

A close-up photograph of a brass instrument bell, likely a tuba or euphonium, showing intricate embossed patterns and a dark, polished surface. The lighting is dramatic, highlighting the texture and curves of the metal.

Bournemouth Symphony Orchestra

CONCERT SEASON 2016/17

Great Hall, Exeter University

Exeter Cathedral

Welcome to the 2016/17 Bournemouth Symphony Orchestra Season here at the University of Exeter Great Hall.

Described as “one of this country’s cultural miracles” in national press following our performances of Richard Strauss’ *Salome* last season, the artistic strength of the Company continues to grow. There is a palpable sense of expectation in the audience prior to concerts, a sense of excitement that only inspires our brilliant musicians, conductors and guest artists to create such world-class music each week.

Kirill Karabits’ outstanding leadership of the BSO continues this season with programmes featuring great symphonic works from Walton to Schubert, Rachmaninov and Dvořák through to Elgar, Rimsky-Korsakov and Richard Strauss. We place the music of Elgar in the context of the European Romantic tradition and we have a series of great symphonies from the middle part of the 20th century.

Our philosophy of nurturing long-lasting artistic relationships, whilst fostering outstanding new talent continues and we welcome debuts from conductor Antonio Méndez and pianist Sebastian Knauer, alongside welcome return visits from James Gaffigan, Sunwook Kim and Imogen Cooper, herself a Doctor of Music at the University of Exeter. We are especially

delighted to welcome Nemanja Radulović as our Artist-in-Residence for the season.

As ever our range of programmes and artists are designed to inspire our loyal regular supporters whilst finding many ways to welcome new audiences of all ages and tastes. Throughout the season we will encourage you to find out more through our range of online resources on the BSO website.

Whether in the concert hall, a school, hospital or community setting, as a leading arts charity the BSO has a unique remit to bring great music and cultural engagement to the range of diverse communities across the South and South West, with an influence that is felt nationally and internationally. It has never been more important to advocate for the positive impact our work has on people’s lives and the key role everyone has to help us reach out, through supporting the BSO.

I would like to thank everyone who supports this remarkable organisation. You play a vital role in our future. I look forward to welcoming you to another season of great music making.

Dougie Scarfe
Chief Executive

FRIDAY

7

OCTOBER

7:30 PM

Power and Glory



“KARABITS AND
THE BSO REPRESENT
ONE OF THIS COUNTRY’S
FINEST ORCHESTRAL
PARTNERSHIPS”

The Telegraph, August 2015

Walton’s First Symphony was a landmark of English composition and represents 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 creation of the First Piano Concerto was tumultuous for Tchaikovsky, and yet with all the sweat and tears it took, as well as its initial criticism by contemporaries, it has gone on to become one of the most popular in the repertoire. If the solo writing is at times a little unorthodox, the opening alone to this wonderful piece, with its memorable horn call and that soaring theme over pounding piano chords, is enough to forgive any shortcoming. Lysenko’s masterpiece, the peak of Ukrainian opera, reflects its best features – deep, penetrating folk character and loyalty to the best national artistic traditions.

LYSENKO

Taras Bulba Overture

TCHAIKOVSKY

Piano Concerto No. 1

WALTON

Symphony No. 1

Kirill Karabits

CONDUCTOR

Sunwook Kim

PIANO



Introspective Elgar

THURSDAY

20

OCTOBER
7:30 PM

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. He had been deeply saddened by the war, was suffering from a painful chronic ear condition, and the recent deaths of several old friends had made him acutely aware of his own advancing years. It signified Elgar's farewell to the way of life as he had known it. "Everything good and nice and clean and fresh and sweet is far away – never to return" he wrote. Dvořák broke new ground with his Eighth Symphony, a work, as he explained, meant to be "different from the other symphonies, with individual thoughts worked out in a new way." The music is steeped in the flavour and atmosphere of the Czech countryside.

Within the music are sounds from nature, particularly hunting horn calls, birdsong and dramatic fanfares that suggest non-musical images. The symphony has often been described as a "sunny" work, but it is much more than that. There are passages of drama, exhilaration, happiness and nostalgia. Overall it is a work that evokes a wide range of human emotions and is yet profoundly optimistic. Schumann's *Overture, Scherzo & Finale* – a kind of informal symphony with no slow movement – is a unique, light and joyous work written during his creative flurry of 1841.

SCHUMANN
Overture, Scherzo & Finale

ELGAR
Cello Concerto

DVOŘÁK
Symphony No. 8

Kees Bakels
CONDUCTOR
Daniel Müller-Schott
CELLO

FRIDAY

4

NOVEMBER
7.30 PM

MOZART
Eine kleine Nachtmusik

MOZART
Horn Concerto No. 3

BEETHOVEN
Ah! perfido

SCHUBERT
Symphony No. 5

Nicholas McGegan

CONDUCTOR

Nicolas Fleury

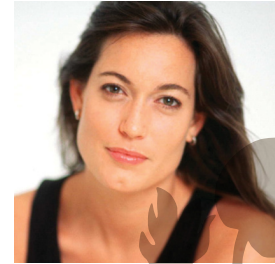
HORN

Kate Royal

SOPRANO

Tales from Vienna

Schubert's Fifth Symphony is a brilliant achievement – from the breath-stoppingly original opening gesture and effervescent themes to the grand harmonic strategy and the polyphonic skill upon which the powerful development is built. Everything about it suggests a contented spirit of its youthful creator. Mozart's Horn Concerto No. 3 has a beguiling purity of melody and timbre, emphasizing the golden tone of the solo instrument supported by an understated accompaniment. This jewel-like serenade is one of Mozart's most familiar and frequently played works. Not a deep work, it is however, an exemplar of Rococo elegance – charming and warm-hearted, graceful and sparkling. A dramatic scene for soprano and orchestra, *Ah! perfido* is a monologue for a woman who has been deserted by her lover. In the recitative and aria, she vacillates between asking the gods to punish him and wanting them to show him mercy.



Kate Royal

Right: David Daly



THURSDAY

1

DECEMBER

7:30 PM

Roman Holiday

ELGAR

In the South

MENDELSSOHN

Piano Concerto No.2

R STRAUSS

Aus Italien

Symphonic Fantasy

Alexander Shelley

CONDUCTOR

Sebastian Knauer

PIANO

Italy occupied a unique place in the psyches of many 19th century composers, artists and writers. The physical beauty of its architecture and countryside, as well as Italy's own ancient and rich traditions of art, music and thought inspired many. Strauss embarked on his own journey in early 1886 and was overwhelmed by what he saw. As he travelled, he jotted down musical ideas for what became *Aus Italien*, including assigning specific keys to correspond with particular places he visited – the warm, lemon-scented Amalfi coast, the Renaissance Villa d'Este at Tivoli, the colourful bustle of Naples and the ancient ruins of Rome. Travel became a tonic for Elgar and Italy was his preferred refuge after 1903, visiting at least five times over the next decade. It was in the coastal city of Alassio that he

found inspiration for *In The South*. Although called an overture, it is more of a tone poem in its design and impact. Comparisons to Strauss are obvious in this regard, not only for the similarity of the source, but also for the athletic, boisterous opening bars that bring *Don Juan* to mind. Elgar said the music came to him “in a flash” while walking by an ancient Roman road and that all that remained was to “simply write it down.” Like Strauss, Elgar's tonal imagery is notable for its easy shifting of mood and colourful orchestration. The delicacy and lightness so typical of Mendelssohn pervades his Second Piano Concerto. A quiet, almost menacing, dialogue between the soloist and orchestra soon gives way to a lively, almost rhapsodic lyricism.

Christmas and New Year with the BSO

WEDNESDAY 21 DECEMBER
7.30 PM

Last Night of the Christmas Proms

Pete Harrison
CONDUCTOR

Alison Jiear
SINGER

Iain Mackenzie
SINGER

MONDAY 2 JANUARY
3 PM

New Year Johann Strauss Gala

Frank Zielhorst
CONDUCTOR

Soraya Mafi
SOPRANO

Jennifer Curiel, Edward Kay and Nicole Boyesen



THURSDAY

19

JANUARY
7.30 PM

ELGAR
Violin Concerto

RACHMANINOV
Symphony No.3

Kirill Karabits
CONDUCTOR
Guy Braunstein
VIOLIN

Heart and Soul

Rachmaninov's elegant, ingenious, and often surprising Third Symphony is bound together by a theme that recurs in various guises and transformations in each movement. This chant-like motto appears quietly at the very opening, scored for the unusual, arresting combination of clarinet, cello and muted horn, giving it the character of a fleeting thought or reminiscence, summoned from the depths of memory. Before long it bursts forth in loud, stern animation and a thunderous, celebratory conclusion, all dark thoughts banished. Not only does the soul of the violin seem to be enshrined in this concerto, but the soul of Elgar himself, for it seems to reflect the inward-looking aspects of his complex personality, and although the solo part demands a virtuoso's technique, it is far removed from merely being a vehicle for bravura display. More than anywhere else in his music, it seems that here Elgar breaks the ties that bind and simply writes intimate and contemplative music on a more ethereal level.



“THE BSO DELIVERED
A DAZZLING
AND BRILLIANTLY
COLOURED READING”

Seen and Heard International
January 2016

Kissed by a Rose

THURSDAY

2

FEBRUARY

7:30 PM

Der Rosenkavalier was the fifth of Strauss' operas – the work which brought him his greatest fame and financial success. Set in the golden age of Viennese high society, filled to its limits with courtly intrigue, amorous entanglements and gender confusion, with echoes of a Mozart farce, it tells the story of the magic of love at first sight; of nostalgia, self-sacrifice and the passing of time. The suite captures the most celebrated moments from the original score, from the opening bold and erotic horn call to its most famous waltzes, full of melodic splendour and harmonic richness. In less than three years, Mozart wrote twelve piano concertos, 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. The ardour of its melodies, the delicacy of orchestral colour and the finesse of poetic detail make Berlioz' setting of Shakespeare's tragic tale of doomed lovers like no other in music, born out of his infatuation with Harriet Smithson. In contrast, his swashbuckling overture is filled with dazzling sonic and dramatic effects right from the start, with two whiplash opening chords followed by a great rushing-scale passage that together are quintessential Berlioz.

BERLIOZ

Le Corsaire Overture

MOZART

Piano Concerto No. 25

BERLIOZ

Romeo & Juliet: Love Scene

R STRAUSS

Der Rosenkavalier Suite

Vassily Sinaisky

CONDUCTOR

Imogen Cooper

PIANO

Supported by
The University of Exeter

THURSDAY

16

FEBRUARY

7:30 PM

BARTÓK

Dance Suite

BARBER

Violin Concerto

LUTOSŁAWSKI

Concerto for Orchestra

Kirill Karabits

CONDUCTOR

Nemanja Radulović

VIOLIN

Lord of the Dance

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. It is clearly divided between the first two lyrical movements and the explosively energetic finale which exploits the more brilliant and virtuoso characteristics of the violin in a torrent of racing triplets. Lutosławski's Concerto for Orchestra is one of the most exciting pieces of the 20th century. Like Bartók's work of the same title, it allows each orchestral section solo opportunities, creating a richly varied kaleidoscope of instrumental colours and an invigorating harmonic palette bursting with rhythmic energy. The Dance Suite is a musical tour through the myriad folk styles that Bartók studied – the music of Slovakia, Romania, Bulgaria and Turkey. Brilliant woodwinds and plenty of percussion, including four-hand piano and harp, contribute to the variety of musical textures.



Nemanja Radulović



Right: Kirill Karabits



“KARABITS
AND HIS ORCHESTRA
HAVE TROD THIS GROUND
OFTEN, BUT THERE WAS
NOTHING ROUTINE ABOUT
THOSE SLIPPERY MOOD
SHIFTS FROM AMIABLE
TO TERRIFIED”

The Times, August 2015





THURSDAY

16

MARCH
7:30 PM

Russian Fire



Saleem Ashkar

Rachmaninov created a remarkable sound-world in his Second Symphony. Sombre harmonies complement the rich orchestration like deeply burnished mahogany. Imagine the embers of a huge log fire, beating back an icy black Russian winter's night. The music similarly smoulders for ages, and occasionally, with or without warning, flares briefly and spectacularly. One of his earliest works for orchestra, this concerto served as the young Beethoven's formal introduction to Viennese society. It reflects his mastery of Classical form and style, a youthful work without the iconoclasm we associate with his later writing. However, 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. The Leonore Overture No.1 opens in sombre and unsettled mood with a sense of probing and uncertainty. Soon, however, the tempo turns animated and the music brightens, a sense of joy and hope emerging in the lively, robust theme which banishes any lingering sense of doubt.

BEETHOVEN

Leonore Overture No.1

BEETHOVEN

Piano Concerto No.2

RACHMANINOV

Symphony No.2

Antonio Méndez

CONDUCTOR

Saleem Ashkar

PIANO



“THE BSO,
A CONSISTENTLY IMPRESSIVE
ENSEMBLE IN EVERY SECTION,
WHOSE TALENT NEEDS
PROCLAIMING,
GAVE A SEARING,
GLEAMING ACCOUNT
ALIVE BOTH WITH DETAIL
AND GRANDEUR”

The Guardian, December 2015

Exotic Spice

Exeter Cathedral

THURSDAY

4

MAY
7.30 PM

Scheherazade consisted of “separate, unconnected episodes and pictures” as Rimsky-Korsakov himself put it, from *The Arabian Nights*: snapshots, in other words, of a world he never knew. 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. Much of this brilliance is achieved by continuously dotting the score with passages for solo instruments. 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. Lalo’s *Symphonie espagnole* was an instant hit from its premiere in 1875 with Pablo de Sarasate.

Tchaikovsky loved it, writing “It is so fresh and light, and contains piquant rhythms and melodies which are beautifully harmonised.” Despite its name, it is a true concerto in which the soloist is called upon to display significant feats of violinistic prowess. Although there are hints of guitar and castanets, the real ‘Spanish’ character of this music is more a matter of general atmosphere; sultry, impassioned themes and characteristic, rhythmic patterns. 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, conjuring up the lustful dream of a flute-playing satyr – half man, half goat – of seducing two sleeping nymphs.

DEBUSSY

*Prélude à l’après-midi
d’un faune*

LALO

Symphonie espagnole

RIMSKY-KORSAKOV

Scheherazade

James Gaffigan
CONDUCTOR

Alexandra Soumm
VIOLIN

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BSolive.com

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Exeter Northcott Theatre
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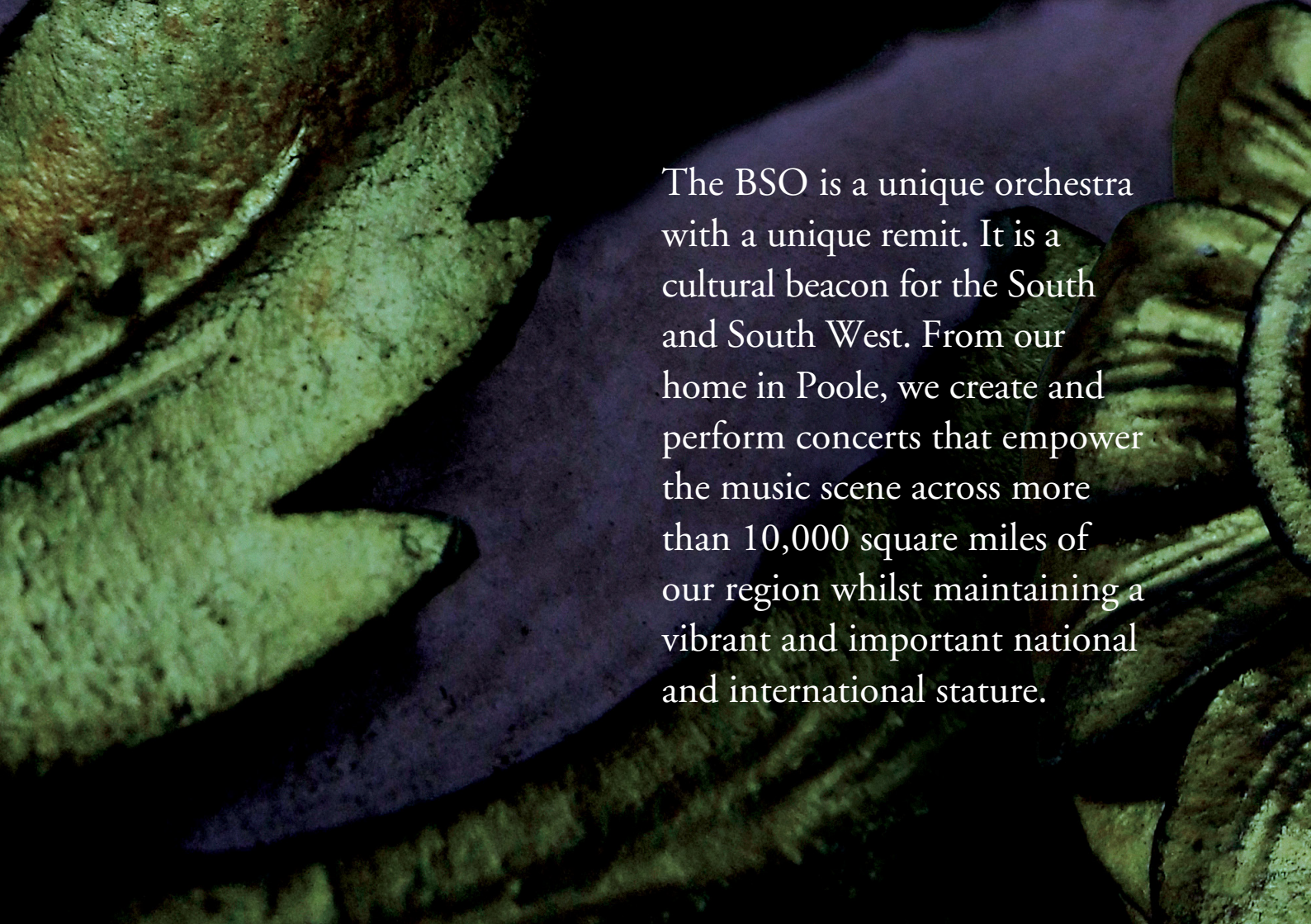
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The BSO is a unique orchestra with a unique remit. It is a cultural beacon for the South and South West. From our home in Poole, we create and perform concerts that empower the music scene across more than 10,000 square miles of our region whilst maintaining a vibrant and important national and international stature.