bristol international classical season
oct 2016 – may 2017

www.colstonhall.org/classical
0844 887 1500*
"A season bursting with colour, verve and passion, and outstanding musical quality."

Louise Mitchell
Chief Executive, Bristol Music Trust

I am very proud to introduce the Bristol International Classical Season 2016/17, a season bursting with colour, verve and passion, and outstanding musical quality.

On this season’s journey we’ll be visiting such varied locales as Walton’s biblical Babylonia, Dvořák’s ‘New World’ and Rimsky-Korsakov’s exotic Arabia, as well as alighting at many more musical stops along the way.

The 16/17 season has a distinctly Russian flavour, with no less than three of the country’s finest ensembles paying us a visit. We are also bringing some of the UK’s flagship orchestras to Bristol – The Hallé, Philharmonia Orchestra, and London Symphony Orchestra, and of course our friends the Bournemouth Symphony Orchestra, who provide the foundations of our season.

If you’re not sure where to start, turn over for our season starter guide, which will help you navigate the season and give you the headline themes for each concert. Find out how to enhance your experience of our orchestral concerts with our digital resources, and the talks, chamber and lunchtime concerts that take place throughout the season (see pages 6 - 7).

Aside from the International Classical Season concerts, we are privileged to welcome back Sir John Eliot Gardiner with the Monteverdi Choir and English Baroque Soloists for Monteverdi 450, in which they present Monteverdi’s three surviving operas. Turn to page 28 to find out more about this remarkable series.

At Bristol Music Trust, our passion for bringing extraordinary music to Bristol is at the heart of all we do, and as Colston Hall nears its 150th anniversary and closure for its redevelopment, this is ever present in our minds. To read more about Colston Hall’s transformation, turn to page 41.

I hope you enjoy browsing the season, and I look forward to welcoming you to the Hall soon.
Find out what's in store this season at a glance

**bournemouth symphony orchestra**

**playing with fire (p. 9)**
thu 6 oct 2016
An explosive curtain raiser, from Lysenko’s bombastic opener to the “wild Cossack fire” of Tchaikovsky’s concerto, topped off by Walton’s smouldering Symphony No. 1.

**the hallé**

**brave new world (p. 11)**
sat 15 oct 2016
Oliver says:
“If you haven’t seen the young pianist Benjamin Grosvenor live, the Liszt concerto is a barnstorming work to catch him at his most virtuosic. Unmissable.”

**tchaikovsky symphony orchestra**

tail's meets tchaikovsky (p. 13)
thu 20 oct 2016
Vaughan Williams recalls an unspoilt England, before Sibelius’ shimmering Violin Concerto. Tchaikovsky’s 5th is certainly safe in the hands of the orchestra named after the man himself.

**miloš & the english chamber orchestra ensemble**

**bach to beatles (p. 14)**
thu 3 nov 2016
One of the brightest and most versatile young stars of the classical world presents a varied programme of classical favourites and best loved Beatles hits.

**bournemouth symphony orchestra**

**romance and revelry (p. 15)**

** appetite (p. 21)**

**fate beckons (p. 19)**
fri 11 nov 2016
Haydn’s agile trumpet concerto written to show off the newly-keyed instrument’s fresh possibilities meets a symphony that conjures up images of romantic hunting scenes of long past.

**bournemouth symphony orchestra**

**rococo and revolution (p. 23)**
thu 6 apr 2017
Oliver says:
“In many people’s eyes, Mendelssohn was the 19th-century Mozart, a man of almost unfathomable genius. His 5th Symphony goes some way to explaining just why.”

**bournemouth symphony orchestra**

**love letters (p. 24)**
thu 27 apr 2017
A rare chance to hear the clarinet take the spotlight: Weber’s athletic concerto is a gem of the repertoire. Meanwhile, Mahler’s 5th and its famous, heart-rending adagietto speaks of love.

**bournemouth symphony orchestra**

**noble ideals (p. 25)**

**rococo and revolution (p. 23)**

**love letters (p. 24)**

**noble ideals (p. 25)**

**thu 11 may 2017**

Wagner sets the scene for Schumann’s joyful Piano Concerto and Elgar’s long-awaited First Symphony – his musical expression of life, love and hope for the future.

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**philharmonia orchestra & bristol choral society**

**love letters (p. 24)**
thu 27 apr 2017
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**london symphony orchestra**

**fate beckons (p. 19)**
fri 16 dec 2016
Conductor/Violinist Nikolai Znaider multitasks with the UK’s flagship ensemble, playing two of Mozart’s youthful Violin Concertos alongside Tchaikovsky’s troubled symphony that wrestles with fate.

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**bournemouth symphony orchestra**

**rococo and revolution (p. 23)**
thu 6 apr 2017
Oliver says:
“In many people’s eyes, Mendelssohn was the 19th-century Mozart, a man of almost unfathomable genius. His 5th Symphony goes some way to explaining just why.”

**st petersburg philharmonic orchestra**

**eastern promises (p. 21)**
tue 24 jan 2017
Russia’s oldest symphony orchestra bring eastern delights, telling stories of Spartacus and exotic Arabian Nights. Prokofiev’s most popular concerto is witty, lyrical and exuberant.

**bournemouth symphony orchestra**

**rococo and revolution (p. 23)**
thu 6 apr 2017
Oliver says:
“In many people’s eyes, Mendelssohn was the 19th-century Mozart, a man of almost unfathomable genius. His 5th Symphony goes some way to explaining just why.”

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**london symphony orchestra**

**fate beckons (p. 19)**
fri 16 dec 2016
Conductor/Violinist Nikolai Znaider multitasks with the UK’s flagship ensemble, playing two of Mozart’s youthful Violin Concertos alongside Tchaikovsky’s troubled symphony that wrestles with fate.

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**london symphony orchestra**

**fate beckons (p. 19)**
fri 16 dec 2016
Conductor/Violinist Nikolai Znaider multitasks with the UK’s flagship ensemble, playing two of Mozart’s youthful Violin Concertos alongside Tchaikovsky’s troubled symphony that wrestles with fate.

**bournemouth symphony orchestra**

**rococo and revolution (p. 23)**
thu 6 apr 2017
Oliver says:
“In many people’s eyes, Mendelssohn was the 19th-century Mozart, a man of almost unfathomable genius. His 5th Symphony goes some way to explaining just why.”

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**london symphony orchestra**

**fate beckons (p. 19)**
fri 16 dec 2016
Conductor/Violinist Nikolai Znaider multitasks with the UK’s flagship ensemble, playing two of Mozart’s youthful Violin Concertos alongside Tchaikovsky’s troubled symphony that wrestles with fate.

**philharmonia orchestra & bristol choral society**

**belshazzar’s feast (p. 17)**
sat 26 nov 2016
Oliver says:
“English music to stir the heart – including what many consider to be Walton’s defining masterpiece, the rhythmic and richly orchestrated Belshazzar’s Feast.”

**london symphony orchestra**

**fate beckons (p. 19)**
fri 16 dec 2016
Conductor/Violinist Nikolai Znaider multitasks with the UK’s flagship ensemble, playing two of Mozart’s youthful Violin Concertos alongside Tchaikovsky’s troubled symphony that wrestles with fate.
inside the music videos
Delve inside the music with BBC Music Magazine Editor Oliver Condy and music educator Jonathan James, as they explore the themes, both musical and historical, behind the works featured in each concert. Find these videos on our YouTube channel.

digital programme notes
To get a flavour of how the great composers came to write their most extraordinary works, read our bite-sized programme notes – they’ll be published on our website just before the concert at www.colstonhall.com/classical and emailed to all ticket holders.

classical bristol
We’ve teamed up with St. George’s Bristol to create Classical Bristol, a new monthly e-newsletter dedicated to all things classical music-related in the city. It’s not just about ‘what’s on’, though; we want you to delve deeper into the music and composers you may already love, but we also hope you might discover something new along the way. Sign up and find out more at www.classicalbristol.com #classicalbristol

feeling social?
Look out for all these extras as we post them on social media. Follow us on Facebook, Twitter, Instagram and YouTube.

facebook.com/ColstonHall
@Colston_Hall
instagram.com/colstonhall
youtube.com/ColstonHallTV

pre-concert talks
the lantern, 6.25pm
free with a concert ticket, £5 incl. bf without
Get inside the music with music educator Jonathan James, who introduces each International Classical Season concert and interviews members of the orchestra. As a conductor and trained teacher, Jonathan brings a breadth of expertise and a deep enthusiasm to exploring the works being performed.

chamber concerts
with stephen johnson
and english piano trio
the lantern, 7.30pm
Highly regarded music lecturer and BBC Radio 3 host Stephen Johnson will give an illuminating talk followed by a performance by the English Piano Trio of works that complement the programmes of selected orchestral concerts. Free tickets are available for 8 – 25 year olds with CAVATINA, see right.

lunchtime concerts
the lantern, 1.05pm
Colston Hall continues to join forces with the Royal Academy of Music (RAM) and the Young Classical Artists Trust (YCAT) to present bite-sized afternoon performances from the rising stars of the classical world. All concerts take place weekly in autumn and spring. For full details of performers, programmes and dates, please visit our website.

free tickets for 8-25s with CAVATINA
Thanks to CAVATINA Chamber Music Trust, free tickets to selected concerts are available for 8-25 year olds. All Classical Season Chamber concerts are eligible as well as selected lunchtime concerts.

For more information please contact the box office.

Get to know the programmes for each concert before you arrive with our specially commissioned videos and bite-sized programme notes.
Revolt and rejection fuel an explosive season’s launch that also saddles up a warhorse of a concerto ready to brave battle with a young pianist “of exceptional maturity” (The Guardian).

Cossack sabre-rattling meets a fevered love letter in this BSO curtain-raiser to our new season. Kirill Karabits is on home territory with fellow countryman Mykola Lysenko’s highly charged salute to Ukrainian nationalism; while at its 1875 premiere, a Boston critic detected “wild Cossack fire” in Tchaikovsky’s veteran concerto. But love is in the air too as Walton’s tense, smouldering yet volatile Symphony navigates loss as well as the frisson of new beginnings.

2013 Royal Philharmonic Society Conductor of the Year Kirill Karabits (a maestro who, says The Times, “can make Tchaikovsky sound new and startling”), is joined by the BSO’s erstwhile 15/16 Artist-in-Residence for a Herculean concerto that never fails to thrill. The youngest ever winner of the Leeds Piano Competition, Sunwook Kim is “intelligent and probing, crisp and considered” (Classical Source) in his playing.

bournemouth symphony orchestra
playing with fire
thu 6 oct 2016, 7.30pm

Lysenko Taras Bulba Overture
Tchaikovsky Piano Concerto No.1
Walton Symphony No.1

Conductor Kirill Karabits
Piano Sunwook Kim

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)
After an unforgettable visit in 2015, Sir Mark Elder’s eagerly anticipated return remembers Shakespeare’s 400th alongside a Czech slant on a brave new world and an electrifying pianist who is “something of a conjuror” (International Record Review).

Shakespeare year isn’t quite over yet and the Hallé has a brush with the Bard as Tchaikovsky’s brooding psychodrama prefaces a masterly essay in transformation - some two decades in the making by a man Saint-Saëns called “the incontestable incarnation of the modern piano”. After Liszt we head Stateside for Dvořák’s postcard ‘From the New World’ to the Old, a missive mingling homesickness, wide-eyed wonder and a radiance that refuses to be contained.

2015 was quite a year for Benjamin Grosvenor. His album Dance picked up the BBC Music Magazine Instrumental Award, and shortly after wowing the Last Night of the Proms, his Carnegie Hall debut persuaded the New York Times to hail “the boy lord of the piano… Mr Grosvenor makes you sigh with joy”. He joins a Hallé that, under Sir Mark Elder for the past 16 years, has been enjoying a second golden age to rival the Barbirolli era.

**the hallé**

**brave new world**

*sat 15 oct 2016, 7.30pm*

**Tchaikovsky** Fantasy Overture *Hamlet*  
**Liszt** Piano Concerto No. 2 in A  
**Dvořák** Symphony No. 9 in E minor *From the New World*

Conductor: **Sir Mark Elder**  
**Piano**: **Benjamin Grosvenor**

**Tickets**: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf  
Secret seats £10, under 25s £8.50,  
under 18s £1 incl. bf (T & Cs apply – see p. 39)
tchaikovsky symphony orchestra
tallis meets tchaikovsky
thu 20 oct 2016, 7.30pm

Vaughan Williams
Fantasia on a Theme by Thomas Tallis
Sibelius Violin Concerto
Tchaikovsky Symphony No. 5

Conductor Vladimir Fedoseyev
Violin Jennifer Pike

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)
A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s: £8.50
under 18s: £1 incl. bf (F & C apply – see p. 39)

Timeless Vaughan Williams meets fateful Tchaikovsky and a blast of Finnish forcefulness. The Russians are coming – and how.

Tchaikovsky might have thought his 5th Symphony a failure but posterity has begged to differ. And like the 4th Symphony you can hear in December when the LSO comes a-calling, it too wrestles with fate. Applying balm is Vaughan Williams’ simultaneously ‘ancient and modern’ Tallis Fantasia, premiered up the road in Gloucester Cathedral not long after the Sibelius Concerto, whose ever-changing moods suggest a kind of Scandinavian film noir.

The Tchaikovsky Symphony Orchestra has Pyotr Ilyich hardwired into its DNA and multi-award-winning Vladimir Fedoseyev has been at the helm for nearly half of its distinguished lifetime. For the Sibelius however the spotlight falls on a young British violinist, a former BBC New Generation Artist, whose recording of the work with the Bergen Philharmonic prompted The Herald to acknowledge “a molten intensity which will break your heart”.

Stephen Johnson & English Piano Trio
stephen johnson insight
tchaikovsky Piano Trio in A minor Op. 50

Who says chamber music need be abstract? Ahead of Tchaikovsky Symphony Orchestra’s take on the 5th Symphony, emotions are raw as death stalks Tchaikovsky’s powerful Trio. Grandly conceived, it’s both pen portrait and ‘in memoriam’; the chronicle of a friendship, the musical embodiment of grief.

tue 11 oct 2016, 7.30pm
the lantern

Tickets: £8 or £5 incl. bf when bought with a ticket to Tchaikovsky Symphony Orchestra
Free for 8 – 25 year olds with CAVATINA, see p. 7
The hottest guitarist in the world” (Sunday Times) has the Fab Four in his sights in an alluring mash-up of Baroque ‘n’ Roll.

Times critic William Mann famously insisted that the Beatles “were the greatest songwriters since Schubert”. Classical chart-topping guitarist Miloš invokes Bach, and brings them together in an inclusive melting pot simmering with arrangements with classical ‘pops’ such as Mozart’s fizzing Divertimento in D and a clutch of sultry Spanish favourites including the lambent slow movement of Rodrigo’s iconic Concierto.

“Classical Music’s guitar hero has arrived” proclaimed the cover of BBC Music Magazine recently. Miloš is an artist equally at home playing Deutsche Grammophon’s legendary Yellow Lounge club nights, or holding a packed Royal Albert Hall spellbound in the palm of his solo hand. He’s not alone tonight though. Step forward the world’s most-recorded chamber orchestra (860 discs and counting). Serial collaborator with the likes of Britten and Barenboim, the English Chamber Orchestra Ensemble has pedigree.

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

---

Bucolic Bruckner is lost in romantic reveries, while Haydn hails the arrival of a new age in a concerto that blows its own trumpet with panache.

Burnished horn calls emerge out of shimmering string mists… the world holds its breath. Composed in 1874 but kept under wraps until 1888, Bruckner’s 4th Symphony is ‘Romantic’ by nature as well as name. And the natural world is the key to a work dreaming of a lost chivalric past and rustic revelries. Before those horns though, it’s centre stage for the trumpet and Haydn’s hair-raisingly agile concerto which puts the new-fangled keyed instrument through its paces with heel-kicking bravura to spare.

Star Norwegian trumpeter Tine Thing Helseth might boast her own jazz-tango fusion ensemble, but she’s hot on Haydn. Of tonight’s concerto, Volksfreund.de enthuses “Helseth’s trumpet twinkled, beamed, sang, joked, yearned and strutted about in the self-assured way only a trumpet can”. She’s in good hands. “Karabits and the BSO represent one of the country’s finest orchestral partnerships” (The Telegraph).

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

---

Miloš & the English Chamber Orchestra Ensemble

bach to beatles

Thu 3 Nov 2016, 7.30pm

Mozart: Divertimento K. 138 (English Chamber Orchestra Ensemble)
J. S. Bach: Prelude from the Lute Suite BWV 997
Francisco Tárrega: Recuerdos de la Alhambra
De Falla: Danza del Molinero (from El Sombrero de Tres Picos)
Anon.: Jeux Interdits
Boccherini: Quintet No. 4 in D, G. 448 Fandango
Granados: From 12 Danzas Españolas: No. 5 – Andaluza, No. 2 – Oriental
Rodrigo: Adagio from Concierto de Aranjuez
Massenet: Meditation from Thaïs
Gardel: Por Una Cabeza
António Carlos Jobim: The Gift from Ipanema
Piazzolla: Libertango

The Beatles: Blackbird, Yesterday, While My Guitar Gently Weeps, Something, And I Love Her, Come Together, Here Comes the Sun, Fool on the Hill, Eleanor Rigby

Leader: Stephanie Gonley
Guitar: Miloš Karadagić

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

---

Bournemouth Symphony Orchestra

Romance and Revelry

Fri 11 Nov 2016, 7.30pm

Haydn: Trumpet Concerto in E-Flat
Bruckner: Symphony No. 4 Romantic

Conductor: Kirill Karabits
Trumpet: Tine Thing Helseth

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

---

Bruckner's 4th Symphony is 'Romantic' by nature as well as name. And the natural world is the key to a work dreaming of a lost chivalric past and rustic revelries. Before those horns though, it's centre stage for the trumpet and Haydn's hair-raisingly agile concerto which puts the new-fangled keyed instrument through its paces with heel-kicking bravura to spare.

Star Norwegian trumpeter Tine Thing Helseth might boast her own jazz-tango fusion ensemble, but she’s hot on Haydn. Of tonight’s concerto, Volksfreund.de enthuses “Helseth’s trumpet twinkled, beamed, sang, joked, yearned and strutted about in the self-assured way only a trumpet can”. She’s in good hands. “Karabits and the BSO represent one of the country’s finest orchestral partnerships” (The Telegraph).
philharmonia orchestra
& bristol choral society
belshazzar’s feast

sat 26 nov 2016, 7.30pm

When it comes to sheer choral chutzpah there’s little to rival Walton’s biblical blockbuster. Two vibrant cityscapes and a Te Deum fit for a Queen crown a night of jubilation writ large. A frisky overture, a dash of ecclesiastical pomp and circumstance, and Elgar’s ‘steak and stouty’ portrait of Edwardian London set the scene for a choral stalwart that takes no hostages. “Why not throw in a brass band?” suggested conductor Sir Thomas Beecham. Walton added two to Belshazzar’s Feast – along with an anvil and an ear-popping battery of percussion. Little wonder that after its 1931 premiere one critic wrote of “red hot conception… finding red hot means”. An energised and energising Babylonian feast. Tuck in!

David Soar’s “lofty projection and unstinting eloquence” (Gramophone) are to the fore as Bristol Choral Society and the Philharmonia reconvene to chart Belshazzar’s downfall – chillingly foretold by the writing on the wall. Its exuberant coda adds a glittering climax to Adrian Partington’s final concert conducting Bristol Choral Society.

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)
A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)
“Mozart is sunshine,” observed Dvořák, but there are clouds on the horizon as two sassy Salzburg concertos yield to the heaving maelstrom of Tchaikovsky’s troubled symphony.

Fate issues a brassy challenge at the outset of Tchaikovsky’s Symphony No. 4. “It hangs above the head like the sword of Damocles”, he told his patron: “an invincible force that can never be overcome – merely endured”. A potent pizzicato Scherzo and firecracker of a Finale hint at more than mere endurance though. And as London’s flagship orchestra makes a long overdue return, two youthful concertos by the teenage Mozart allow Nikolaj Znaider to multitask in style.

The LSO played to an audience of some 4 billion on the opening night of the London 2012 Games. Things are a little more intimate tonight. Danish violinist and Principal Guest Conductor of the Mariinsky Theatre Orchestra Nikolaj Znaider demonstrates his versatility. “Spine-tinglingly good” was The Times’ verdict on his conducting, while The Chicago Herald maintains that “not since the young Gidon Kremer has a violinist caused such a stir as Nikolaj Znaider”.

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)

A £42 B £36 C £30 D £24 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)
Rimsky-Korsakov is full of Eastern promise, Khachaturian has the wind in his sails, and Prokofiev’s pianistic panache is unstoppable. The St Petersburghers have scintillating stories to tell.

Russia’s oldest and most venerable orchestra is doubly dicing with death as Khachaturian’s colourful ballet suite reaches its bloody dénouement, and Scheherazade spins bewitching oriental tales as if her life depended on it. In between, nearly ten years on the drawing board, and completed in Brittany in 1921, Prokofiev’s most popular concerto struts its pugnacious stuff: a potent blend of morose wit, confiding lyricism and incandescent ebullience.

The St Petersburg Philharmonic was already in existence when Rimsky-Korsakov’s symphonic poem first cast its spell, and has been captivating audiences ever since. Current Music Director Yuri Temirkanov ensures that the glory days of the Mravinsky epoch live on, and he’s joined by a pianist whose Prokofiev 3 has been described as “sensational, even for an artist who has set the bar so high in Russian repertoire” (The Guardian). Tantalising!
international classical season 2016-17

Tchaikovsky harks back to Mozart; Schubert glimpses the future, while Mendelssohn radiates Lutheran anniversary zeal. Heavenly!

What with Tchaikovsky’s quasi-concerto homage to Rococo gracefulness, and Mendelssohn’s tercentenary tribute to a landmark moment in the German Protestant Reformation, the BSO has an eye on the past. But it spins ‘back to the future’ too. Shot through with foreboding, unsettled and unsettling, Schubert’s Unfinished opens the door on a new world that paves the way to Bruckner and beyond.

Karabits and the BSO are an impregnable team — the orchestra noted for its “whiplash virtuosity” (The Sunday Times); Karabits “an energising presence” (The Telegraph). The Rococo Variations are dear to Johannes Moser’s heart. With them he bagged the Special Prize for Interpretation at the 2002 Tchaikovsky Competition (where he also took the top prize). “An aristocrat of the cello” (South Florida Classical Review), he’s a cellist whose playing “had the hall on the edge of its collective seat” (Boston Globe).

Tickets:

- Book for 3 or more concerts and save up to 30% (see p. 37)
- A £36 B £30 C £24 D £18 incl. bf
- Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

bournemouth symphony orchestra
rococo and revolution

thu 6 apr 2017, 7.30pm

Schubert Unfinished Symphony
Tchaikovsky Rococo Variations
Mendelssohn Symphony No. 5
Reformation

Conductor: Kirill Karabits
Cello: Johannes Moser
international classical season 2016-17

bournemouth symphony orchestra

love letters
thu 27 apr 2017, 7.30pm

Sparks fly as a virtuoso concerto with a soft spot for the operatic stage faces a symphony whose resolute journey from darkness to light pauses for a fervent outpouring of love.

When Mahler first saw Niagara Falls he exclaimed “fortissimo at last!”. He was something of a connoisseur of course. But an afficionado of the most delicate heart-stopping pianissimos too. A composer of extremes. Written on the cusp of the 20th century, the Symphony No. 5 opens with a hollow funereal fanfare, closes on a note of all-conquering optimism, and in the harp-gilded Adagietto sends a tender billet-doux to his new wife. First, Weber’s athletic concerto sets the scene with crystalline poise.

In just a few short years Daniele Rustioni has conquered the world’s opera houses from Covent Garden to La Scala. And with orchestras such as Rome’s Santa Cecilia and the LPO under his belt, he’s no symphonic slouch either. “Clearly another rising talent destined for big things” says The Times. He’s not the only one. The Berlin Philharmonic’s Principal Clarinet Andreas Ottensamer is “an übersoloist and a phenomenon” (Der Tagesspiegel).

Weber Clarinet Concerto No.1
Mahler Symphony No.5

Conductor Daniele Rustioni
Clarinet Andreas Ottensamer

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)
A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

bournemouth symphony orchestra

noble ideals
thu 11 may 2017, 7.30pm

Schumann only completed one concerto for his own instrument the piano, but its fiery passions and confiding intimacies have made it a favourite, tonight framed by two conspicuously elevated works revelling in a sumptuous solemnity.

Hallowed, hushed, the Prelude to Wagner’s Parsifal entwines ritual, remembrance and redemption in music that never fails to go straight to the heart. It shares with Elgar’s great symphonic embodiment of “life, love and a massive hope in the future” an all-pervasive underpinning nobility. Elgar called Schumann ‘my ideal’, and, first performed by his wife Clara, Schumann’s ‘ideal’ concerto rounds out our programme ‘con amore’.

When Principal Clarinettist Karl-Heinz Steffens took up the baton full time the Berliner Tagesspiegel reported “The Berlin Philharmonic has lost a prominent instrumentalist; the musical world has gained a go-ahead Maestro”. There’s been no stopping him. For the Schumann he teams up with the winner of the 2010 Chopin Competition, a pianist of “unparalleled energy and phenomenal technique” (Neue Zürcher Zeitung) who “doesn’t just play the piano, she conquers emotional oceans” (Solinger Morgenpost).

Wagner Prelude to Parsifal
Schumann Piano Concerto
Elgar Symphony No.1

Conductor Karl-Heinz Steffens
Piano Yulianna Avdeeva

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37)
A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

Tickets:
Book for 3 or more concerts and save up to 30% (see p. 37)
A £36 B £30 C £24 D £18 incl. bf
Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

24 www.colstonhall.org/classical

Wagner
Prelude to Parsifal
Schumann
Piano Concerto
Elgar
Symphony No.1
Stephen Johnson & English Piano Trio

tue 9 May 2017, 7.30pm

The Lantern


chamberconcert

Tickets: £8 or £5 incl. bf when bought with a ticket to Moscow Philharmonic Orchestra

Free for 8 – 25 year olds with CAVATINA, see p. 7

Stephen Johnson Insight

Shostakovich: 5 Pieces (arranged for Piano Trio)

Shostakovich: Piano Trio No. 2 in E minor Op. 67

Like the Tchaikovsky Trio that opened our English Piano Trio series, Shostakovich’s haunting and haunted Op. 67 is a valedictory work remembering a close friend. But interior lament turns to universal indignation as the finale recalls concentration camp victims forced to dance beside their newly-prepared graves.

Moscow Philharmonic Orchestra

Picture Perfect

Wed 17 May 2017, 7.30pm

Shostakovich: Festival Overture
Rachmaninov: Piano Concerto No. 3
Mussorgsky: Pictures at an Exhibition

Conductor Yuri Simonov
Piano Freddy Kempf

Tickets: Book for 3 or more concerts and save up to 30% (see p. 37) A £36 B £30 C £24 D £18 incl. bf Secret seats £10, under 25s £8.50, under 18s £1 incl. bf (T & Cs apply – see p. 39)

A carefree overture, a notoriously exacting concerto, and a gallery stroll that’s picture perfect: we end the season with a blistering trio of Russian masterpieces – delivered as only the Russians know how.

Like their Petersburg cousins in January the Muscovites are on home ground exploring a richly resonant all-Russian programme that instantly blows away any cobwebs with Shostakovich’s breezy festive flourish – a white-knuckle-ride overture dashed off in a mere three days! Rachmaninov’s impregnable concerto raises the emotional stakes before Mussorgsky makes an exhibition of himself – The Great Gate of Kiev signing off our season with a fusillade of jubilant triumphalism.

Having premiered his symphonies 4 & 13, Shostakovich is in the Moscow Philharmonic’s blood. And under Yuri Simonov, “one of the most remarkable conductors before the public today” (Financial Times), the orchestra remains an unassailable ambassador for Russian music. After his Colston Hall Beethoven concerto cycle a few years back, Freddy Kempf needs no introduction. Delivered “with all the sangfroid of youth and the precision of a top-line artist, Rachmaninov’s 3rd was an even greater triumph” (New Zealand Herald).
Like L’Incoronazione di Poppea, ‘The Return of Ulysses to his homeland’ is a late work, composed in what would prove to be an operatic Indian summer for a composer now advancing into his 70s yet still full of inspiration.

It is a tale of fidelity rewarded, steadfastness repaid, and craven opportunism vanquished as the much-delayed Ulysses finally arrives home after the Trojan War to find his wife Penelope besieged by suitors. In an edge-of-seat trial each attempts to string Ulysses’ bow. Each fails — until a disguised Ulysses triumphs and despatches them. But even now the course of true love doesn’t run smoothly since Penelope can’t accept that her husband is who he claims to be.

First performed at the 1639/40 Venice Carnival, ‘Ulysses’ captivated audiences. Despite its mythological origins this is an all too human story, lovingly told. It captivates still.

Sung in Italian with surtitles.

Sir John Eliot Gardiner has lived with Monteverdi’s music since childhood. While still an undergraduate he famously conducted a landmark performance of the Vespers of 1610 that inaugurated the internationally celebrated choir that bears the composer’s name to this day; and Monteverdi has been a constantly enriching companion since. Their performances and recordings span the intimacy of the madrigals, the ceremonial splendour of the music for St Mark’s Venice, and the three surviving operas that seal Monteverdi’s genius. Who better then to spearhead an ambitious Europe-wide project to mark the composer’s 450th birthday?

Drawing together Gardiner’s peerless choir and period instrument ensemble plus a stellar cast of soloists, including Krystian Adam, Hana Blážíková, Yulia van Doren, Kangmin Justin Kim, Marianna Pizzolato, Lucile Richardot, and Furio Zanasi, the maestro squares up to an operatic legacy with a trio of semi-stagings bringing to life nail-biting myth and murky Roman history. Like Mozart, who transforms the ancient past into something forever contemporary, and can convey what makes people tick in the twist of a cadence, the intensification of a mood, or the interplay of comic light and tragic shade, at the dawn of opera, Monteverdi is its brightest sun, its wake-up call to the art of the infinitely possible.

Monteverdi 450 starts here.

Sir John Eliot Gardiner conducts his English Baroque Soloists and Monteverdi Choir along with a stellar cast of international soloists in a landmark semi-staged presentation of Monteverdi’s three surviving operas.

Sir John Eliot Gardiner has lived with Monteverdi’s music since childhood. While still an undergraduate he famously conducted a landmark performance of the Vespers of 1610 that inaugurated the internationally celebrated choir that bears the composer’s name to this day; and Monteverdi has been a constantly enriching companion since. Their performances and recordings span the intimacy of the madrigals, the ceremonial splendour of the music for St Mark’s Venice, and the three surviving operas that seal Monteverdi’s genius. Who better then to spearhead an ambitious Europe-wide project to mark the composer’s 450th birthday?

Drawing together Gardiner’s peerless choir and period instrument ensemble plus a stellar cast of soloists, including Krystian Adam, Hana Blážíková, Yulia van Doren, Kangmin Justin Kim, Marianna Pizzolato, Lucile Richardot, and Furio Zanasi, the maestro squares up to an operatic legacy with a trio of semi-stagings bringing to life nail-biting myth and murky Roman history. Like Mozart, who transforms the ancient past into something forever contemporary, and can convey what makes people tick in the twist of a cadence, the intensification of a mood, or the interplay of comic light and tragic shade, at the dawn of opera, Monteverdi is its brightest sun, its wake-up call to the art of the infinitely possible.

Monteverdi 450 starts here.

Monteverdi 450

english baroque soloists and monteverdi choir
il ritorno d’ulisse in patria

wed 12 apr 2017, 7.30pm

Conductor Sir John Eliot Gardiner

Tickets: Premium ticket including champagne reception £65 incl. bf
£55, £45, £25, £15 incl. bf
Under 25s £30, under 18s £1 incl. bf
(1 & Cs apply - see p.39)

Book for all three Monteverdi 450 concerts and save 25%
Tickets: Premium ticket including champagne reception £65 incl. bf
£55, £45, £25, £15 incl. bf
Under 25s £8.50, under 18s £1 incl. bf
(1 & Cs apply - see p.39)

Book for all three Monteverdi 450 concerts and save 25%

Monteverdi's ‘fable in music’ is arguably the first great masterpiece of the operatic stage, some four centuries after it was composed, L'Orfeo remains one of the most potent explorations of the Orpheus myth ever conceived – an audacious debut about the power of music itself.

Tracing a spellbinding trajectory from elation through despair to acceptance via heavenly intervention, it tells the story of love's young dream, cruelly compromised when death separates Orpheus and his new bride Eurydice. Spurred on by Hope, assisted by the persuasive power of his song, Orpheus gains admission to the Underworld only to fail in his attempt to rescue Eurydice when he looks back fearing she is not following. Whether in the opera's Arcadian sweetness and light, the show-stopping virtuosity of Orpheus' entreaty to the boatman Charon, or the unbearable pathos of his Act V lament, L'Orfeo unfolds a score – rich in colourful chorus work – that sears and delights.

Sung in Italian with surtitles.

Monteverdi's final opera was first performed in the 1642/43 carnival season in Venice, and in contrast to L'Orfeo and Il Ritorno d'Ulisse sees Monteverdi turn his back on mythology in favour of a retelling of historical events, though refracted through the lens of classical antiquity.

A study in power, driven by a heady collision of lust and love, The Coronation of Poppæa explores the emotional core of this assortment of vivid characters as they form and dissolve alliances to achieve their amorous goals and social ambitions. As fatally fascinating as they are morally repulsive, these figures inject elements of loss and longing, humour and stoical sobriety into a tale that unfolds almost cinematically. Monteverdi skilfully achieves stark contrasts from the outset: the audience is at first prepared to despise Nero and Poppœa, but instead, the lovers leave us under their irresistible spell with one of the most entwiningly seductive duets ever penned.

Sung in Italian with surtitles.

Set in the opulence of Imperial Rome, L'Incoronazione di Poppea follows Poppæa's progression from Nero's mistress to his acknowledged queen. Monteverdi's operatic swan-song is a celebration of carnal love and ambition triumphing at the expense of reason and morality.

Monteverdi's final opera was first performed in the 1642/43 carnival season in Venice, and in contrast to L'Orfeo and Il Ritorno d'Ulisse sees Monteverdi turn his back on mythology in favour of a retelling of historical events, though refracted through the lens of classical antiquity.

A study in power, driven by a heady collision of lust and love, The Coronation of Poppœa explores the emotional core of this assortment of vivid characters as they form and dissolve alliances to achieve their amorous goals and social ambitions. As fatally fascinating as they are morally repulsive, these figures inject elements of loss and longing, humour and stoical sobriety into a tale that unfolds almost cinematically. Monteverdi skilfully achieves stark contrasts from the outset: the audience is at first prepared to despise Nero and Poppœa, but instead, the lovers leave us under their irresistible spell with one of the most entwiningly seductive duets ever penned.

Sung in Italian with surtitles.

Monteverdi's ‘fable in music’ is arguably the first great masterpiece of the operatic stage, some four centuries after it was composed, L'Orfeo remains one of the most potent explorations of the Orpheus myth ever conceived – an audacious debut about the power of music itself.

Tracing a spellbinding trajectory from elation through despair to acceptance via heavenly intervention, it tells the story of love's young dream, cruelly compromised when death separates Orpheus and his new bride Eurydice. Spurred on by Hope, assisted by the persuasive power of his song, Orpheus gains admission to the Underworld only to fail in his attempt to rescue Eurydice when he looks back fearing she is not following. Whether in the opera's Arcadian sweetness and light, the show-stopping virtuosity of Orpheus' entreaty to the boatman Charon, or the unbearable pathos of his Act V lament, L'Orfeo unfolds a score – rich in colourful chorus work – that sears and delights.

Sung in Italian with surtitles.
britten sinfonia

Steve Reich at 80

Mon 14 Nov 2016, 7.30pm

A concert to celebrate the master of minimalism’s 80th birthday.

Alongside Steve Reich and Beryl Korot’s acclaimed multi-media fable for the 20th century, Three Tales, Britten Sinfonia perform Reich’s latest work, Pulse, and his memorial to the September 11th disaster, WTC 9/11 – works which see Reich at his most innovative, uncompromising and prophetic.

Founded in 1992, Britten Sinfonia has garnered worldwide acclaim for its virtuoso pioneering approach to concert programming. Without a principal conductor or director, Britten Sinfonia is instead free to collaborate with some of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

For this landmark celebration of the minimalist master’s work, Britten Sinfonia reunite with contemporary music specialist Clark Rundell, who has premiered works by some of the world’s greatest living composers such as Louis Andriessen and James MacMillan, amongst others.

“It is this spirit of adventure that has won it a reputation as one of the UK’s most forward-thinking musical ensembles.” Financial Times
bournemouth symphony orchestra
new year johann strauss gala

Fri 30 Dec 2016, 7.30pm
Conductor Frank Zielhorst Soprano Soraya Mafi

Celebrate the New Year in style with the BSO's annual celebration of all things Viennese. The glories of the Vienna dance-halls are brought to life in a bubbling selection of waltzes, gallops, polkas and marches by Johann Strauss and his contemporaries in a gala concert featuring the full symphonic forces of the BSO performing Johann Strauss as it should be heard. Works performing Johann Strauss symphonic forces of the BSO concert featuring the full Johann Strauss and his polkas and marches by selection of waltzes, gallops, brought to life in a bubbling Vienna dance-halls are Viennese. The glories of the celebration of all things style with the BSO's annual Celebrate the New Year in Soprano Conductor fri 30 Dec 2016, 7.30pm johann strauss gala new year symphony orchestra bournemouth

Tickets £30, B £25, C £20, D £15, students £8.50, under 18s £1 incl. bf

the orchestra pitts
scratch orchestra

Sun 29 Jan 2017, 4pm

Now in its eighth year, this 'scratch' event is now a firm fixture in Colston Hall's classical calendar. Nearly 600 amateur musicians - including a chorus of 300 - join together for one day only to raise money for Cancer Research UK.

Rehearsals begin at 9.15am, and the day culminates in a free concert open to the public at 4pm.

For more information on how to participate please visit www.theorchestrapitts.wix.com/theorchestrapitts or email theorchestrapitts@hotmail.co.uk

Tickets free for audience. To participate, please visit the Orchestra Pitts website

bristol choral society & bristol ensemble
mendelssohn and mozart

Sat 25 Mar 2017, 7.30pm

Conductor Pete Harrison

Experience the thrill of a live symphony orchestra performing some of the most memorable film and television themes ever written. A gargantuan feast of Hollywood glitter and glamour features music old and new written by multi-award winning composers from the golden age of cinema to the present: Elmer Bernstein, Hans Zimmer, Maurice Jarre, Miklos Rozsa, James Horner, Erich Korngold, Alexandre Desplat, Tan Dun and, of course, the godfather of the film score, John Williams.

Mendelssohn’s iconic dove takes wing alongside some of the most imposing of all Mozart’s Masses – tragically incomplete like the Requiem whose intensity it rivals. Between them, poised and impassioned, comes an evergreen concerto returning one of Bristol’s own to the Colston Hall stage.

Tickets £30, B £25, C £20, D £15, students £8.50, under 18s £1 incl. bf

national children's orchestras of great britain

Sat 8 Apr 2017, 7pm

Featuring the best young musical talent the UK has to offer, the NCO makes a welcome return to Colston Hall for the first appearance of the 2017 Main Orchestra.

Enjoy an evening of technically brilliant performances as the young musicians demonstrate their fresh approach to renowned concert repertoire.

This inspirational hundred-strong orchestra, with no player older than 14, is sure to reignite your passion for classical music and leave you confident of its future in their hands.

Tickets £26, £22, £17, NCO alumni £10, students and under 16s £5 incl. bf. Under 5s free. Concessions £2 off ticket price. Group discounts available.

Tickets £32.25, £25.80, £19.35 and £12.90, students and under 18s £5.38 incl. bf.

city of bristol choir and bristol ensemble
elgar – the dream of gerontius

Sat 24 Jun 2017, 7.30pm

Conductor David Ogden

Deemed one of the greatest pieces ever written for chorus and orchestra, The Dream of Gerontius is Elgar’s masterpiece about life, death and one man’s journey into the afterlife.

On a grand scale, the music vividly describes moments of exhilaration and terror, as flights of angels sing ecstatic choruses of praise. Staged as the highlight of City of Bristol Choir’s 25th anniversary season, the 100 strong choir joins forces with Exultate Singers, international soloists and professional orchestra the Bristol Ensemble.

Tickets £32.25, £25.80, £19.35 and £12.90, students and under 18s £5.38 incl. bf.
save money with a subscription

World class concerts and a host of rewards are available when you book for 3 or more concerts at the same time in our International Classical Season and save up to 30% on tickets.*

Plus, no postage fees** and the chance to secure the best seats in an exclusive booking period open from Wednesday 4 May - Saturday 28 May 2016.

Please contact the box office for a booking form.

You can become a subscriber at any time simply by booking for three or more concerts in one go. Tickets can be booked through the box office or online, where the discount will be applied at the checkout. Subscriptions are not available on discounted tickets or secret seats.

<table>
<thead>
<tr>
<th>‘Principal’ Subscription</th>
<th>‘Virtuoso’ Subscription</th>
<th>‘Maestro’ Subscription</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 concerts</td>
<td>4 - 5 concerts</td>
<td>6 - 7 concerts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 - 9 concerts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 - 11 concerts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12 concerts</td>
</tr>
<tr>
<td><strong>Rewards</strong></td>
<td><strong>Save 5%</strong></td>
<td><strong>Save 10%</strong></td>
</tr>
<tr>
<td><strong>Save 15%</strong></td>
<td><strong>Save 20%</strong></td>
<td><strong>Save 25%</strong></td>
</tr>
<tr>
<td><strong>Save 30%</strong></td>
<td><strong>Save 35%</strong></td>
<td></td>
</tr>
<tr>
<td>Priority booking from Wed 4 May</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Free ticket to lunchtime concerts</td>
<td>x</td>
<td>1 concert</td>
</tr>
<tr>
<td>Free concert programme</td>
<td>x</td>
<td>3 concerts</td>
</tr>
<tr>
<td>Invitation to ‘Maestro’ Reception</td>
<td>x</td>
<td>ALL concerts</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ALL concerts</td>
</tr>
</tbody>
</table>

*Discount applies to concerts on pages 9 - 27 excluding chamber concerts. **All online bookings are subject to a £1.50 postage fee.

More great ways to save:
Look out for our great value secret seats and excellent prices for under 25s and under 18s on all International Season concerts (T & Cs apply - see p. 39).
food & drink

Inspired by craft beer bars in the US, Beerd boasts an ever-changing range of ales that will satisfy both the hops novice and the bona fide beer geek.

Hungry patrons can tuck into freshly made, hand-crafted Neapolitan-style pizzas with a choice of only the finest sourced toppings. For a quick nibble, premium bar snacks are well matched to the global beer on offer.

@beerdcolston
beerdcolston@bathales.co.uk
Tel: 0117 204 7131
For opening times please refer to our website at bathales.com/beerdcolston

getting to colston hall and how to book

web page

we are here
Colston Hall, Colston Street, Bristol, BS1 5AR

by car
If you are travelling by car, we recommend parking in Trenchard Street Car Park, which is behind Colston Hall. For more information on getting to Colston Hall please visit www.colstonhall.org/visit-us

Via M5: Exit junction 18, follow A4 (Portway) to the centre. At the promenade (St Augustine’s Parade) turn left into Colston Street.

Via M4: Exit junction 19 (M32). Follow brown signs to the Hall.

For dropping off/picking up turn into Colston Street, or use the lay-by next to the Hall in Pipe Lane.

by train
Bristol Temple Meads, the nearest station, is about a mile from Colston Hall. Buses 8 and 9 run directly to the city centre promenade. Call National Rail Enquiries on 08457 484950 for train times.

by bus
Most city centre buses stop at the central promenade where you should alight for Colston Hall. For bus information, call Traveline on 0871200 2233.

Terms and conditions

secret seats
Experience world class orchestral music in a seat worth at least £18 for just £10 by booking a secret seat. You will be issued a voucher when you book, which you must exchange for a valid ticket on night of the concert. You will then be allocated the best available seat in the auditorium on the right of the performance. These tickets have limited availability and Colston Hall reserves the right to withdraw them from sale at any time. Customers can purchase two tickets per transaction. Not available in conjunction with other offers or subscriptions. For more information, please contact the box office.

under 25s and under 18s tickets
These tickets have limited availability and Colston Hall reserves the right to withdraw them from sale at any time. Under 18s must be accompanied. Proof of age may be required. For more information, please contact the box office.

COSTON ST. BAR & KITCHEN

This spacious bar and diner opens for breakfast rolls and take-away coffees and cakes. The lunch and dinner menu is influenced by America and Europe.

The well stocked bar offers locally produced real ales, as well as wines and spirits, making this the perfect spot to meet friends before a show. Food is served from 11.30am.

@colstonstbar
colstonstbar@bathales.co.uk
Tel: 0117 204 7131
Mon-Sat 8am-11pm; Sun 10am-10.30pm

Colston Hall’s stall and terrace bars open one hour before shows begin and remain open throughout. We serve a range of drinks in comfortable surroundings, the highlight being our third floor terrace bar.
Bristol Plays Music is the music education hub for Bristol. We have a vision that all young people will be able to play the music they love regardless of background, experience or skill level.

We provide a substantial range of opportunities for young people to play and perform in ensembles at music centres across Bristol. At five centres dotted throughout the city you can take part in over 20 ensembles and choirs every week. We offer affordable and accessible prices starting at £2.50 per session and a music centre passport enables children to attend multiple activities.

To find out more please visit www.bristolplaysmusic.org

Young Companies in Residence at Colston Hall: Bristol Youth Choir & Bristol Youth Orchestra

Help support Bristol’s young musicians
Young Companies in Residence at Colston Hall provides Bristol’s young musicians with a safe and stimulating environment in which to develop their skills and passions, engender a lifelong love of music and widen career aspirations. We now offer two individual giving schemes that will bring you closer to the passion and excitement of our events and offer a unique insight into Bristol’s talented and aspiring young musicians.

Bristol Youth Orchestra: Sponsor a Seat
Bristol Youth Choir: Sponsor a Singer

Sponsor an individual young musician for £100 or an entire orchestral section or choir from £500. Your contribution will provide crucial support in helping the ensembles progress and remain accessible to all. If you would like to know more about supporting our Young Companies in Residence then visit www.colstonhall.org/learning/young-companies-in-residence.

The changes will deliver an exceptional concert hall that will sit alongside the great halls in the UK and Europe, without losing aspects that make Colston Hall so special, like the rich classical acoustic and intimate auditorium.

We will reopen in early 2020 with a transformed hall and an opening International Classical Season about which our audiences will be proud.

In the meantime we are working hard on plans to continue to bring the best orchestral music to the city during our closure period. Make sure you hear this news first by signing up to receive our enews updates at www.colstonhall.org, and to hear more about our transformation plans visit www.colstonhall.org/transformation

Bristol Plays Music

Help support Bristol’s young musicians

Our redevelopment will include:

- remodelling the existing main auditorium, with major changes to the stage and equipping it with international standards of acoustics, comfort and flexibility
- redeveloping The Lantern, into an elegant and versatile performance venue
- the introduction of flexible seating technology which will enable the venue to be used for a variety of purposes
- opening up the cellars for the first time in 100 years to provide educational workshops, workspace for performing arts business enterprises and a cabaret style performance area
- restoring the historic core of the building and the Colston Street frontage to its Victorian magnificence
- bringing back the historic colonnade to its former glory.

Bristol Youth Orchestra: Sponsor a Seat
Bristol Youth Choir: Sponsor a Singer

Sponsor an individual young musician for £100 or an entire orchestral section or choir from £500. Your contribution will provide crucial support in helping the ensembles progress and remain accessible to all. If you would like to know more about supporting our Young Companies in Residence then visit www.colstonhall.org/learning/young-companies-in-residence.

2017 – Colston Hall’s 150th Anniversary year – marks the end of an era and the beginning of an exciting new future for the Hall. Our historic foyer and main hall areas, which haven’t been upgraded since 1951, will close in summer 2017 to allow for an ambitious and sympathetic restoration to ensure that the Hall is fit to entertain the people of Bristol for another 150 years.

Our redevelopment will include:

- remodelling the existing main auditorium, with major changes to the stage and equipping it with international standards of acoustics, comfort and flexibility
- redeveloping The Lantern, into an elegant and versatile performance venue
- the introduction of flexible seating technology which will enable the venue to be used for a variety of purposes
- opening up the cellars for the first time in 100 years to provide educational workshops, workspace for performing arts business enterprises and a cabaret style performance area
- restoring the historic core of the building and the Colston Street frontage to its Victorian magnificence
- bringing back the historic colonnade to its former glory.

Help support Bristol’s young musicians

Young Companies in Residence at Colston Hall provides Bristol’s young musicians with a safe and stimulating environment in which to develop their skills and passions, engender a lifelong love of music and widen career aspirations. We now offer two individual giving schemes that will bring you closer to the passion and excitement of our events and offer a unique insight into Bristol’s talented and aspiring young musicians.

Bristol Youth Orchestra: Sponsor a Seat
Bristol Youth Choir: Sponsor a Singer

Sponsor an individual young musician for £100 or an entire orchestral section or choir from £500. Your contribution will provide crucial support in helping the ensembles progress and remain accessible to all. If you would like to know more about supporting our Young Companies in Residence then visit www.colstonhall.org/learning/young-companies-in-residence.
become a patron

At the heart of the region’s music making since 1867 Colston Hall has built a resounding reputation for excellence and entertainment, with performances enjoyed by 300,000 people each year.

Alongside our artistic programme is our community work and the work of our education hub, Bristol Plays Music. Reaching 30,000 people each year, we’re helping young people transform their lives and nurturing new talent.

Bristol Music Trust (registered charity no 1140898) relies on the support and generosity of individuals to continue its ambitious programme of education and entertainment.

Join us as a Patron of Colston Hall and enjoy a range of benefits not open to the public including exclusive events and behind-the-scenes access.

The support of our Patrons will play a key role in building our world-class programme of entertainment and education. As we begin an exciting chapter in Colston Hall’s history, our Patrons will be central to the future growth of the Trust and its work and will be at the heart of what we do.

Development of our patron scheme is supported by Brewin Dolphin.

“’I’ve become a Patron at Colston Hall because I feel it is such an important part of Bristol cultural life. I like the way it offers an exciting range of music, from classical to jazz and modern music and Colston Hall deserves as much support as possible.’”

Ros Kennedy, High Sheriff of Bristol 2015/16

We are hugely grateful to our Founding Patrons for their support of Bristol Music Trust:

**gold patrons**

Nisbet Charitable Trust
HM Lord-Lieutenant of Bristol

**silver patrons**

Richard and Joanna Bacon
S and Y Chapman
Beth and Steve Evans
Sonia Mills and Peter Rilett

**bronze patrons**

Helen Barnfield
Rob and Geraldine Davis
Mavis and Eric Evans
Michael de Grey
Tim and Kamala Grice
Mary Henderson
Ros and Cameron Kennedy
Pascale and Henry Kenyon
Steve Pain
Nicole Sherwood
James Wetz
Elizabeth & Paul Whitehouse

If you would like to become a Patron of Colston Hall, please get in touch:

Rosa Corbishley
Head of Development
Bristol Music Trust
rosa.corbishley@colstonhall.org / 0117 204 7176

sponsors

We would like to thank our sponsors and funders for their support

**principal sponsors**

**major sponsors**

**media partner**

**sponsors**

**corporate partners**

**in kind support**

**trusts**
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 2017</td>
<td>Bournemouth Symphony Orchestra: Heroes and Legends</td>
<td>34</td>
</tr>
<tr>
<td>Mar 2017</td>
<td>Bristol Choral Society &amp; Bristol Ensemble: Mendelssohn and Mozart</td>
<td>35</td>
</tr>
<tr>
<td>Apr 2017</td>
<td>Bournemouth Symphony Orchestra: Rococo and Revolution</td>
<td>23</td>
</tr>
<tr>
<td>Apr 2017</td>
<td>National Children’s Orchestras of Great Britain</td>
<td>35</td>
</tr>
<tr>
<td>Apr 2017</td>
<td>English Baroque Soloists &amp; Monteverdi Choir conducted by Sir John Eliot Gardiner: Il Ritorno d’Ulisse in Patria</td>
<td>29</td>
</tr>
<tr>
<td>Apr 2017</td>
<td>Bournemouth Symphony Orchestra: Love Letters</td>
<td>24</td>
</tr>
<tr>
<td>May 2017</td>
<td>English Baroque Soloists &amp; Monteverdi Choir conducted by Sir John Eliot Gardiner: L’Incoronazione di Poppea</td>
<td>30</td>
</tr>
<tr>
<td>May 2017</td>
<td>Stephen Johnson &amp; English Piano Trio</td>
<td>27</td>
</tr>
<tr>
<td>May 2017</td>
<td>Bournemouth Symphony Orchestra: Noble Ideals</td>
<td>25</td>
</tr>
<tr>
<td>May 2017</td>
<td>Moscow Philharmonic Orchestra: Picture Perfect</td>
<td>27</td>
</tr>
<tr>
<td>Jun 2017</td>
<td>English Baroque Soloists &amp; Monteverdi Choir conducted by Sir John Eliot Gardiner: L’Orfeo</td>
<td>31</td>
</tr>
<tr>
<td>Jun 2017</td>
<td>City of Bristol Choir: Elgar – The Dream of Gerontius</td>
<td>35</td>
</tr>
</tbody>
</table>

For a full list of lunchtime concerts visit www.colstonhall.org