



colston hall
classical

**bristol international
classical season**
2012/13



dresden
philharmonic
orchestra

sunday 28 october

Conductor **Michael Sanderling**
Violin **Misha Simonyan**

Prokofiev *Cinderella* Suite
Khachaturian Violin Concerto
Dvorak Symphony No. 9
From the New World

BRILLIANT Beethoven

 bristol
ensemble

COLSTON HALL, BRISTOL
Sunday 27 January 2013
Conducted by Jonathan James

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2pm World-renowned pianist Allan Schiller performs Beethoven sonatas in Hall 2

3pm Free events in foyer

From 4pm Symphonies 4, 5 and 6 in Hall 1

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SATURDAY 10th NOVEMBER 2012, 7.30pm • COLSTON HALL, BRISTOL

welcome

Welcome to the Bristol International Classical Season 2012/13.

I am pleased to introduce our new International Classical Season that is strong in content, quality and diversity with some of the best orchestras and soloists in the country and beyond coming to Bristol to perform this year.



This afternoon's concert sees cellist-turned-conductor Michael Sanderling leading the Dresden Philharmonic Orchestra in a gloriously dramatic programme, full of iconic and big-hitting pieces. With the renowned Kurt Sanderling as his father, Michael demonstrates how conducting is hot-wired into his DNA as he leads this internationally acclaimed orchestra and New York-based Armenian violinist Misha Simonyan.

Our artistic intentions, and our commitment to bringing the best classical music and musicians to Bristol, are firmly in evidence this season with appearances from the likes of the Moscow State Symphony Orchestra, the Polish National Radio Symphony Orchestra and our old friends the Bournemouth Symphony Orchestra. Alongside superstar turns from James Ehnes and Bristol favourite John Lill, the Philharmonia offers us a world-class performance from Lisa Batiashvili under the baton of LA Philharmonic Associate Paavo Järvi.

This afternoon's concert is the second of our fantastic afternoon concerts, perfect for those who might find attending evening events difficult. Also, don't forget our Discovering Music talks from Bristol Ensemble's conductor Jonathan James that will take you closer to the classical programme.

I look forward to welcoming you to the Hall this season – enjoy the music!

A handwritten signature in black ink that reads "Louise Mitchell".

Louise Mitchell
Chief Executive, Bristol Music Trust

this season at the hall

leffield

friday 1 – sunday 3 march
bristol jazz & blues festival

Jazz and blues artists from around the world converge in Bristol for one explosive weekend as Colston Hall plays host to a programme of concerts, workshops and jam sessions that encompass the entire history of jazz. With traditional, New Orleans, swing, bebop, funk, Latin, world, gypsy, contemporary and free styles all represented, plus top performers from the USA, Cuba, Australia and Europe alongside the cream of local and south west talent, this promises to be one of the major music events of the year.



light entertainment

thursday 20 december
carols by candlelight

Join Colston Hall and Raymond Gubbay for a selection of your favourite classical Christmas pieces set against a backdrop of flickering candlelight – a magical evening to remember.



rock & pop

friday 22 february
the nolans

The ultimate girl group The Nolans return to the stage with a farewell tour and a show-stopping performance of all their anthemic party hits including I'm In The Mood For Dancing.



comedy

sunday 25 november
alan davies

It's been more than a decade since Jonathan Creek and QI star Alan Davies performed his last stand-up show. Having spent some of 2011 touring Australia, he's back on home turf with 'a well-rounded and hilarious show' (Australia & NZ).



community

saturday 8, saturday 15
and sunday 16 december
**made in bristol
christmas gift fair**

Browse a range of handmade illustrations, paintings, jewellery, sculptures, photographs and more at this hub of local creative talent – a great chance to pick up a unique gift or stocking filler.



classical season highlights



Conductor Jacek
Kaspszyk – Sunday
24 February

wednesday 14 november
prague symphony orchestra
Smetana, Beethoven,
Janáček and Dvorak

thursday 29 november
**bourne mouth symphony
orchestra**
Shostakovich, Britten, Prokofiev

monday 31 december
**new year's eve viennese
gala with the bso**
Gunther Bauer-Schenk conducts

thursday 7 february
**bourne mouth symphony
orchestra**
Mendelsshon, Beethoven and
Brahms with John Lill

friday 15 february
bso: hollywood blockbusters
Music from Lawrence of Arabia,
Out of Africa, Star Trek and more

sunday 24 february
**polish national radio
symphony orchestra**
Hear Bernstein, Penderecki,
Shostakovich and Mahler

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The Strad

"Sol Gabetta's Elgar Concerto is one of the best around"

The Sunday Telegraph



**this afternoon's
performance**

**Prokofiev *Cinderella Suite*
Khachaturian *Violin Concerto*
Dvorak *Symphony No. 9*
*From the New World***

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programme notes

suite from *cinderella*



Sergei Prokofiev

Born Sergei Sergeyevich Prokofiev on 23 April 1891 in Ukraine; died 5 March 1953

First Suite: Introduction

Third Suite: Third movement 'The three oranges'

First Suite: Sixth movement

'Cinderella goes to the ball'

First Suite: Seventh movement

'Cinderella's Waltz'

First Suite: Third movement 'Quarrel'

The scenario for the ballet was taken directly from probably the most famous version of *Cinderella*, by Charles Perrault published in 1697, and later reworked by the Brothers Grimm. The setting is the 18th century, Prokofiev's favourite era, and one that gave him the opportunity to introduce numerous courtly dances. Although the scenario was traditional, Prokofiev did strengthen the humorous and grotesque elements. The prime targets for this are Cinderella's wicked stepsisters. The positive characters in the story (Cinderella, her father, the Prince

WORDS: DAVID PRIMOORE

and the Fairy Godmother) are treated with sympathetic lyricism. A further dimension to the score was the music for the fantastic characters, such as for the four fairies representing the four seasons, the music for the Fairy Godmother, and the fantastic scene that takes place immediately after the clock strikes midnight, with mischievous gnomes, representing the hours of the clock, scampering around the stage.

Cinderella was a huge success when it premiered at the Bolshoi Theatre in Moscow after WWII ended in 1945. It was staged again in the spring of 1946 by the Kirov Ballet in Leningrad, where it was similarly well received. Subsequently it was produced in cities throughout the Soviet Union, Europe and America. After *Romeo and Juliet* it is Prokofiev's most frequently performed ballet.

During the winter of 1945 and 1946, Prokofiev created three symphonic suites from *Cinderella*, basing them on his earlier piano transcriptions of movements from the ballet score. Together the three suites include almost all the music that Prokofiev composed for the ballet. They were performed extensively during the years following the initial performances of the ballet and have retained a place within the concert repertoire subsequently. Each suite is remarkably successful in conjuring up the sense of fantasy that Prokofiev saw in the score and presenting this with a true symphonic sweep, as the composer originally intended. At tonight's concert we hear a selection of movements from the First and Third Suites, which contain some of the score's most glorious music.

1891

Sergei Prokofiev is born in Ukraine

1940

Prokofiev's score of Romeo and Juliet for Kirov Ballet is simplified against his wishes

1941

He starts composing the music for Cinderella, aiming to make it "as danceable as possible"

1945

Cinderella premieres at the Bolshoi Theatre in Moscow – it is Prokofiev's most frequently performed ballet after Romeo and Juliet

programme notes

violin concerto in d minor

1903

Aram Khachaturian is born to a poor Armenian family

1922

Khachaturian begins his formal training at the city's famous Gnessin Music School

1936

The composer receives acclaim for his Piano Concerto – a feat that is replicated four years later with his Violin Concerto

1954

He composes the music for the ballet Spartacus, the Suite from which is probably his best-known work



Aram Khachaturian

Born Aram Khachaturian in Tbilisi, Georgia on 6 June 1903; died 1 May 1978

1. *Allegro con fermezza*
2. *Andante sostenuto*
3. *Allegro vivace*

Khachaturian was one of the most successful composers of the Soviet era in Russian history. He successfully managed to combine the folk music of his native Armenia with the more formal Russian musical tradition as represented by Rimsky-Korsakov.

Born in 1903 in Tbilisi, Georgia, he showed early signs of a love of music, but his formal training only began in 1922 when he was admitted to Moscow's famous Gnessin Music School. He continued his studies at the Moscow Conservatoire with the eminent composer Miaskovsky. International acclaim greeted his rumbustious Piano Concerto of 1936 and Violin Concerto of 1940.

WORDS: DAVID PATMORE

Throughout the 1940s Khachaturian composed many successful works, such as the ballet *Gayaneh* with its famous Sabre Dance, his Second Symphony (1943) and Cello Concerto (1946). In 1947 he was criticized for 'excessive formalism' and as a result concentrated on composing film scores. In 1954 he composed the music for the ballet *Spartacus*, the Suite from which is probably his best-known work, not least because of the stunning Adagio, used as the theme for the 1970s British TV series *The Onedin Line*. Khachaturian died in 1978, an established figure within Russian music.

The Concerto possesses a conventional design that was common to concertos written during the previous century and is throughout very tuneful. Its three movements progress from a driving opening, through a slower, more lyrical, middle movement, to an energetic finale. The solo violin has brilliant passages throughout, framed by strong orchestral writing, and the outer movements are further enlivened with the use of vibrant percussion. The lyrical middle movement serves as a foil to these vigorous outer movements, with their driving rhythms and spirited tunes, and its main melody is garnished with a turning gesture that has a particular poignance.

programme notes
symphony no. 9 in e minor op. 95
from the new world



Antonin Dvorak

Born Antonin Leopold Dvorak,
Prague on 8 September 1841;
died 1 May 1904

1. *Adagio-Allegro molto*
2. *Largo*
3. *Scherzo: molto vivace*
4. *Allegro con fuoco*

By 1890 Dvorak had established himself as a major creative force in European music. That year he conducted his Eighth Symphony with great success in London and Frankfurt, and completed his Requiem. In 1891 he started to teach composition at the Prague Conservatory of Music, and received an honorary doctorate from the University of Cambridge. In September 1891 he celebrated his 50th birthday at his country home in the village of Vysoka.

WORDS: DAVID PATMORE

In June 1891 Mrs Jeanette Thurber, the wife of a millionaire, invited Dvorak to take up the directorship of her institution, now named the National Conservatory

of Music, New York. In return for an annual salary of \$15,000, nearly 30 times the equivalent of what he was receiving in Prague, he agreed to a two-year contract. At the beginning of 1893 Dvorak started seriously to sketch his new Symphony. As with the Eighth it was quickly completed. The first performance was given by the New York Philharmonic Society, the forerunner of the New York Philharmonic Orchestra, conducted by Anton Seidl on 15 December 1893, with unqualified success. Since then the Symphony has remained one of the most popular in the whole repertoire.

The origins of the Symphony's nickname *From the New World* have been explained in the memoirs of Kovarik, a close colleague of Dvorak. Just as Kovarik was about to take the score to Seidl, "the Master wrote at the last minute on the title page 'From the New World'. Till then there was only 'E minor Symphony No. 8'. The title *From the New World* caused then, and still causes today, much confusion and division of opinion. There have been and are many people who thought and think that the title is to be understood as meaning the 'American' Symphony, ie. a symphony with American music. Quite a wrong idea. This title means nothing more than 'Impressions and Greetings from the New World' – as the Master himself more than once explained. And so when at length it was performed and when the Master read all sorts of views on it as to whether he had or had not created an 'American' music, he smiled and said, 'It seems that I have got them all confused' and added: 'At home they will understand at once what I meant.'"

1841

Antonin Dvorak
is born on 8
September

1890

Dvorak conducts
his Eighth
Symphony in
London and
Frankfurt and
completes his
Requiem

1892

Dvorak takes up
the directorship
of the National
Conservatory
of Music, New
York, with an
annual salary of
\$15,000

1893

Dvorak's new
Symphony is
performed with
success on 15
December

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profile dresden philharmonic orchestra

*Dresden
Philharmonic was
founded 140 years
ago and gained
worldwide fame in
the 1930s*

In 2010 the Dresden Philharmonic Orchestra celebrated its 140th anniversary. The Dresden Philharmonic has worked with the most eminent conductors in each historical period since its founding.

The orchestra gained worldwide fame in the 1930s, with much credit going to the leadership of Paul van Kempen. This in turn attracted the great conductors of the time to appear in concert with Philharmonic, including Arthur Nikisch, Hermann Abendroth, Hans Knappertsbusch, Fritz Busch, Erich Kleiber and Joseph Keilberth. The work of Heinz Bongartz as Principal Conductor was essential in rebuilding the orchestra in the years following World War II. Among other conductors, Kurt Masur served as Principal Conductor of the Dresden Philharmonic. From the 1994/95 concert season the internationally acclaimed Principal Conductor Michel Plasson led the Philharmonic, a collaboration which resulted in a strong focus on key French

composers on the orchestra's concerts programs. In 1999 Michel Plasson's tenure came to an end.

In 2001 an equally renowned conductor, Marek Janowski, became Plasson's successor. Deeply rooted in German tradition and familiar with the performance practice of leading orchestras in all the world's major music centres, his coming to the Philharmonic was a particularly welcome turn of events. For the 2003/04 season Rafael Frühbeck de Burgos was named Principal Guest Conductor and a year later became Principal Conductor. His experience conducting the best orchestras in the world and his personal charisma led to a highly successful partnership with the orchestra, both concerts performed in Dresden, on tour and in the international music recording industry.

Since beginning of the season 2011/12 Michael Sanderling is the Principal Conductor of the Dresden Philharmonic.

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bristol international classical season 2012/13 | 13



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SLUB

Wir führen Wissen.



Dresdner
Philharmonie

profile

michael sanderling

Throughout the past decade Michael Sanderling has become known as one of the most sought-after conductors of his generation. He has appeared with reputable orchestras, among them the Tonhalle-Orchester Zürich, the Bavarian Radio Symphony Orchestra, the Staatskapelle Dresden, the Konzerthausorchester Berlin, the Stuttgart Radio Symphony Orchestra, the Bern Symphony Orchestra, the Orchestre Philharmonique de Strasbourg and the Netherlands Philharmonic Orchestra. Sanderling is serving as chief conductor of the Dresden Philharmonic as of the 2011/12 season.

As artistic director and chief conductor of the Kammerakademie Potsdam between 2006 and 2010, Sanderling has made international guest appearances and recorded several CDs with the ensemble, including a recording of the chamber symphonies of Dmitri Shostakovich for SONY Classical.

Sanderling began his musical education with cello studies. Following success at numerous competitions (ARD-Musikwettbewerb München, Bach-Wettbewerb Leipzig, Maria-Canals-Wettbewerb Barcelona), Kurt Masur brought the 19-year-old solo cellist to the Gewandhausorchester Leipzig. Sanderling later served in the same position with the Berlin Radio Symphony Orchestra.

“Sanderling impressively controls dynamics and rhythm. His precise conducting allowed the orchestra to realise finest details, dramatic vehemence and verve”

Echo Online

He has given guest appearances as a soloist with top-tier orchestras across Europe and the US, from the Sinfonieorchester des Bayerischen Rundfunks and the Orchestre de Paris to the Boston Symphony Orchestra. Sanderling is the youngest son of conductor Kurt Sanderling and bassist Barbara Sanderling. His two older brothers, Thomas and Stefan, are also conductors.

As cello professor at the Frankfurt University of Music and Performing Arts and artistic director of the Deutsche Streicherphilharmonie, Michael Sanderling is also highly active in nurturing young talent.

profile

mikhail simonyan

Mikhail Simonyan, from Novosibirsk in Russia, began to study the violin at age five. In 1999, at age 13, he made his New York debut performing Szymanowski's Violin Concerto No. 1 with the American Russian Young Artists Orchestra at Lincoln Center. In October 2009, he opened the New World Symphony's concert season, performing Glazunov's Violin Concerto, conducted by Michael Tilson Thomas.

Other recent and upcoming highlights include his debut at the Vienna Musikverein and debuts with the New York Philharmonic with Bramwell Tovey, NHK Symphony Orchestra with Neville Marriner, the Dresden Philharmonic with Rafael Frühbeck de Burgos, the Royal Scottish National Orchestra, and the Vancouver, Aarhus (Denmark), Iceland and West Australian symphony orchestras.

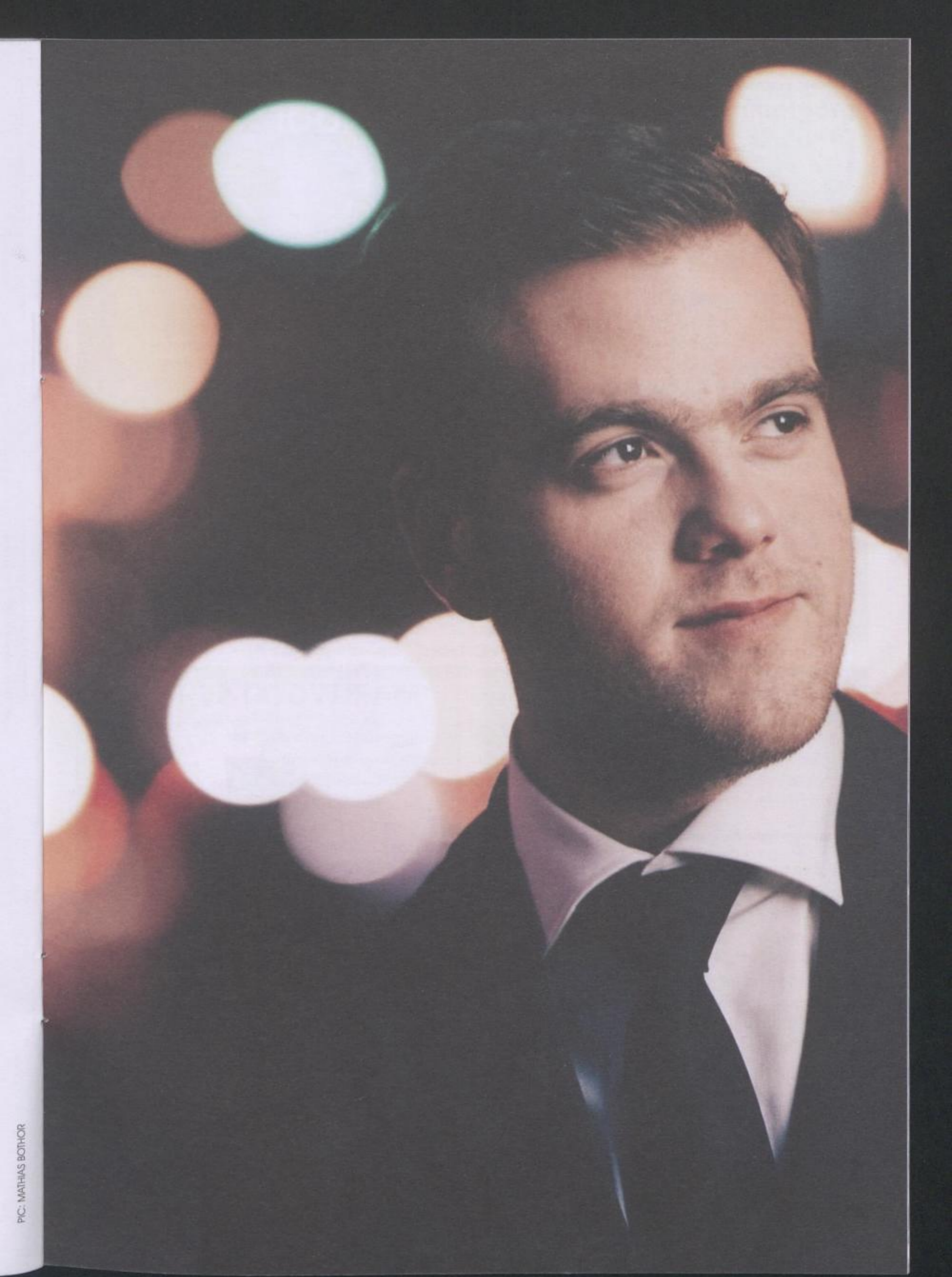
In 2009, Simonyan released his debut recording of the Prokofiev Sonatas for Violin and Piano and he made his Lincoln Center recital debut. In March 2010, he made his Paris recital debut at the Louvre museum and in February he was the featured soloist with London's Philharmonia Orchestra in a private concert at Windsor Castle, with HRH Prince Charles in attendance. Simonyan was subsequently invited for a return performance in June with the Philharmonia at Buckingham Palace at the invitation of HRH Prince Charles. Highlights of his summer appearances include performances at the Verbier Festival and the Dresden Musikfestspiele.

“Simonyan is still in his 20s but projects unruffled, seasoned mastery. His bow-arm is a thing of wonder, powerful and seamless”

The Washington Post

Simonyan's 2011/12 season highlights include an extensive tour with the Baltic Youth Symphony under Kristjan Järvi, a debut recital at the Kennedy Center and a performance with the Cincinnati Symphony, also under Kristjan Järvi. The violinist has recently signed a multi-CD exclusive recording contract with Deutsche Grammophon. His first recording features Khachaturian's Violin Concerto, along with Barber's Violin Concerto and Adagio, with the London Symphony Orchestra and Kristjan Järvi conducting.

Mikhail Simonyan plays a 2010 Christophe Landon copy of a 1734 Stradivarius. He is managed worldwide by Tanja Dorn at IMG Artists.



PIC: MATHIAS BOTHOR



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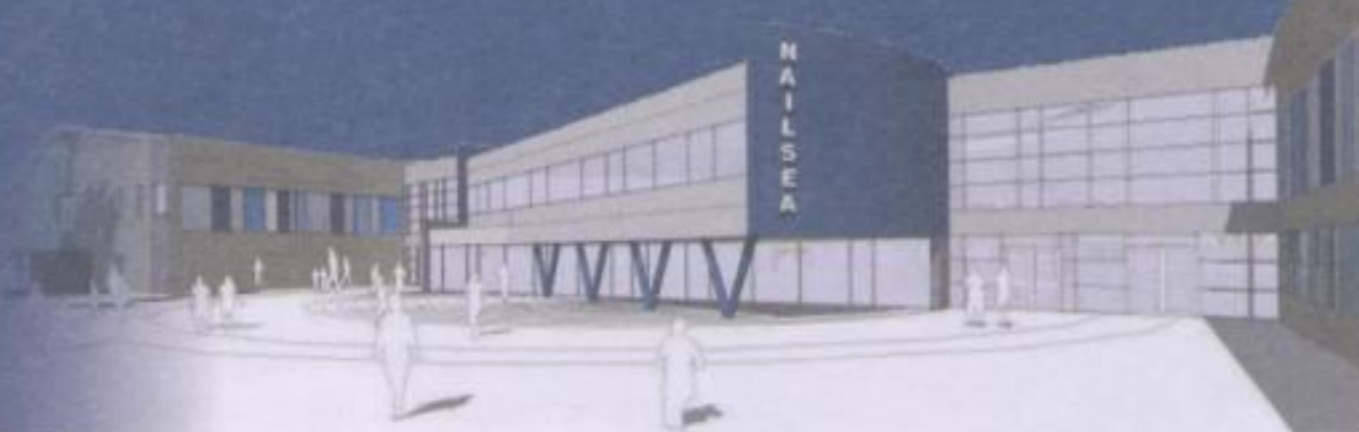
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credits

dresden philharmonic orchestra

principal conductor

Michael Sanderling

first violins

Prof. Ralf-Carsten Brömsel,
Principal

Heike Janicke, Principal

Prof. Wolfgang Hentrich,
Principal

Dalia Stulgyte-
Schmalenberg

Eva Dollfuß

Julia Suslov-Wegelin

Anna Fritzsich

Prof. Roland Eitrich

Heide Schwarzbach

Christoph Lindemann

Marcus Gottwald

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Alexander Teichmann

Annegret Teichmann

Juliane Kettschau

Thomas Otto

Eunyoung Lee

Theresia Hänzsche

Maria Stabrawa

Maria Brunner

Serge Verheylewegen

second violins

Heiko Seifert, Principal

Cordula Fest, Principal

Günther Naumann

Erik Kornek

Reinhard Lohmann

Viola Marzin

Steffen Gaitzsch

Dr. phil. Matthias Bettin

Andreas Hoene

Andrea Dittrich

Constanze Sandmann

Jörn Hettfleisch

Dorit Schwarz

Susanne Herberg

Christiane Liskowsky

Katrin Mielke

violas

Christina Biwank-Berner,
Principal

Hanno Felthaus, Principal

Beate Müller

Steffen Seifert

Steffen Neumann

Heiko Mürbe

Hans-Burkart Henschke

Andreas Kuhlmann

Joanna Szumiel

Tilman Baubkus

Irena Krause

Sonsoles Jouve del Castillo

Harald Hufnagel

cellos

Matthias Bräutigam,
Principal

Ulf Prella, Principal

Victor Meister

Petra Willmann

Thomas Bätz

Rainer Promnitz

Karl Bernhard von Stumpff

Clemens Krieger

Daniel Thiele

Alexander Will

Bruno Borralhinho

Dorothea Plans Casal

Hans-Ludwig Raatz

double basses

Prof. Peter Krauß, Principal

Benedikt Hübner, Principal

Tobias Glöckler

Olaf Kindel

Norbert Schuster

Bringfried Seifert

Thilo Erhold

Donatus Bergemann

Matthias Bohrig

Illie Cozmatchi

flutes

Karin Hofmann, Principal

Mareike Thrun, Principal

Christian Tobias Sprenger,
Principal

Birgit Bromberger

Claudia Rose

piccolo

Götz Bammes

oboes

Johannes Pfeifer, Principal

Undine Röhner-Stolle,
Principal

Guido Titze

Jens Prasse

Isabel Kern, Solo-English
horn

clarinets

Prof. Hans-Detlef Löchner,
Principal

Fabian Dirr, Principal

Henry Philipp

Dittmar Trebeljahr, Solo-Eb-
Clarinet

Klaus Jopp, Solo-Bass-
Clarinet

bassoons

Daniel Bätz, Principal

Philipp Johannes Zeller,
Principal

Robert-Christian Schuster

Michael Lang

Prof. Mario Hendel, Solo
Contrabassoon

horns

Michael Schneider,
Principal

Hanno Westphal, Principal

Friedrich Kettschau

Torsten Gottschalk

Johannes Max

Dietrich Schlät

Peter-Paul Graf

Carsten Gießmann

trumpets

Andreas Jainz, Principal

Christian Höcherl, Principal

Csaba Kelemen

Nikolaus von Tippelskirch

Björn Kadenbach

trombones

Matthias Franz, Principal

Stefan Langbein, Principal

Joachim Franke

Peter Conrad, Solo

Basstrombone

Dietmar Pester

tuba

Jörg Wachsmuth

percussion

Oliver Mills (Timpani)

Gido Maier

Alexej Bröse

Stefan Kostenbader

harp

Nora Koch, Solo-Harp

piano

Sonnhild Fiebach

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Thursday 20 December 7.30pm

CAROLS BY CANDLELIGHT

Carols and seasonal classics performed, in full 18th Century costume in an evocative candle-lit style setting.



HANDEL Zadok the Priest, Let the Bright Seraphim
MOZART Laudate Dominum **GRUBER** Silent Night
CORELLI Allegro and Pastorale from Christmas Concerto
BACH Air on the G String, Sleepers Awake **VIVALDI** Gloria (First Movement)
HANDEL Messiah Christmas sequence including Hallelujah Chorus

CAROLS FOR ALL including The First Nowell God rest you merry, gentlemen
 O come, all ye faithful Once in royal David's city Hark! the Herald angels sing

MOZART FESTIVAL ORCHESTRA in full period costume
MOZART FESTIVAL CHORUS Anna Devin soprano Steven Devine conductor

Sunday 23 December 3.00pm

CHRISTMAS CAROL SINGALONG



Clap your hands... stamp your feet... and sing your heart out

JONATHAN COHEN leads you through a fun-filled jamboree of his most-loved carols and all-time festive hits.

All I Want for Christmas is You Jingle Bells Winter Wonderland
 Merry Christmas Everyone The Twelve Days of Christmas We Three Kings
 O come, all ye faithful Frosty the Snowman Santa Claus is coming to town
 I wish it could be Christmas Everyday Hark! the Herald angels sing
 Sleigh Ride Have yourself a merry little Christmas O Happy Day

And special guest **ALISON JEAR**
London Concert Chorus Welsh Concert Orchestra

Saturday 29 December 7.30pm

LAST NIGHT OF THE CHRISTMAS PROMS

An unforgettable programme of rousing classics with a grand British finale!



ROSSINI William Tell Overture
BIZET The Flower Song from Carmen
ELGAR Nimrod **VERDI** Brindisi from La Traviata
PUCCINI O mio babbino caro from Gianni Schicchi
VERDI La donna é mobile from Rigoletto
STRAUSS The Blue Danube Waltz

Featuring all your Proms favourites with a flag waving finale

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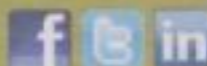
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lunchtime concerts

Colston Hall and the Royal Academy of Music present this year's best young soloists in a series of bite-sized lunchtime concerts. A perfect start to the afternoon. All concerts begin at 1.05pm and cost £5.

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discovering music talks

Jonathan James, conductor of Bristol Ensemble, hosts his popular series of talks, digging deeper into the themes and ideas behind the music from the concerts. In an entertaining and incisive style, Jonathan explores and uncovers musical building blocks and key themes, providing a new perspective behind the music.

11am on 10 November, 24 November and 8 December. Tickets are £3 with a concert ticket or £5 without.

pre-concert interviews

At 1.55pm or 6.25pm before each classical concert, Peter Yeman interviews a key player from each concert for an enjoyable take on the classical world. Free with concert tickets.



eating and drinking at the hall

h bar café

With a wide range of wines, beers, cocktails, spirits and hot drinks, H Bar Café is a relaxed and inviting café bar with alfresco seating in the summer. Named by the Guardian as one of Bristol's top 10 budget eateries, H Bar Café serves a selection of Mediterranean food including tapas, savoury tarts, meat and fish dishes as well as a changing range of delicious desserts. H Bar Café also hosts free live music every Friday.

Open Mon-Fri 9am-late, Sat 9am-10pm, and Sun when there is an evening show.

h bar restaurant

Run by Humberto Benevenuto, H Bar Restaurant offers a mouth-watering mix of Latin American and Mediterranean flavours with some time-honoured classics thrown in for good measure.

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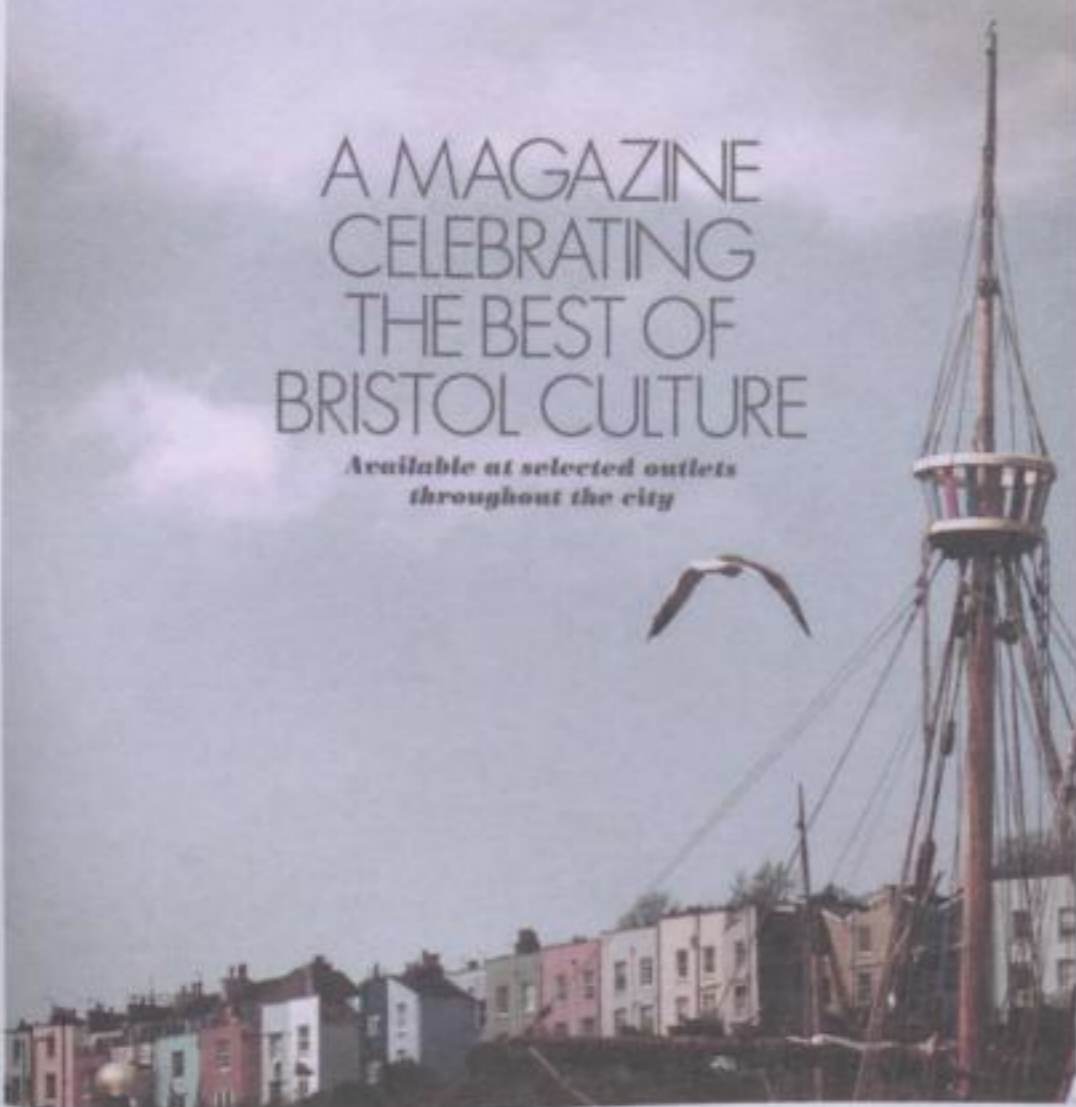
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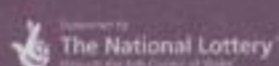
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