



colston hall
classical

bristol
international
classical season
2015/16

dresden
philharmonic
beethoven
and bonaparte
fri 2 oct 2015, 7.30pm

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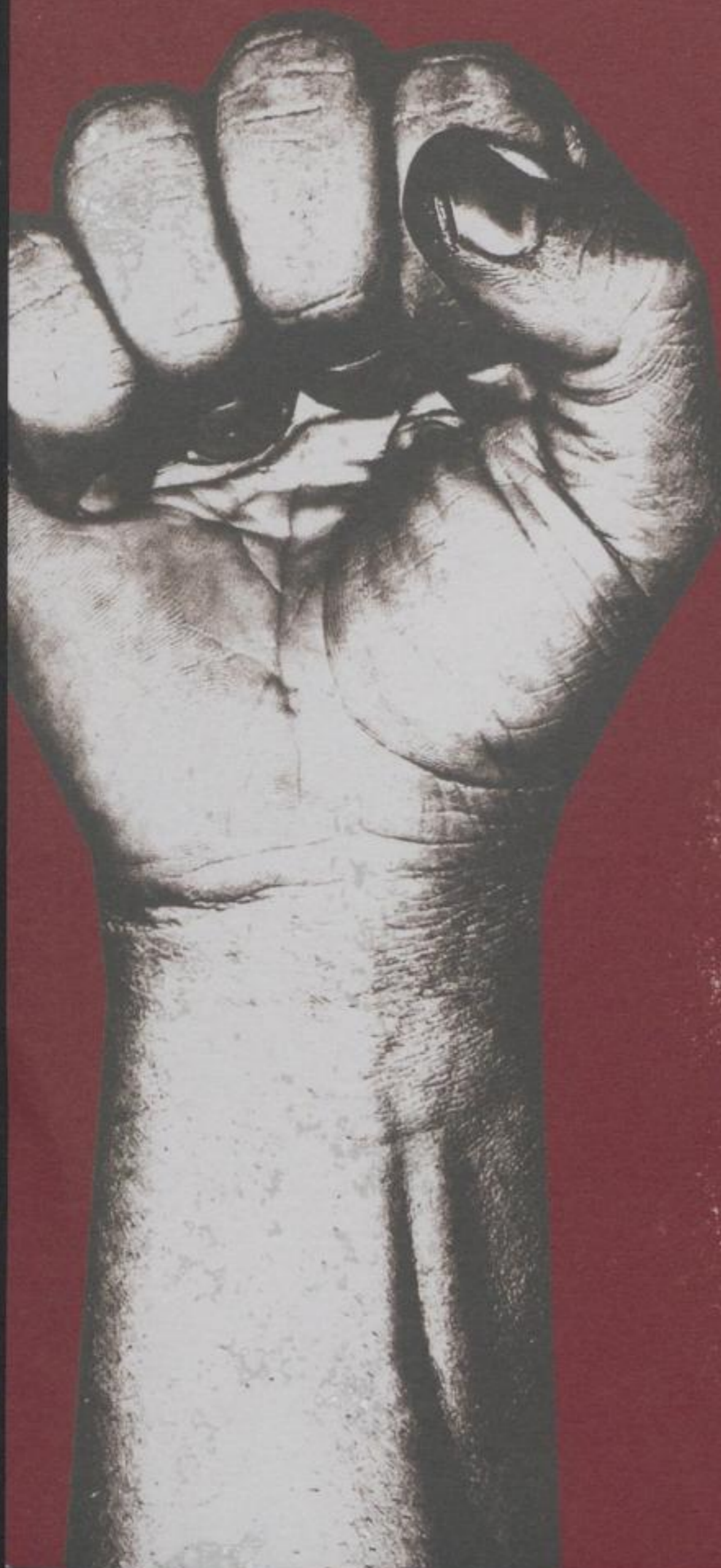
QUILTER CHEVIOT





colston hall
classical

0844 887 1500*
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thu 29 oct 2015, 7.30pm

bourne-mouth symphony orchestra

1905

Beethoven Egmont Overture
Prokofiev Piano Concerto No. 1
Shostakovich Symphony No. 11

Conductor **James Gaffigan**
Piano **Alexander Gavrylyuk**

Tickets: £36, £30, £24, £18, students £8.50,
under 18s £1 incl. booking fee

**From political drama to real-life
revolution, James Gaffigan and
the BSO man the barricades for an
evening rich in zeal and idealism.**

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welcome



Louise Mitchell
Chief Executive,
Bristol Music Trust

welcome to the Bristol International Classical Season 2015/16

I have the great pleasure in welcoming you to the first concert of the Bristol International Classical Season 2015/16. Tonight the Dresden Philharmonic, with conductor Michael Sanderling, present a hearty programme that will set the tone for another extraordinary season of world-class music.

This evening we hear Elgar's final masterpiece, his searingly heartfelt Cello Concerto. The great Jacqueline du Pré recorded what is now considered to be a definitive interpretation of this cornerstone of the solo cello repertoire, so it is a thrilling prospect that one of her former pupils, Tim Hugh, performs it here for us tonight. Afterwards, Beethoven's mighty Third Symphony, heroic in name and style, bursts forth with an unprecedented energy that was to change the artform forever, as he re-wrote the musical rule book.

The *Eroica's* revolutionary spirit of adventure never fails to inspire, and I'm sure it will whet your appetite for more extraordinary classical music. Later this month, revolution is in the air once again as the BSO tackle Beethoven's Egmont Overture, and Shostakovich's commemoration of the 1905 Russian Revolution, his Symphony No. 11.

I do hope you can join us then, but for now, enjoy this evening's performance.



Pamela Reid
Head of Bristol Office,
Quilter Cheviot
Investment Management

Welcome from tonight's sponsors Quilter Cheviot Investment Management

Quilter Cheviot Investment Management is proud to sponsor this evening's Beethoven and Bonaparte concert. With the renowned Dresden Philharmonic performing Elgar alongside the dynamic and innovative cellist Tim Hugh, the concert will undoubtedly be a spectacular evening of magical performances to remember.

Quilter Cheviot's Bristol office provides bespoke discretionary wealth management services to investors and their advisers in the South West of England and is a keen supporter of the arts. The team is delighted to be involved with such an important event in Bristol's cultural calendar, and we hope you all enjoy the performance as much as we will!



QUILTER CHEVIOT

this season at the hall



classical
sat 17 oct
**bristol choral society
and british sinfonietta:
verdi's requiem**

Like Berlioz' *Grande Messe des Morts* or the Britten *War Requiem*, Verdi's tribute to Alessandro Manzoni is a Requiem writ large and from the heart. Headed by a distinguished line-up of soloists Bristol Choral Society perform a work whose graphic depiction of the Day of Wrath will set the Colston Hall trembling. Viva Verdi!



rock and pop
tue 1 dec
**thunderbirds are go:
50 years on**

Renowned conductor Charles Hazlewood and his All Star Collective celebrate the wondrous music of Thunderbirds and composer Barry Gray in the show's 50th anniversary year. Bringing it to life is a special ensemble which features Adrian Utley of Portishead and Will Gregory of Goldfrapp, members of The British Paraorchestra and other noted players.



rock and pop
fri 4 dec
ronnie spectator

The iconic rock singer pays tribute to the music of the famed girl group she co-founded from New York's Spanish Harlem. Ronnie and her band will perform all the Ronettes hits: *Be My Baby*, *Baby I Love You*, *Do I Love You*, *Walking in the Rain*, and more.

classical
sun 20 dec
**the nutcracker
& the snowman**

A treat for families this Christmas. Classic FM's Tim Lihoreau and conductor Neil Thomson will present a suite of music from Tchaikovsky's much loved ballet with The Orchestra of Welsh National Opera. After the interval, the soundtrack to The Snowman is brought magically to life alongside a screening of the film, including the classic *Walking in the Air*.



classical
wed 30 dec
**bso's new year
viennese gala**

See in the New Year in style with the BSO's seasonal celebration of Johann Strauss, the King of Waltz. Join us for this festive evening of Strauss' waltzes, marches and polkas as they should be heard, played by a full symphony orchestra.



classical
highlights



thu 29 oct
**ournemouth symphony
orchestra: 1905**
Beethoven, Prokofiev
and Shostakovich.

thu 12 nov
**ournemouth symphony
orchestra: london calling**
Cellist Steven Isserlis plays Shostakovich
& Haydn's Symphony No. 104.

thu 10 dec
**ournemouth symphony
orchestra: stormy sibelius**
A smorgasbord of Sibelius plus Grieg's
Piano concerto.

fri 15 jan
**english baroque soloists:
the majesty of mozart**
Sir John Eliot Gardiner conducts
Mozart's final symphonies.

fri 29 jan
**philharmonia orchestra:
planet earth in concert**
Music from the landmark
documentary series with
spectacular visuals.

thu 11 feb
**ournemouth symphony
orchestra: great britons**
James MacMillan's new choral work,
plus Elgar's Enigma Variations.

this evening's performance

Programme Notes p. 7-10
Profiles p. 12 -14
Orchestra Credits p. 15

Conductor: **Michael Sanderling**
Cello: **Tim Hugh**

Wagner Die Meistersinger Overture

Elgar Cello Concerto

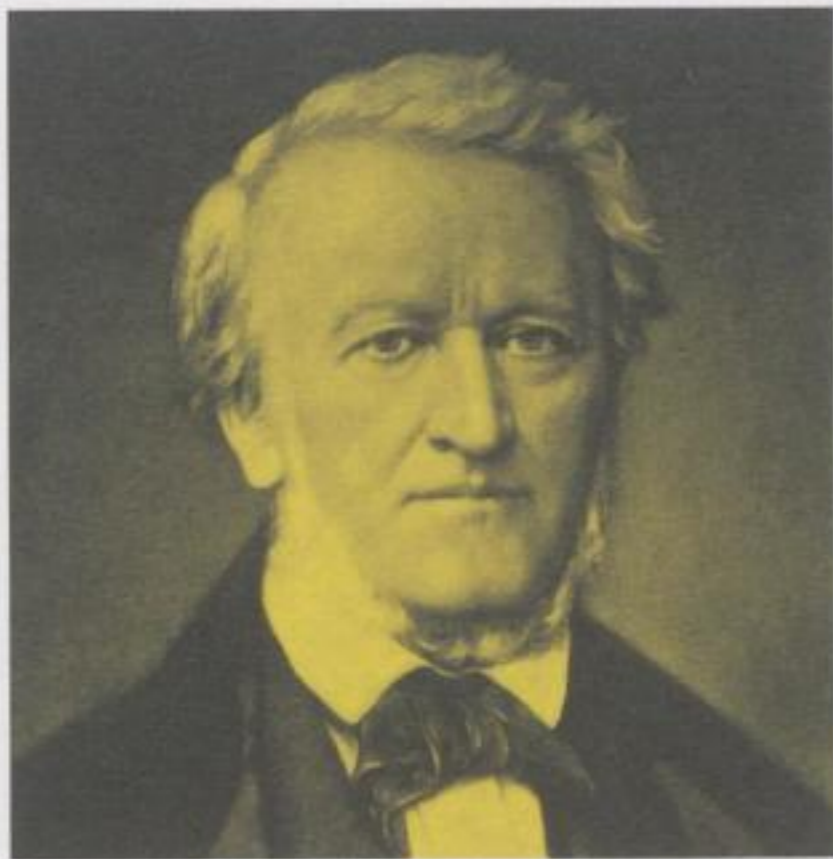
Interval

Beethoven Symphony no. 3 *Eroica*



programme notes

beethoven and bonaparte



wagner: die meistersinger overture, WWV 96

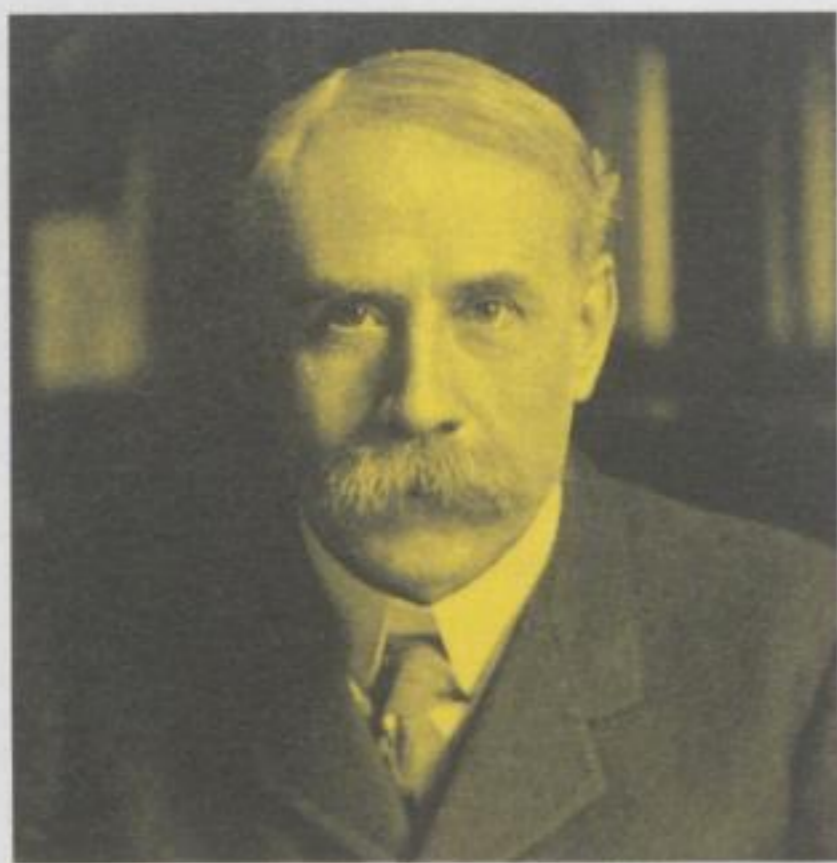
The German composer Richard Wagner was one of the major creative figures of the nineteenth century. A great man of the theatre, in his middle years he composed an unbroken succession of operatic masterpieces: *The Flying Dutchman* (1843), *Tannhauser* (1845), *Lohengrin* (1848), *Tristan and Isolde* (1859), *The Mastersingers of Nuremberg* (1867), and *The Ring of the Nibelungs* (1852-1874). His final opera was *Parsifal* (1882). He established the Bayreuth Festival for the performance of his music. He died after an eventful life in 1883.

Die Meistersinger von Nürnberg, or *The Mastersingers of Nuremberg*, was Wagner's only mature comedy, and his only work dealing with ordinary historical figures. The plot focuses upon the cobbler-poet Hans Sachs (1494-1576) and the Guild of Mastersingers. A wealthy member of the Guild, Pogner, has decided to offer his daughter, Eva, in marriage to the winner of a singing contest. The young hero Walther is in love with Eva, and decides to enter the contest but is unaware of its complex rules. With the aid of Sachs, and despite the bitter opposition of Beckmesser, who also aspires to marry Eva, Walther wins the contest with his prize song, and so the hand of Eva.

Wagner created some of his finest music for the opera, which covers a very wide range of dramatic and emotional situations, but which is dominated above all by the fresh enthusiasm of young love, tempered by the wisdom of the Mastersingers, as personified by Sachs. The Overture opens with the majestic theme associated with the Mastersingers themselves, and goes on to encompass many of the principal musico-dramatic themes of the opera, before concluding, as it began, with music of impressive pomp and ceremony with which the operatic action is launched.

programme notes

beethoven and bonaparte



elgar: cello concerto in e minor, op. 85

Adagio – moderato

Lento – Allegro molto

Adagio

Allegro, ma non troppo

The Cello Concerto belongs to the group of Elgar's late works that includes the piano quintet and string quartet, as well as the three violin sonatas. Elgar composed the Concerto during 1918 and 1919. Although begun in London, the major part of it was written at Brinkwell's, the Elgars' country cottage in Sussex.

Elgar was very pleased with his new work, describing it as a "real large work and I think good and alive." The first performance took place, conducted by the composer, at the Queen's Hall, London on 26th October 1919, in the opening concert of the London Symphony Orchestra's first post-war season. Albert Coates, who allowed composer and soloist little time for rehearsal, conducted the bulk of the programme. The resulting performance was predictably poor. "Never, in all probability, has so great an orchestra made so lamentable a public exhibition of itself," commented Ernest Newman in *The Observer*. Nonetheless, the Concerto's great merits were quickly recognised and appreciated.

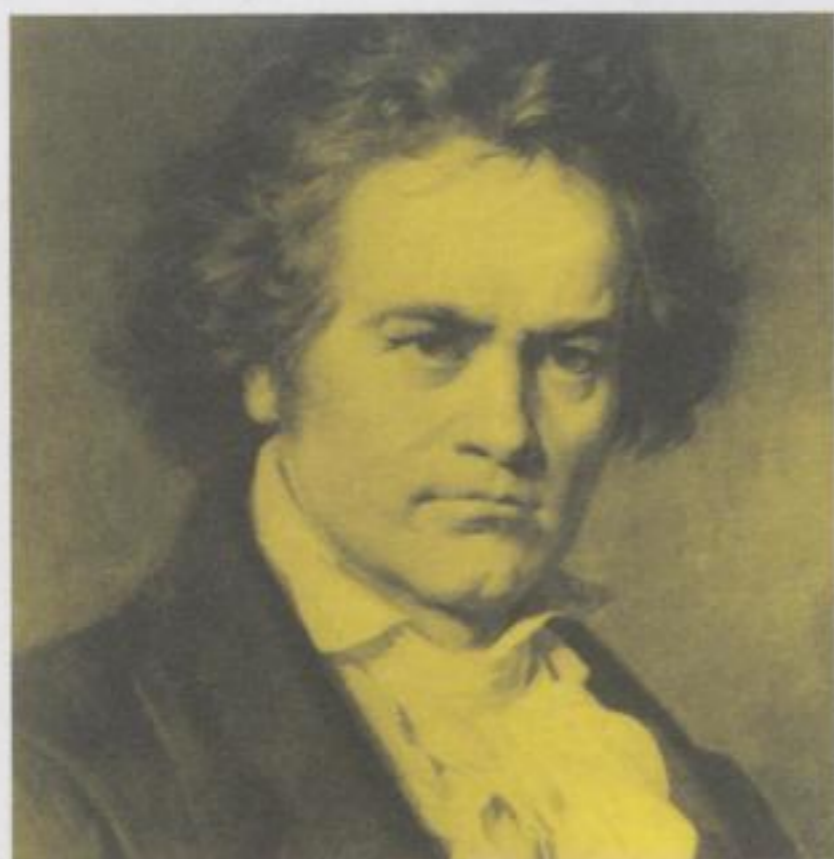
Although Elgar uses a full orchestra, the orchestration is economical. Consequently the solo part, which is almost continuous, never has any difficulty in speaking against the accompaniment. The four movements are linked in pairs. Both the first and second movements commence with a cello recitative, and the slow movement leads directly into the finale.

The work opens with the cello playing a recitative-like phrase that recurs in the second and fourth movements. The first movement proper then gets under way with the violas introducing the principal melody, characteristic of Elgar's later, wistful, style. A second subject appears on the clarinets and passes to the cello. These two themes constitute the movement. The re-appearance of the cello's opening phrase, played *pizzicato*, announces the second movement. This is a scherzo, and has the rushing character of the *moto perpetuo*.

The core of the Concerto is the third movement, a heart-felt *adagio*. The brass is silent, and the orchestra is reduced to just strings with clarinets, bassoons and horns. The cello plays throughout, acting as a focus for Elgar's lyrical meditation. The end of the movement appears as a question, which is answered in the finale that follows without a break. Following the first and second subjects a passage appears consisting of themes from the previous movements. As in Elgar's Violin Concerto, the cadenza for the cello is accompanied: the mood reverts to that of the *adagio*. The opening recitative reappears for the final time, now confident and assertive before the rondo theme is briefly resumed, and the Concerto brought to a swift conclusion.

programme notes

beethoven and bonaparte



beethoven:
symphony no. 3
in e-flat major eroica
op. 55

Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

Beethoven's notebooks indicate that work on the *Eroica* Symphony commenced in 1803. It was completed in May of the following year, and first performed privately at the house of Prince Lobkowitz. The first public performance took place a year later, on 7th April 1805, at the Theater an der Wien, in one of Franz Clement's concerts, with Beethoven himself conducting. It was for Clement that Beethoven was to compose the Violin Concerto Op. 61 in 1806. The orchestral parts only of the Symphony were published in Vienna in 1806, as was then the custom. The full score was eventually published by Simrock in 1820.

Ries, Beethoven's contemporary, suggested that the Symphony was inspired by Beethoven's admiration of Napoleon Bonaparte as the First Consul of France, in whom he initially saw the champion of liberty, equal to the great consuls of Ancient Rome. However when Beethoven learned that Napoleon had proclaimed himself Emperor, he was enraged, declaring his hero to "no better than other men". He destroyed the manuscript's title page, which according to Ries, simply bore the inscription 'Buonaparte - Luigi van Beethoven'. The printed inscription on the 1820 published score was to read 'Sinfonia Eroica, composed to celebrate the memory of a great man'.

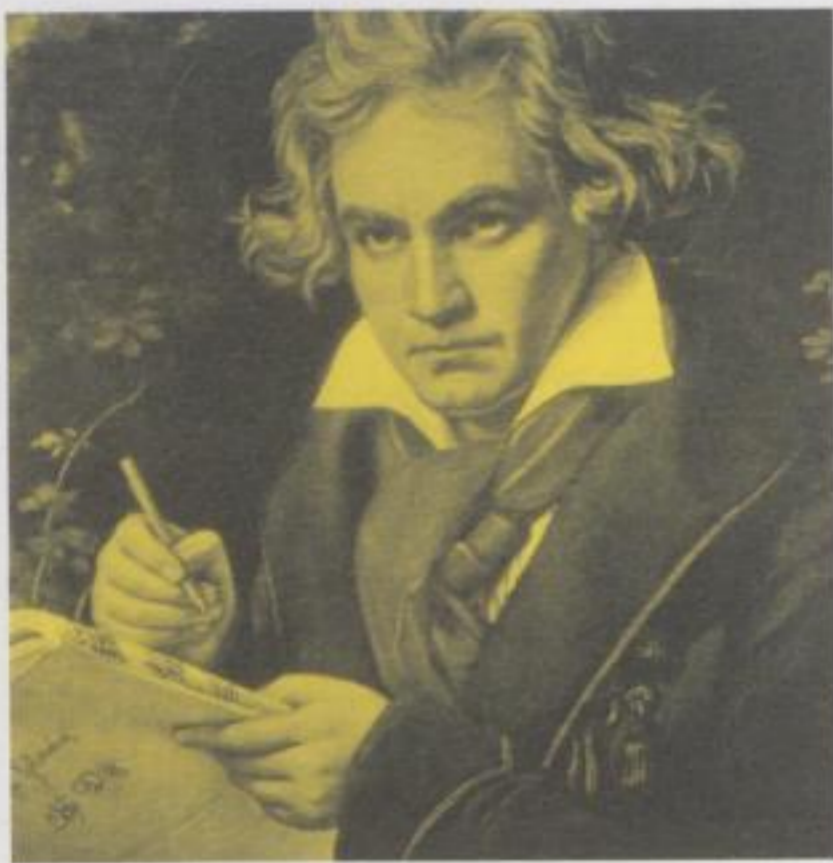
This account of Ries of the genesis of the purpose and dedication of the Symphony has encouraged the idea prevalent during the nineteenth century that the Symphony had a 'programme', closely following the various episodes of the Napoleonic drama. Berlioz certainly maintained this view. More sustainable is Wagner's interpretation of the Symphony. He saw in Beethoven's hero an archetype of man, capable of experiencing all the human emotions of love, sorrow and strength. Certainly with the *Eroica* Beethoven introduced into the form of the symphony a range and intensity of emotion not previously experienced.

The first movement, marked *Allegro con brio*, starts after two brisk staccato chords with a simple theme directly quoted from the Overture to Mozart's youthful opera *Bastien and Bastienne*. The enunciation of this theme is followed by a bridge passage characterised by the contrasting orchestral timbres of oboe, clarinet, flute and strings. The second subject is essentially melodic and features a similar sequence to the bridge passage played by clarinet, oboe and flute.

After the traditional repeat of the exposition, a highly dramatic development section commences, during the course of which a third theme appears which, with its fluid orchestration, provides an

programme notes

beethoven and bonaparte



element of contrast to what has gone before. The recapitulation opens with a passage in which the second horn, anticipating the return to the home key, plays the common chord of E-flat under the harmony of the dominant seventh. At the time of the Symphony's first performance this passage was seen as highly unorthodox and aroused much comment. An extensive coda of 120 bars, in scale matching the development section, brings the movement to an end.

The second movement, the famous 'Funeral March', has been the subject of several interpretations. According to Schindler, Beethoven, on hearing of Napoleon's death, commented that he had composed his funeral march seventeen years earlier. Marked *Adagio*, the movement is in the form of a long song, the main theme of which is divided into three parts, A-B-A, with the third section repeating and developing the first. A second theme in the major key, which has been variously interpreted as representing serenity and an after-life, and played by the oboe, alternates with the first theme. The last appearance of the principal theme is veiled and disrupted by syncopations in a way that recalls the ending of the Overture to *Coriolan*, but in an even more sombre mood.

The third movement, the Symphony's *scherzo*, is marked *Allegro vivace*, and is an enlarged replica of the old Minuet form, with a trio and repeats. The main theme is given out by the oboe over a muttered and staccato string accompaniment, played *pianissimo*. The trio is entrusted to the horns, whose theme has a pronounced 'open-air' character.

The finale, *Allegro molto*, consisted of free variations on a theme previously employed by Beethoven in the incidental music to *The Creatures of Prometheus*, Op. 43, and prior to that in the 'Fifteen Variations in E-flat', Op. 35 for solo piano. This initial theme is enriched by a melody superimposed upon it from the third variation, and played by the oboe. This secondary theme gives rise to a series of twelve variations. The climax is the penultimate *andante* variation, richly harmonised and of great power. The final variation, marked *Presto*, provides a peroration to the work of a brilliance entirely in keeping with the Symphony's title 'Heroic'.

David Patmore

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www.elgarmuseum.org

profile

michael sanderling

conductor



Michael Sanderling has been Principal Conductor at the Dresden Philharmonic since 2011. As his contract was extended, this extremely successful example of co-operation between the conductor and the orchestra will continue until at least 2019.

At the same time, he is a sought-after guest conductor in the world's greatest music centres and directs renowned orchestras such as the Zurich Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Berlin Konzerthausorchester, the Munich Philharmonic Orchestra, the Bamberg Symphony Orchestra, the Vienna Symphony Orchestra, the Toronto Symphony Orchestra, the NHK Symphony Orchestra in Tokyo, the Leipzig Gewandhaus Orchestra and Germany's great radio orchestras.

Born in Berlin, Michael Sanderling is one of the few who made their way from being orchestra musicians into the top league of conductors. In 1987, aged 20, he became a cello soloist at the Leipzig Gewandhaus Orchestra under Kurt Masur, then from 1994 to 2006 he filled the same position at the Berlin Radio Symphony Orchestra. As a

soloist, he gave guest performances with the Boston Symphony Orchestra, the Los Angeles Philharmonic Orchestra and the Orchestre de Paris, to name but a few, and as a passionate chamber musician he was a member of the Ex Aequo trio for eight years.

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he stood at the conductor's desk for the first time – and was on fire. Familiar with a conductor's work from his childhood as the son of legendary Kurt Sanderling, Michael assumed more and more conducting jobs and was appointed principal conductor and art director of the renowned Kammerakademie Potsdam in 2006. He was successful as an opera conductor with Phillip Glass' *The Fall of the House of Usher* in Potsdam and with a new production of Sergei Prokofiev's *War and Peace* at Cologne Opera. As a cellist and conductor he has made CD recordings of important works from the repertoire of Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky and others. However, it has been a long time since he last performed as a cellist.

What is close to Michael Sanderling's heart is work with young musicians. He teaches as a professor at Frankfurt University for Music and Performing Arts and co-operates regularly with the Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and with the Schleswig-Holstein Festival Orchestra. From 2003 to 2013 he was associated with the Deutsche Streicherphilharmonie as its principal conductor.

Speaking the language of the orchestra musicians, Michael Sanderling is considered to be efficient at rehearsals and yet able to bring out the fire in the musicians during concerts. His musical horizon encompasses Bach and Handel as well as premieres, of which he has conducted many by now, and it is a major concern for him to develop the Dresden Philharmonic's flexibility of sound and style even further.

profile

tim hugh
cello



Tim studied with Aldo Parisot at Yale and then in London with Jaqueline Du Pre whilst reading Medicine at Cambridge University. Following his success at the Tchaikovsky Competition in Moscow, he has enjoyed an international career as soloist alongside his position as Principal Cellist with the LSO.

He has worked as soloist with many of the great conductors including Previn, Haitink, Sir Colin Davis, Sir Andrew Davis, Rostropovich, Menuhin, Harding, Xavier-Roth, Myung-Whun Chung and Tortelier. His recordings of Brahms Double and Beethoven Triple with the LSO and Haitink together with Nikolitch and Lars Vogt are released by LSO Live. He also recorded Beethoven triple with Howard Shelley and Tasmin Little and in 2014 performed it with Leonidas Kavakos and Enrico Pace with the LSO.

His interest in contemporary music led to performances of Boulez' *Messagesquise* with BBC symphony and LSO, Dutilleux *Tout un Monde Lontain*, Britten Cello Symphony, Hugh Wood concerto, all at the Albert Hall Proms. For Naxos he recorded the 3 Britten suites from a live performance

and other recordings include Walton, Bliss, Finzi, Boccherini, Hoffman, Holst, and CPE Bach concertos. The Bach Suites were reviewed by BBC music magazine as "the best performance on a modern cello" - available from LSO Live iTunes and his solo disc *Hands on Heart* in memory of his brother Steve featuring a live performance of Kodaly solo sonata on NAIM records.

As solo cellist with the LSO he has performed Elgar, Strass Don Quixote, Shostakovich, Tischenko, Dutilleux, Haydn, Dvorak, Messiaen and Walton concertos and at the Barbican gave recitals with Andre Previn, Helen Grimaud, Nikolai Znaider, Viktoria Mullova and Andrew Marriner. In recent years he toured the UK playing Elgar and Brahms and Shostakovich concertos with Moscow Philharmonic and in Spain with LSO at Alhambra Palace. He performed Saint-Saëns concerto with Pamplona Symphony and also recorded and performed the Tabakov and Saygun concertos in Ankara, Turkey and Rousse Bulgaria as well as giving recitals in Beirut, Dubai, New York and Portugal.

With Maestro Valery Gergiev he gave the UK premiere of the Tischenko Cello concerto with the LSO at the Barbican and also premiered it with him at the Berlin Philharmonie and the Rotterdam Festival. In Nürnberg he opened the season playing the Walton concerto with their Principal Conductor Alexander Shelley and recently performed the Elgar concerto in Frankfurt, Brandenburg and India. Tim plays on a cello by Zanoli in 1743.

profile

dresden philharmonic



The Dresden Philharmonic is the orchestra of Dresden, the State Capital of Saxony. Since 2011, Michael Sanderling has been its Principal Conductor, following Kurt Masur, Marek Janowski, Rafael Frühbeck de Burgos and others in this position.

The Dresden Philharmonic continues the tradition of the Ratsmusik, the city council's musicians who were first mentioned in the fifteenth century and had grown into an orchestra by the early nineteenth century. Since 1870, the year when Dresden got its first great concert hall, the Philharmonic's symphony concerts have been an established part of the city's concert life. The Dresden Philharmonic has ever since been a concert orchestra with regular ventures into the fields of opera concertante and oratorios. It is housed in the Palace of Culture in the middle of the Old Town. The listed shell of the building will be built-in with a new, ultra-modern concert hall by 2017. Until then, the Philharmonic performs concerts for large orchestra mainly in the Albertinum and the Schauspielhaus.

The Dresden Philharmonic offers great musical and stylistic variety. On the one hand, the orchestra has been able to

retain its very own "German" sound in the Romantic repertoire. On the other hand, it has developed flexibility of sound and style for Baroque and Viennese Classic music as well as for modern works. Renowned conductors and composers headed the orchestra early on, from Brahms, Tchaikovsky, Dvořák and Richard Strauss to Erich Kleiber and Knappertsbusch, Previn and Marriner, to Andris Nelsons and Kristjan Järvi. Premieres remain an important part of the orchestra's programme today.

The Dresden Philharmonic joins the Dresden Kreuzchor for the Christmas and Easter Bach performances at the Kreuzkirche. For the great choral symphonies the orchestra can rely on the Dresden Philharmonic Choir as an excellent partner. Another important tradition is chamber music and chamber symphonies performed by the Dresden Philharmonic Chamber Orchestra, all of whose musicians come from the Dresden Philharmonic.

Not only does the Dresden Philharmonic enjoy an extraordinarily large number of regular subscribers with its family programmes and film music concerts, it does a great job in introducing classical music to new groups of listeners. Guest performances all over the world are testimony to the high renown the Dresden Philharmonic enjoys in the world of classical music. Another remarkable aspect is the Philharmonic's impressive discography which started to develop in 1937. Currently, a new cycle is being recorded for the Sony Classical label, with Principal Conductor Michael Sanderling pairing a selection of Dmitri Shostakovich's symphonies with Beethoven's symphonies.

credits

dresden philharmonic

1st violin

Heike Janicke*
Wolfgang Hentrich*
Dalia Schmalenberg
Jeanine Thorpe
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Becker
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Kettschau
Thomas Otto
Eunyoung Lee
Deborah Jungnickel

2nd violin

Markus Gundermann
Michael Dinnebier* **
Adela Bratu
Denise Nittel
Reinhard Lohmann
Steffen Gaitzsch
Matthias Bettin
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hefffleisch
Susanne Herberg
Christiane Liskowsky
Angelika Feckl

viola

Christina Biwank*
Hanno Felthaus*
Matan Gilitchensky
Beate Müller
Steffen Seifert
Steffen Neumann
Heiko Mürbe
Hans-Burkart Henschke
Andreas Kuhlmann
Harald Hufnagel
Eva Maria Knauer
Jie Zhou**

cello

Matthias Bräutigam*
Ulf Prella*
Victor Melster
Rainer Promnitz

Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Alexander Will
Bruno Borralhinho
Hans-Ludwig Raatz

double Bass

Benedikt Hübner*
Tobias Glöckler
Olaf Kindel
Bringfried Seifert
Thilo Ermold
Donatus Bergemann
Matthias Bohrig
Ilie Cozmatchi

flute

Karin Hofmann*
Mareike Thrun*
Götz Bammes
Berit Schmutzler**

oboe

Johannes Pfeiffer*
Undine Röhner-Stolle*
Guido Titze
Jens Prasse

clarinet

Hans-Detlef Löchner*
Fabian Dirr*
Dittmar Trebeljahr
Klaus Jopp

bassoon

Daniel Bätz*
Ulrich Hermann* **
Michael Lang
Mario Hendel

horn

Michael Schneider*
Hanno Westphal*
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

trumpet

Christian Höcherl*
Csaba Kelemen
Nikolaus von Tippelskirch

trombone

Stefan Langbein*
Joachim Franke
Dietmar Pester

tuba

Jörg Wachsmuth*

timpani

Stefan Kittlaus*

percussion

Oliver Mills
Gido Maier
Alexej Bröse

harp

Nora Koch*

* Principal

** Substitute

executive director

Martin Bülow

personal assistant to the principal conductor

Alexandra MacDonald

orchestra operations

Almut Placke

orchestra staff

Jens Eichler
Gerd Krems
Rico Löwe
Matthias Richter

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Fiona Todd & Julia Smith

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Chrissy Dixon
Ron Yeoman

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sep 2015

mon 28 Stephen Johnson Insight

oct 2015

fri 2 Dresden Philharmonic:
Beethoven and Bonaparte

sat 17 BCS with British Sinfonietta:
Verdi - Requiem

thu 29 Bournemouth Symphony Orchestra:
1905

nov 2015

thu 12 Bournemouth Symphony Orchestra:
London Calling

sun 15 John Wilson & The John Wilson
Orchestra: Gershwin in Hollywood

dec 2015

sun 6 UWE Centre for Performing Arts:
Green and Pleasant Lands

thu 10 Bournemouth Symphony Orchestra:
Stormy Sibelius

sat 19 BCS with Bristol Ensemble:
Messiah & Mini-Messiah

sun 20 The Orchestra of Welsh National
Opera: The Nutcracker Suite and
The Snowman

wed 30 Bournemouth Symphony Orchestra:
New Year Viennese Gala

jan 2016

wed 13 Stephen Johnson Insight

fri 15 English Baroque Soloists with
Sir John Eliot Gardiner:
The Majesty of Mozart

fri 29 Philharmonia Orchestra:
Planet Earth in Concert

sun 31 The Orchestra Pitts

feb 2016

thu 11 Bournemouth Symphony Orchestra:
Great Britons

mar 2016

tue 8 Stephen Johnson Insight

fri 11 Oslo Philharmonic:
A Scandinavian Spring

sat 12 BCS with Music for Awhile:
Bach - St Matthew Passion

thu 17 Bournemouth Symphony Orchestra:
Heroes and Aliens

apr 2016

sat 9 National Children's Orchestras
of Great Britain

sun 24 Bristol Ensemble: A Night at the
Musicals

may 2016

tue 3 Stephen Johnson Insight

thu 5 Bournemouth Symphony
Orchestra: Titans

wed 11 Moscow State Symphony:
Russian Rhapsody

thu 19 Bristol Ensemble: Mozart 260
Celebration

jun 2016

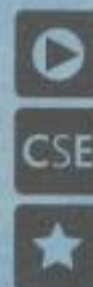
sat 11 Royal Philharmonic Orchestra: The
Planets - an HD Odyssey

thu 23 Bristol Ensemble:
The Virtuoso Piano

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