. His orchestral concerto reflects the tumultuous period leading up to World War II and is marked by its expressive depth and intricate counterpoint, evoking a wide range of emotions. Vaughan Williams' intensely beautiful and idyllic tableau of English life opens almost imperceptibly, out of which the 'lark' takes wing, rising, undulating, falling. The music avoids any tonal centre, written without bars allowing the soloist an almost improvisatory freedom to describe the ethereal minstrel. Originally composed for violin and piano, Thomas Adès reworked his four *Dances from Fairytale* for full orchestra to accompany the solo violin. Full of sonic inventiveness and tonal colour, they draw from English folk sources and are at once light and energetic, and then melancholy and thoughtful. Sibelius was going through a difficult time in his life, despite his success and popularity, when he wrote the Fifth Symphony. However, he created one of the great late-Romantic symphonies displaying his ability to gather the mysterious world around him. The gorgeous opening sunrise is best described by Sibelius himself: "God opens His door for a moment and His orchestra plays". This was no boast!

Supported by
Terence & Annette O'Rourke

Wednesday
28 October
7.30pm

EASTERN ODYSSEY

Mozart

Don Giovanni Overture

Saint-Saëns

Piano Concerto No.2

Rimsky-Korsakov

Scheherazade

The overture to Mozart's *Don Giovanni* effortlessly introduces the shifting moods and dramatic contrasts and tensions that are to follow. Its genius lies in the success with which it captures the spirit of the opera without quoting from all its famous numbers. Saint-Saëns' exquisite Second Piano Concerto shows a youthful high-spiritedness and somewhat inorganic, juxtaposed themes and movements. A famous witticism claimed, "It begins with Bach and ends with Offenbach". The skill of Saint-Saëns the pianist shines throughout, with its virtuosic passages and arpeggios, ultimately sparking to the finale's tempestuous pyrotechnics. *Scheherazade* consisted of "separate, unconnected episodes and pictures" as Rimsky-Korsakov himself put it, from *The Arabian Nights*. It is a triumph of imagination over experience; a feast of sumptuous colours and brilliant instrumental effect by the man who literally wrote the book on orchestration. The suite is bound together by a recurring motif, a bewitching melody sung by the solo violin: the voice of Scheherazade herself. It quickly became a favourite Romantic showpiece and a landmark in the history of descriptive music.

Charlotte Corderoy

Conductor

Junyan Chen

Piano

Supported by
The Michael and Ilse
Katz Foundation

Also available as a
BSO Digital Concert

Wednesday
4 November
7.30pm



Prokofiev
Symphony No.1 'Classical'
Schumann
Piano Concerto
Beethoven
Symphony No.2

SUNSHINE SYMPHONIES

Mark Wigglesworth
Conductor
Boris Giltburg
Piano

Ignoring the Russian Revolution raging in the background, Prokofiev hit upon the idea of writing his first symphony as though Haydn were still writing music in 1917. The result is wonderfully light-hearted and whimsical. Nicknamed the 'Classical', it is not without a certain amount of impertinence for the classical form, meshing the tradition of clarity and formality with the renegade spirit of his early works. Schumann's concerto, although outwardly resembling those of Mozart and Beethoven, broke new ground in several respects. Most strikingly it moved away from the contemporary use of the concerto as a showcase for the virtuoso pianist. Instead, piano and orchestra form an integrated whole, weaving subtle textures together with delightful lyricism. It was whilst working through his period of crisis with the onset of deafness that Beethoven completed the Second Symphony. The music is sunny and exuberant and bears no marks of his emotional turmoil. This symphony is a testament to Beethoven's ability to transcend his own troubles in order to create beauty.

Supported by
Stephen Elder &
Vanessa Claydon

Also available as a
BSO Digital Concert

Saturday
7 November
7.30pm

ELVIS: VIVA LAS VEGAS!

The King is in the building... That's Lee Memphis King, Europe's biggest and best Elvis Presley tribute artist, who comes together with the Bournemouth Symphony Orchestra to bring you a show-stopping, rip-roaring celebration of 'Vegas Years' Elvis. From 1969-1977, Presley toured North America with an orchestra – and for one night only, we're bringing that show to Lighthouse. Expect incredible vocals and costumes – all recreated with astonishing accuracy – paired with stunning visuals, pure Presley passion and of course, roof-raising symphonic sound.

Stephen Bell
Conductor

Lee Memphis King
as Elvis



Wednesday
18 November
7.30pm

Walton

Crown Imperial March

Beethoven

Piano Concerto No.5

'Emperor'

Tchaikovsky

Suite No.3

Andrew Litton

Conductor

Jonathan Biss

Piano

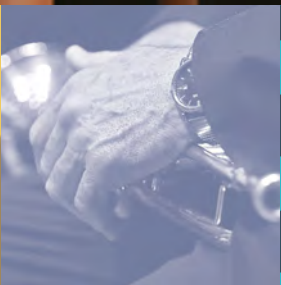
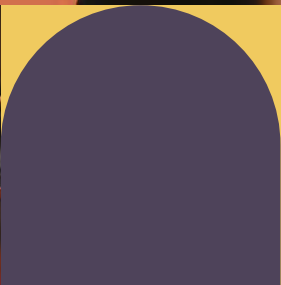
IMPERIAL MAJESTY

Combining Tudor-style choral grandeur with modern, rhythmic energy, Walton's vibrant and majestic coronation march is celebrated for its stately main theme, a lyrical trio, and a triumphant finale. Beethoven's final piano concerto is the largest in scale of all of his concertos – an epic tour de force, pitching soloist and orchestra in a musical argument of unprecedented breadth and scale. It is written in a virtuosic style that looks forward to the grand pianism of Liszt in its full chordal textures and wide dynamic range. A spirit of heroism infuses the music, whilst the sublime slow movement is one of Beethoven's most profound. However it might have acquired its name, it really is the 'Emperor' of piano concertos. Tchaikovsky's Suite No.3 is a finely crafted work of winning spirit, though one that rarely broaches the personal revelations of his late symphonies. It is entirely idiomatic Tchaikovsky, nonetheless. Nobody else could have written the opening Elegy, which traces a trajectory from the languid to the impassioned, with its gorgeous themes and fluttering accompaniments.

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

Also available as a
BSO Digital Concert

“A fiesta of Iberian music
provided the perfect antidote
to the winter gloom”
The Daily Telegraph, January 2026



Wednesday
25 November
7.30pm

Mahler/Britten

What the Wild Flowers
tell me

Mozart

Piano Concerto No.22
K.482

Schumann

Symphony No.1 'Spring'

Andrew Manze

Conductor

Yeol Eum Son

Piano

FLOWER POWER

Britten was asked to rework the delicate minuet from Mahler's Third Symphony to help bring him to a wider audience. Whilst preserving the essence of Mahler – distilling his wonderment at natural beauty – Britten lightens the original orchestral forces and gives this reverie on flowers a greater intimacy, with almost Schubertian accents. Mozart's E-flat Piano Concerto is a mix of profundity and flippancy with its solemn slow movement and the opera buffa finale that suddenly turns darkly introspective. It is particularly notable for its luxuriant interplay between the piano and the woodwind quintet, rising out of the orchestra almost as a separate entity to engage in poignant, private conversations among themselves. Schumann wrote his First Symphony in an astonishing burst of creative energy over four days. Its vivacity is completely characteristic of him at the peak of his happiness. Opening with a dramatic fanfare by the trumpets summoning spring's awakening, Schumann's gift for melody and rich romantic harmonies is on full show whilst retaining clarity, balance, and formal integrity.

Wednesday
2 December
7.30pm

ETERNAL HEAVEN

Britten
Sinfonia da Requiem
Mahler
Symphony No.4

Britten registered his personal feelings about war by calling this symphony a requiem, and giving its three interlinked movements headings taken from the Roman Catholic Mass for the Dead. Cast in two sombre outer movements and an agitated centre, it covers a gamut of moods, from pity to passion. Showing influences from Mahler, Stravinsky and Vaughan Williams, it is distinctly written in his unique language. The last of Mahler's *Wunderhorn* symphonies, the Fourth is the sunniest, the final one without the brooding nature, intensity, size, and vastness of those yet to come. Displaying an innocence and congeniality throughout, it is an exploration of the idea of Heaven from the perspective of a child. The title of the poem used in the symphony's final movement is *There is not a cloud in the sky*. Elements from the song appear in the first three movements before it is heard in its entirety in the last movement.

Mark Wigglesworth
Conductor
Olivia Boen
Soprano

Mahler's Fourth Symphony was the one Britten loved the most. The coupling of these two works is our way of acknowledging the 50th anniversary of Britten's death.

Also available as a
BSO Digital Concert

Wednesday
9 December
7.30pm

Corelli

Concerto Grosso in
G minor Op.6 No.8
'Christmas Concerto'

Vivaldi

Autumn & Winter from
The Four Seasons

Mussorgsky

A Night on the Bare
Mountain

Tchaikovsky

The Nutcracker Suite

Michal Oren

Conductor

Maria Włoszczowska

Director/Violin

Supported by

The Calleva Foundation,
in memory of Jack Butt

Also available as a

BSO Digital Concert

WINTER WARMERS

Corelli's lively and energetic concerto is full of melodic invention. The concluding *Pastorale* evokes images of the shepherds in the fields and angels hovering over Bethlehem. In *The Four Seasons*, Vivaldi demonstrates a sense of humour and delicacy of expression without rival. *Autumn* celebrates the abundance of harvest and hunting whilst *Winter's* frosty chill and biting winds are tempered by a warm fire. Nightmarish visions abound in Mussorgsky's depiction of a witches' Sabbath. Bone-chilling elements, include the sinister roll of the bass drum and scary descending phrases that slither like serpents. With the tolling of a church bell, the darkness is finally dispersed and the ghouls sent packing. Tchaikovsky's *The Nutcracker* has charmed Christmas audiences over the years with its range of gorgeous music and romantic imagery. 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.

**Christmas
and New Year
with BSO**

**Wednesday
16 December
7pm**

**Saturday
19 December
7.30pm**

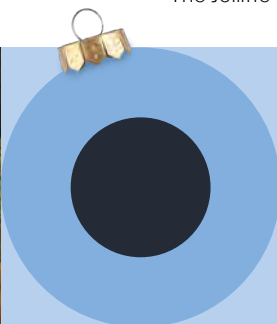
MESSIAH

Paul McCreesh
Conductor
Anna Dennis
Soprano
Anna Harvey
Mezzo-soprano
Thomas Walker
Tenor
Matthew Brook
Bass-baritone
**Bournemouth
Symphony Chorus**

Supported by
The Jolliffe family

LAST NIGHT OF THE CHRISTMAS PROMS

with
Joe Stilgoe



Tuesday
22 December
11am

Tuesday
22 December
7pm

Wednesday
23 December
7pm

THE SNOWMAN

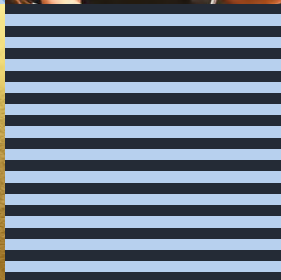
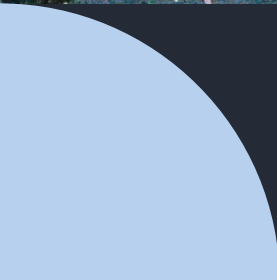
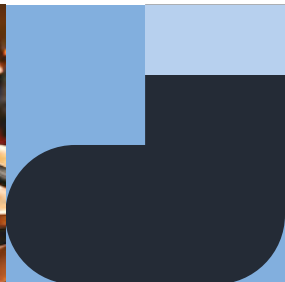
Teresa Barlow
Conductor

THE SNOWMAN AND FESTIVE FAVOURITES

Teresa Barlow
Conductor
BSO Voices

CELEBRATION OF CHRISTMAS CAROLS

Gavin Carr
Conductor
Bournemouth
Symphony Chorus
and Youth Chorus



Friday
1 January
3pm

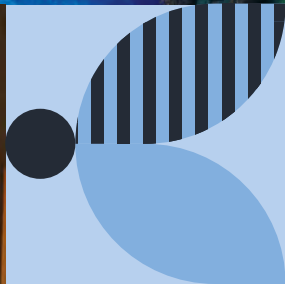
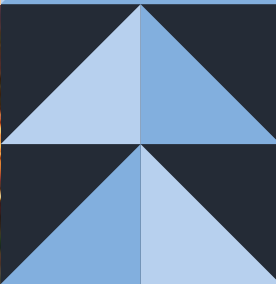
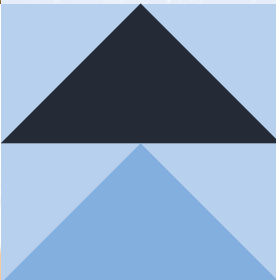
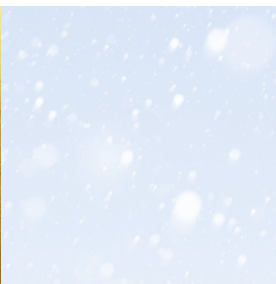
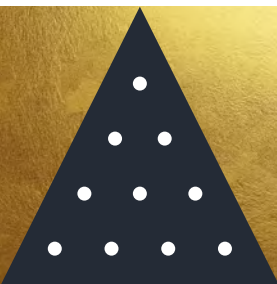
Friday and Saturday
15 and 16 January
7pm and 3pm

**NEW
YEAR'S DAY
VIENNESE
GALA**

Tom Fetherstonhaugh
Conductor
Claudia Boyle
Soprano

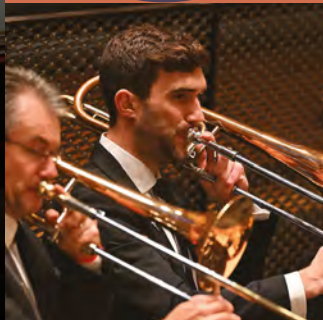
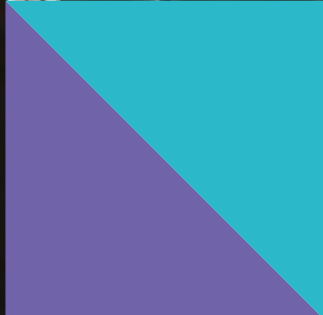
**HOW TO
TRAIN YOUR
DRAGON
IN CONCERT**

Ellie Slorach
Conductor



“Bournemouth Symphony Orchestra under Mark Wigglesworth gave the suite a sparkling performance that brought out all of its colourings – from gaudy circus marches to the faded watercolours of remembered childhood waltzes.”

Music OMH, July 2025



Wednesday
20 January
7.30pm

KISSED BY A ROSE

Bizet's opera *Carmen* is a treasure trove of unforgettable melodies, vibrant rhythms, and gripping drama. Its dazzling instrumental numbers quickly captivated audiences beyond the theatrical stage: the suite brings together six iconic movements, offering a brilliant concert distillation of the opera's spirit. The Fourth Piano Concerto displays much of the spacious style and the demanding virtuosity of Rachmaninov's earlier concertos but also incorporates the remnants of late Romanticism with some up-to-date sounds of Ravel and Gershwin. Wit, charm, romance, rhythmic verve and masterly orchestration combine in Rachmaninov's Rhapsody – an extroverted and immensely technical demonstration of pianistic wizardry. Opening with the main Paganini theme, after moments of romantic outpourings, the music hurtles towards a typical grandiose conclusion, before ending impishly with an echo of the introduction. Strauss' *Der Rosenkavalier* was an instant success with its Mozart-like farce and flurry of sweet and saucy waltzes set in the golden age of Viennese high society. Overflowing with melodic splendour and harmonic richness, orchestras had long enjoyed playing selections before a more established suite emerged, capturing the most celebrated and voluptuous moments from the original score.

Bizet

Carmen Suite No.1

Rachmaninov

Piano Concerto No.4

Rachmaninov

Rhapsody on a
Theme of Paganini

R Strauss

Der Rosenkavalier Suite

Mark Wigglesworth
Conductor

Boris Giltburg
Piano

Supported by
John & Ruth Lang

Also available as a
BSO Digital Concert

Wednesday
27 January
7.30pm

Duparc

Lénore – Symphonic Poem

Mozart

Clarinet Concerto

Franck

Symphony in D minor

MOZART'S MASTERPIECE

Jac van Steen

Conductor

Carlos Ferreira

Clarinet

Henri Duparc, a talented pupil of César Franck, based his stand-out symphonic poem *Lénore* on an extraordinarily popular gothic horror ballad by Gottfried August Bürger. Describing a woman who is tricked by a vampire that looks like her dead fiancé, with its erratic harmonies and undulating and convoluted melodies, it deftly portrays the desolate mood of the poem and its ghostly ride toward death. Mozart wrote his only concerto for clarinet and orchestra 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. The powerful and highly personal Symphony in D is the Belgian composer's most famous work. It is lusciously filled with gorgeous Wagnerian harmonies, combining elements of both symphony and symphonic poem in a thematically unified whole. It has enormous emotional appeal and remains an audience favourite.

Also available as a
BSO Digital Concert

Wednesday
3 February
7.30pm

LET THERE BE LIGHT

Nielsen's musical depiction of the Greek sun god's chariot ride across the sky begins with a serene sunrise that almost imperceptibly grows from darkness, building to a vigorous depiction of the brilliance of the Aegean summer day, and ending with the gentle waning of the day into night. From its explosive, dramatic opening, Grieg's dazzlingly original Piano Concerto communicates with fiery passion, sustaining interest and excitement throughout. The music is imbued with a Nordic quality echoing traditional Norwegian dances and instruments. For his depiction of sunrise, Adès' *Dawn* is imagined as a constant event that moves continuously around the world. The *Symphonic Dances* proved to be Rachmaninov's last work, and the music suggests a new direction he might have pursued had fate granted him more time. In contrast to the lush harmonies and sweeping melodic lines that pervade his earlier style, it offers a more modern sound of leaner textures and sharper harmonies together with a wondrous kaleidoscope of instrumental colours. With its incisive dance rhythms inspired by folk and jazz, the work finally explodes with visceral energy.

Nielsen

Helios Overture

Grieg

Piano Concerto

Adès

Dawn – Chacony for orchestra at any distance

Rachmaninov

Symphonic Dances

Chloé Van Soeterstède
Conductor

Eva Gevorgyan
Piano

Also available as a
BSO Digital Concert

Wednesday
10 February
7.30pm

Haydn
The Creation

HAYDN'S CREATION

David Hill
Conductor

Anna Devin
Soprano

Benjamin Hulett
Tenor

Christopher Purves
Bass-baritone

Bournemouth
Symphony Chorus

For Haydn, *The Creation* was a summation of his religious convictions as well as his life's work as a composer. Every one of his scores ended with the inscription "Laus Deo" (God be Praised) or "Soli Deo Gloria" (For the Glory of God alone), and never was it more fitting than at the end of this illuminating oratorio. It is a masterpiece by any standards. Embracing a great diversity of episodes, all of which Haydn sets with confidence and imagination, his love of nature can be found everywhere. Most importantly, his deep religious faith illuminates every bar. It still speaks eloquently to believer and non-believer alike with its lively arias and rousing choruses, and this, in the end, was what Haydn hoped his music would do. The opening is one of Haydn's most gripping moments of genius – a depiction of the chaos that reigned before the birth of the world. Fragmented themes, shocking dissonances and unexpected instrumental flourishes conjure a vision of a tumultuous universe before Haydn wields a stunning and dramatic stroke: at the moment of the creation of light, the orchestra and chorus unleash their full power that underlines the cosmic energy of the moment.

Supported by
Roger Higgins

Saturday
13 February
7pm

JULIE ANDREWS: A CELEBRATION

How do you find a word that means Dame Julie? She's Maria, she's Eliza Dolittle; she's Mary Poppins and she's Millie Dillmount. She's the English girl with the voice of pure sunshine, who put the sparkle into Broadway's golden age and whose classic movies continue to delight, charm and entertain. Tonight, the hills are alive with the sound of her music as the BSO and a team of the West End's brightest voices present a spectacular salute to a living legend, singing the classic songs that she made her own. Expect all your favourite things from *My Fair Lady*, *The Boyfriend*, *The King & I*, *Mary Poppins*, *Thoroughly Modern Millie* and – it goes without saying – *The Sound Of Music*. Get ready to dance all night!

Richard Balcombe
Conductor

Katie Birtill
Kelly Mathieson
Graham Bickley
Singers

Bournemouth
Symphony Chorus



Wednesday
17 February
7.30pm

Bernstein

Symphony No.2
'Age of Anxiety'

Ravel

Valses nobles et
sentimentales

Stravinsky

The Firebird (1919)

Alexandre Bloch

Conductor

David Fray

Piano

FROM THE FLAMES

Though titled as such, *The Age of Anxiety* bucks the traditional form of a symphony. Bernstein scored it for solo piano and orchestra and split it into two parts that are performed without pause, further divided into six subsections that mirror the text of Auden's "fascinating and hair-raising" poem. The narrative is of four anxious New Yorkers seeking meaning amid post-World War II disillusionment. 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. One of the most impressive calling cards in the history of music, *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. The musical language shifts between exotic, chromatic gestures to illustrate the supernatural dimension and the sing-song simplicity of folk song for the mortals creating a dazzling, evocative atmosphere.

Supported by

Terence & Annette O'Rourke

Wednesday
24 February
7.30pm

SOULFUL EPITAPH

Butterworth composed his poignant *Rhapsody* as an orchestral epilogue to his song settings of the various Housman poems which explore life faced by the spectre of impending mortality. Influenced by Sibelius, Debussy and Vaughan Williams, it is a ravishing epitaph that sings of the tranquil landscape from which it grew. Bridge's *Oration* for cello and orchestra, an expressionist concerto in one movement, alternates ghostly funeral marches with outbursts of terror and indignation. It is both an elegy for the fallen of the First World War and an anguished warning. The cello writing is exceptional – at times a declaiming speaker, at others muttering a train of thought arising from deep within the unconscious. Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, fearing his muse was exhausted. “I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet played out as a composer.” From its first note to last noble chord, it is filled with passionate self-questioning, exposing the soul of a deep and complex man.

Butterworth

A Shropshire Lad:
Rhapsody for Orchestra

Bridge

Oration – Concerto
Elegiac

Tchaikovsky

Symphony No.5

Mark Wigglesworth
Conductor

Jesper Svedberg
Cello

Supported by
Annette D'Abreo
& Edwin Bessant

Also available as a
BSO Digital Concert

Wednesday
3 March
7.30pm

Khachaturian
Spartacus Suite
Berio
Folk Songs
Respighi
Pines of Rome

ROMAN SNAPSHOTS

Kirill Karabits
Conductor
Rihab Chaieb
Mezzo-soprano

Khachaturian's acclaimed ballet depicts the turbulent life of a slave, turned gladiator, turned revolutionary who almost brought the Roman Empire to its knees. The music is a tour de force of epic proportions evoking the splendour and barbarism of life during these brutal times, as well as moments of delicate tenderness as in the famous adagio. Berio's anthology of eleven folk songs from eight countries and regions (USA, Armenia, Auvergne, Azerbaijan, France, Italy, Sardinia, and Sicily) is perhaps the earliest example of his fascination and experimentation with different musical cultures and vernaculars. They are, in effect, traditional melodies recomposed (two of them are actually original pieces) that reflect and comment on their roots and meanings. Respighi's most popular works are his triptych of wonderfully orchestrated musical postcards from the Eternal City. His sumptuous *Pines of Rome* depicts four scenes as witnessed by the trees that have stood sentinel for centuries: the glittering sunlit gardens of the Villa Borghese, the solemn hush of the Catacombs, the scented evening warmth on the elegant Janiculum hill, and the memory of an approaching Imperial army thundering past along the Appian Way.

Supported by
Janet Boyle

Also available as a
BSO Digital Concert

Saturday
6 March
7.30pm

STAR WARS 50TH ANNIVERSARY

Can you believe it's been 50 years since Princess Leia, Han Solo and Luke Skywalker first graced our screens? The Force will be with all of us as we play the iconic tracks that accompanied George Lucas' epic space opera. Bournemouth Symphony Orchestra presents a magnificent celebration of John Williams' timeless music from the entire film saga since the original *Episode IV: A New Hope* in 1977. All performed spectacularly by the full forces of the orchestra and conducted by Pete Harrison, it surely will be an event not to be missed – an evening of some of the best movie music ever written.

Pete Harrison
Conductor



Wednesday
10 March
7.30pm

Prokofiev

Visions fugitives Op.22

Schumann

Carnaval Op.9

Mussorgsky

Pictures at an Exhibition

BORIS GILTBURG RECITAL

Boris Gilzburg
Piano

Visions fugitives is a cycle of 20 short piano pieces composed during a pivotal time in Prokofiev's early maturity. These whimsical and effervescent miniatures with their mercurial changes of mood showcase his imaginative and harmonic language, textural experimentation, and emotional breadth. *Carnaval* stands as a monumental work in the solo piano repertoire, embodying the Romantic spirit through its expressive range and innovative character pieces. Depicting a masked ball and vivid cast of characters across 21 short sections it not only showcases Schumann's extraordinary ability to intertwine narrative with music but also highlights his pioneering use of the cyclic form, connecting these diverse pieces into a cohesive whole. *Pictures at an Exhibition* is Mussorgsky's musical homage to a talented friend, inspired by a visit to a posthumous exhibition. One of Mussorgsky's great gifts was the ability to capture the essence of a character, mood, or scene in brief, striking musical imagery. His imagination goes far beyond the immediate visual stimulus of the paintings.

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“An evening of enthralling music and world-class playing: the finest I have heard from Wigglesworth and the BSO. I can hardly wait for an opportunity to hear them again.”
Seen and Heard International,
November 2025



Wednesday
17 March
7.30pm



Beethoven

Coriolan Overture

Beethoven

Cantata on the Death
of Emperor Josef II

Beethoven

Symphony No.3 'Eroica'

BEETHOVEN ASCENDING

Mark Wigglesworth
Conductor

Nardus Williams
Soprano

Kitty Whately
Mezzo-soprano

Anthony Gregory
Tenor

Andrew Foster-Williams
Bass-baritone

Bournemouth
Symphony Chorus

Violent in character, the *Coriolan Overture* moves at an unrelenting tempo with abrupt breaks and many dramatic contrasts. Was Beethoven expressing his horror about the reign of terror that had followed the French Revolution just a few years earlier? However it is interpreted, it is a masterpiece of musical invention – highly original and ground-breaking. Although Beethoven was only nineteen years old when he was commissioned to write a cantata to mark the death of Josef II in 1790, the work shows the embryonic marks of his greatness: the choral exhortations and intensity of expression show a knowledge of opera and dramatic oratorio. Whilst the music preserves the sense of a requiem, the cantata is notable for its unusual tone painting, dramatic writing for the orchestra, and significant solo writing for bass and soprano. Although his earlier works had shown flashes of what was to come, the Third Symphony, by contrast, 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.

In memory of
Gillian Emerson

Also available as a
BSO Digital Concert

Wednesday
14 April
7.30pm

COMING TO AMERICA

One of her last compositions, Lili Boulanger's meditative miniature reflects both her recognition that she had only a short time to live and her strong Catholic faith. Her musical language demonstrates the more harmonically adventurous and austere style that she had developed. The orchestral version was transcribed by her sister Nadia. The Violin Concerto is frequently cited as a turning point in Barber's output – a work which reflects both the ingratiating melodic-Romantic style of his earlier compositions and the first intimations of a new, leaner approach. The violin sings passionate lines in the opening two movements – the andante is one of the great lyrical outpourings in American music, demonstrating Barber's command of the long, lush melodic line – before delivering a whirlwind of triplet rhythms in the fast-paced finale. Remaining incredibly fresh and abounding with memorable melodies, the Ninth Symphony describes Dvořák's own spiritual and emotional journey from his intense longing for his beloved Bohemia to the thrill of the 'New World' and its varied peoples. Its premiere in New York was a huge success and was proclaimed in the US as "the greatest symphonic work ever composed in this country".

L Boulanger
D'un soir triste
Barber
Violin Concerto
Dvořák
Symphony No.9
'From the New World'

Chloé Van Soeterstède
Conductor
Stella Chen
Violin

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Also available as a
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Saturday
24 April
7.30pm

Bernstein

Candide Overture

Gershwin

Piano Concerto in F

Bernstein

On The Town: Times
Square, 1944

Piazzolla

Libertango

Márquez

Danzón

Bernstein

West Side Story:
Symphonic Dances

Tom Fetherstonhaugh
Conductor

Isata Kanneh-Mason
Piano

CLASSIC FM HALL OF FAME

Bernstein's fast, sparkling and witty overture to *Candide* starts with a bang and never lets up. It quickly became one of his most popular works. Gershwin wrote his next concerto hot on the heels of the success of *Rhapsody in Blue*. Conceived as a *New York Concerto*, it intones the bright lights of Broadway and its exuberant rhythms represent the enthusiastic spirit of America. New York is also the backdrop for Bernstein's *On the Town*. Jazzy riffs in constant motion conjure the youthful enthusiasm of the city so good they named it twice! Influenced by his eclectic background, *Libertango* symbolises Piazzolla's bold departure from tradition. Its catchy bandoneon melody, syncopated rhythm, and rich chromatic harmonies made it instantly recognisable. Inspired by a Cuban dance, Márquez' *Danzón No.2* has a rhythmic quality at its centre with accents that shift throughout, making it feel as if the tempo was constantly changing. *West Side Story* stands tall in the history of American theatre. Bernstein revisited the score and extracted nine sections to form the *Symphonic Dances*. The suite opens with the confrontation of the Jets and the Sharks, the haunting strains of *Somewhere* contrast with the lively Latin dances of the *Mambo* and *Cha-cha* and the *Cool* fugue, before the deadly gang-fight in *Rumble*. A solo flute plays *I Had a Love* which ends, like the musical, on a haunting, unresolved chord.



Wednesday
28 April
7.30pm

LYRICISM AND DRAMA

On the completion of his mature Second Piano Concerto, Brahms announced his “ever so tiny piano concerto with an ever so tiny and dainty scherzo”. Its four movements combine to create one of the grandest piano concertos of the 19th century, with the music expressing a Classical lyricism and Romantic sense of drama in perfect harmony with each other. In a melange of foxtrots and waltzes, sometimes flirtatiously raunchy, sometimes delicate and mysterious, Adès elegantly combines his own personal style and clever instrumentation with characteristic features from cabaret, tango, and popular music. The suite, using music from his opera on the scandal surrounding Sixties socialite, Margaret Campbell, is rich, playful, dramatic, and expressive. Schumann poetically captured Beethoven’s Fourth Symphony’s relationship to its neighbours when he called it “a slender Grecian maiden between two Nordic giants”. It is certainly lighter in tone, but it is far from lightweight. In terms of economy and tightly coiled energy, it is every bit the equal of its counterparts.

Brahms

Piano Concerto No.2

Adès

Three-piece Suite from
Powder Her Face

Beethoven

Symphony No.4

Mark Wigglesworth

Conductor

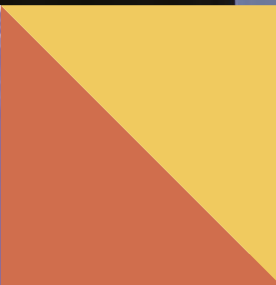
Sunwook Kim

Piano

Also available as a
BSO Digital Concert



“And the players did what they do best. Deliver world-class music and a whole lot of joy.”
Bournemouth Echo, August 2025



Wednesday
5 May
7.30pm

HOMAGE TO SIBELIUS

Sibelius is the master of northern mists, melodies of austere simplicity, and dark timbres. In *The Swan of Tuonela* he paints an image of a mystical bird swimming the rivers of the land of death, the hell of Finnish mythology, whilst in *En Saga*, the story is just that of the music itself – an expression of a state of mind, the themes undergoing complex transformations. Rautavaara's two Serenades are steeped in nostalgic reflection. The solo violin explores themes of love and life with yearning lines that swirl and soar over a gentle orchestral background. Adès' single-movement journey maintains an almost constant mood throughout, not dissimilar to many of Sibelius' own tone poems. Constantly changing harmonic colours are further enhanced by a shifting orchestral palette, conjuring the feeling of air itself. Sibelius' last symphony shines with a unique radiance – a work of great confidence and affirmation. The culmination of a lifetime of work in the direction of concision, compression and organic unity within symphonic form, it is more a sort of giant rondo. Comprising one seamless tapestry of interrelated motifs, it builds from a few melodic scraps towards a final upward sweep and trombone hymn that seems to reach out to infinity.

Sibelius

En Saga

Rautavaara

Deux Sérénades

Adès

Air – Homage to Sibelius

Sibelius

The Swan of Tuonela

Sibelius

Symphony No.7

Thomas Adès

Conductor

Johan Dalene

Violin

Supported by
Denzil Beard

Wednesday

12 May

7.30pm

Elgar

The Dream of Gerontius

ELGAR'S DREAM

Mark Wigglesworth

Conductor

Nicky Spence

Gerontius

Katie Bray

Angel

Marcus Farnsworth

Priest/Angel of Agony

Bournemouth

Symphony Chorus

Elgar's *The Dream of Gerontius* was thought by many to be outlandishly modern at the time of its completion in 1900. It tells the story of the journey of a pious man's soul from his deathbed to his judgment before God and settling into Purgatory. The subject originally caused uproar within the English church due to its overtly Catholic overtones, yet is now acclaimed as one of the great choral masterpieces and one of Elgar's most popular works. At once intensely personal and universal, its expression and nature are best identified by means of the quotations Elgar placed in the manuscript. At the head of the score he wrote the initials A.M.D.G. (Ad Maiorem Dei Gloriam – To the Greater Glory of God) and at the end he included a quotation from John Ruskin. "This is the best of me. For the rest, I ate and drank, and slept, loved and hated, like another; my life was as the vapour and is not; but this I saw and knew; this, if anything of mine, is worth your memory."

Also available as a
BSO Digital Concert

Saturday
15 May
7.30pm

GUITAR SUPERSTARS

Dive into the electrifying world of live guitar music, taken to the next level with the BSO. Celebrating some of the greatest and most influential guitar legends of all time – from blues to rock, metal to jazz – we'll have a star line up of guitarists and vocalists showcasing just how versatile the guitar can be. Don't miss the chance to hear the genius of Brian May, Slash, Louis 'thunder-thumbs' Johnson, Jeff Beck, Carlos Santana, Chris Wolstenholme, Paul McCartney, Jimi Hendrix, Eric Clapton and many more – played like you've never heard them before.

Stephen Bell
Conductor

Adam Martin
Alex Voysey
Mick Wilson
Guitars

Emma Kershaw
Steve Trowell
Singers



THE BEETHOVEN SYMPHONIES

2026/27/28

road to JOY

One of the great musical journeys – the genius of Beethoven, from his Symphony No.1 written at the age of 29 to Symphony No.9 composed just 3 years before his death. A life of challenge and courage, love and loss, resulted in music that inspires millions wherever and whenever it is played. Marking the bicentenary of Beethoven's death in March 1827, 8 concerts span the 2026/27 season and the first half of 2027/28.

Beethoven Now

In addition to the performances of the symphonies, the journey includes a series of special events engaging with Beethoven beyond the music – through performance, discussion, and debate. The first explores Beethoven the man, the second looks at his music, and the third asks what role Beethoven plays in society today.

Beethoven: the Man

Saturday 31 October 2026
Assembly Hall, Canford School
from 1.30pm, £12

Beethoven's life will be illustrated by readings from his letters accompanied by excerpts from his string quartets; percussionist Dame Evelyn Glennie will help us understand more about the musical and social implications of deafness; there will be a performance by

BSO Resound, our disabled led ensemble; and the afternoon will end with an 'Any Questions' debate chaired by Jonathan Dimbleby. Hosted by Sarah Walker, the afternoon will offer unique insights into why Beethoven has such universal appeal and timeless significance.

Beethoven: the Music

Saturday 2 October 2027

Beethoven: in Society

Saturday 19 February 2028

To find out more and to book tickets online visit bsolive.com/beethoven or scan below.



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01202 280000
(additional charges per ticket will apply)

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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 (excludes 22 December 11am and 15-16 January). 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 for Wednesday Series concerts)

BSO Kids for a Quid

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

50% discount for

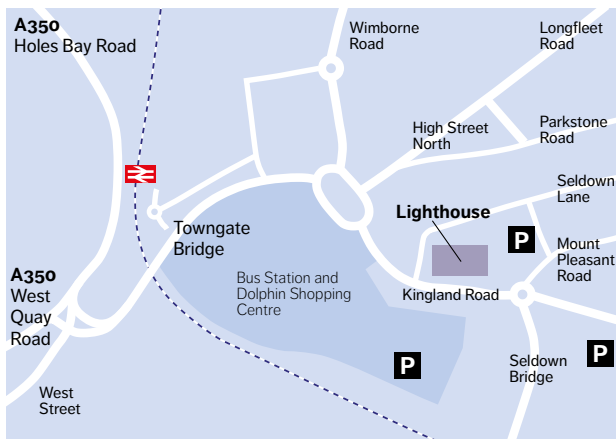
Students, patrons on UC/JSA/ESA/PIP, wheelchair users and one personal assistant.

Please note that some BSO Pops concerts have a different discount structure. Check online or call us for details.

Group booking discounts

10 or more tickets	10% off
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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.



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 Lighthouse 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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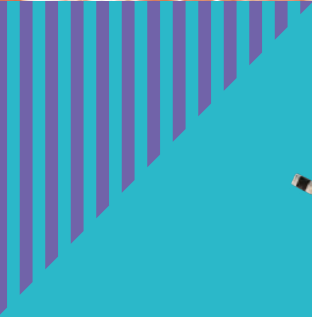
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“Mark Wigglesworth put his stamp on the rest of the concert with the BSO playing tautly and often thrillingly throughout... which featured some exceptional woodwind playing.”
The Times, November 2025



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