



**bournemouth  
symphony orchestra**

Kirill Karabits Chief Conductor

Summer Season 2021



[bsolive.com](https://www.bsolive.com)



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# Welcome

Welcome to this evening's concert. It is difficult to describe just how delighted we are to be bringing you live music from members of the Bournemouth Symphony Orchestra in Sidmouth once again! As a touring orchestra, who in normal times will perform in over forty venues in the South West each year, after sixteen months of lockdown and all the restrictions, it is truly wonderful to be back.

Of course, life is still far from normal, and I would like to take this opportunity to say a sincere thanks to our colleagues who help organise the concerts in Sidmouth, for all their work with us to make tonight's performance a safe and enjoyable experience. We also owe a huge debt of gratitude to the Garfield Weston Foundation, whose support through the Weston Culture Fund has allowed us to launch our series of 'BSO On Your Doorstep' chamber music concerts in venues across the South West.

Although we have not performed away from our home venue in Poole since last March, the BSO has been busy and I hope many of you might have watched us on some of our livestreamed concerts from Lighthouse or our *Explore the Orchestra* series of films or even our Digital Cake Concert.

During lockdown with all the challenges of isolation and the restrictions, more people than ever have turned to music for that unique solace it can provide and I am proud of the brilliant team at BSO for their tireless work and energy to keep the music going during this time.

Of course, there is nothing better than experiencing music live and we hope tonight's wonderful programme, featuring Principal Players of the BSO is a perfect way to reconnect with you, our audience.

Looking ahead, we are planning more touring performances in the autumn and please do keep an eye on [bsolive.com](https://www.bsolive.com) for full details. If you want to make sure that you hear the latest, please sign up to our mailing list or even better, become a Member, by which you will be making a great contribution to the future of our beloved musicians in the BSO.

Thank you once again for coming this evening, enjoy the concert, please keep supporting your local venues and we hope very much to see you again soon.

**Dougie Scarfe**  
Chief Executive

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# BSO On Your Doorstep

**Sidmouth Parish Church**  
Saturday 10 July

Supported by  
the Weston Culture Fund

**Mozart**  
Divertimento in D K.136  
13'

**Mozart**  
Flute Quartet in D K.285  
14'

**Dvořák**  
String Quartet No.12 in F  
Op.96 'American'  
27'

## **BSO Principals**

Anna Pyne  
Flute

Mark Derudder  
Violin

Carol Paige  
Violin

Lydia Lowndes-Northcott  
Viola

Jesper Svedberg  
Cello

All information is correct at the time of going to print. All timings are guidelines only and may differ slightly from actual lengths.



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# Divertimento in D Major, K136

## Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died 5 December 1791 Vienna

1. Allegro
2. Andante
3. Presto

The *Divertimento* in D Major was first performed in Salzburg in March or April 1772, directed by either Mozart or Antonio Brunetti, the leader of the Salzburg orchestra)

Mozart's prodigality was such that even his youthful compositions hold their rightful place in the repertory today. His boyhood travels with his father took him the length and breadth of musical Europe and gave him an education the like of which no composer before or since has known, and his talents allowed him to assimilate the styles with which he came into contact. This ability to creatively emulate can find no better illustration than the three delightful *Divertimenti* for strings (K136-8) which he wrote in Salzburg early in 1772.

These pieces can be played by an orchestral ensemble or by a string quartet, and the term *Divertimento* is not strictly appropriate, since it usually signifies an "entertainment" piece containing a pair of minuets.

In reality they are symphonies for string ensemble; and here Mozart was adopting a practice which was frequently found elsewhere. For example, it was followed by Johann Stamitz at Mannheim and by C.P.E. Bach at Hamburg. It is not clear why Mozart wrote his *Divertimenti* (symphonies), and two theories have been advanced: that he intended them to play a part in the celebrations in April 1772 surrounding the enthronement of Hieronymous Colloredo as Archbishop of Salzburg, or that he intended to take them that autumn on his tour of Italy.

The *Divertimento* in D Major, K136, tends to allocate the melodic interest to the first violin line, and though there is no lack of rhythmic activity, dramatic tension is never attempted. The opening *Allegro* treats the two violins antiphonally, and there are two themes of distinctive character. The central *Andante* is at once charming and more serious, its beautiful melody accompanied by the most subtle of figurations, while the finale is a lively movement contrasting staccato and legato phrases amid more complex textures.

Terry Barfoot



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# Flute Quartet in D Major

## Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Adagio
3. Rondeau

During the winter of 1777-8 Mozart journeyed with his mother to Paris, stopping en route at Munich and Mannheim. To help finance the trip, he accepted a commission from a Dutch flautist called De Jean to compose various solo pieces. Among these were three flute concertos and two quartets for flute and strings (violin, viola and cello). The name De Jean, to which Mozart refers in his letters, is probably a corruption, and the real name of the patron seems likely to have been Willem van Britten Dejong, to whom Mozart's Viennese contemporary Carl Ditters von Dittersdorf dedicated a symphony at this very time.

In all three of Mozart's flute quartets, the style adopted is frankly concertante, meaning that the flute is accompanied by the strings rather than engaging fully in a dialogue of equals. This works effectively enough in the lively outer movements, and in fact, the finale of the First Flute Quartet in D, K285 has some dancing rhythms shared among the parts in a manner that anticipates the masterful chamber music of his Viennese years. However, the jewel in the crown of this composition is surely the central B minor *Adagio*. This is an elegy abounding in delicate touches, reaching towards a depth of feeling that reveals the composer's artistic maturity.

Terry Barfoot



## String Quartet in F Major, 'American'

### Antonín Dvořák

Born: 9 September 1841 Nelahozeves, Bohemia

Died: 1 May 1904 Prague

1. Allegro ma non troppo
2. Lento
3. Molto vivace
4. Finale: Vivace ma non troppo

In 1885 Mrs Jeanette Thurber founded the National Conservatory of Music in New York. To guarantee the success of her project she needed to acquire a figure of international standing to become its Director, and thereby stimulate the new generation of American composers. Her first approach to Dvořák was declined, but he accepted the better terms of her second offer, and set out with his family in September 1892.

On holiday during June 1893 Dvořák visited the Czech farming settlement at Spillville, Iowa, where he composed his F Major String Quartet. It received its premiere on New Year's Day 1894 in Boston, by the Kneisel Quartet.

The F Major Quartet's title, *The American*, reflects not only the place of its creation but the composer's careful study of African-American folksongs. These he preferred to assimilate into his own style and technique, in that most classical of genres, the string quartet. For in truth this work is as thoroughly characteristic of his Bohemian roots as his other chamber music.

The opening subject has an attractive contour which sets the work's genial tone. While there are several other distinctive melodies in this wonderfully lyrical movement, this first theme dominates, particularly in the classically conceived development section. The *Lento* exudes a deep nostalgia, perhaps reflecting Dvořák's response to his circumstances. The central section intensifies the mood, giving prominence to impassioned duets among the ensemble.

The third movement scherzo is full of rhythmic subtleties. The interplay of longer against shorter note values, the contrasts brought by augmentations and diminutions, are abundant in their complexities, yet the music still sounds spontaneous. This is perfectly contrasted against the central trio with its delightful counter-melodies.

The *Finale* is a lively rondo, with a distinctive and dance-like principal theme which confirms the outlook of the whole composition. However, the movement has variety too, especially in the central episode which has the nature of a chorale, a veritable hymn of thanksgiving.

Terry Barfoot



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## BSO Principals

### Anna Pyne

Anna studied at the Royal Academy of Music. After leaving the Academy she freelanced for fifteen years playing as a soloist with many orchestras including the English Chamber Orchestra and the London Mozart Players. She also toured Germany and Switzerland performing concertos with the Cologne Chamber Orchestra. Anna has freelanced with all the major symphony orchestras including the London Symphony Orchestra and the Royal Philharmonic Orchestra. She has held the position of principal flute with the BSO for fifteen years. Away from the Orchestra Anna enjoys her passions of yoga, running, paddle boarding and her four lovely children that keep her very busy!

### Mark Derudder

Mark was born in Japan and grew up in Belgium. He studied at the Guildhall School of Music and Drama in London with Krzysztof Smietana and David Takeno.

Mark joined the Philharmonia Orchestra in 2010 and in 2014 he joined the Bournemouth Symphony Orchestra as their new Co-Leader. Mark is also founder and first violinist of the Idomeneo String Quartet with which he performs in the UK and abroad. In 2013 they won 2nd prize at the Trondheim international Chamber Music Competition.

### Carol Paige

Carol Paige began playing the violin at the age of seven. She studied at Cardiff University and then completed postgraduate studies at the Royal Academy of Music, where she was awarded the dipRAM award for an outstanding final recital. Carol has been a member of the BSO for eleven years and is the Principal 2nd Violin. She is also in demand as a guest principal for other orchestras and has played Principal 2nd Violin for the CBSO, BBC NOW, Northern Sinfonia, RLPO, WNO and the Orchestra of the Royal Opera House Covent Garden. She is a keen chamber musician.

### Jesper Svedberg

Swedish-born cellist Jesper Svedberg began his cello studies aged eight and he completed his Soloist Diploma in 1998 at the Edsberg Institute of Music in Stockholm under the tutelage of Frans Helmersson and Torlief Thedeén. He continued his cello studies at the Guildhall School of Music and Drama in London with Louise Hopkins. He graduated with a Masters Degree in Chamber Music in 2001 and was appointed Professor in Chamber Music at the University of Gothenburg where he remained for ten years.

As soloist, apart from the BSO, Jesper has performed with orchestras including the BBC Scottish Symphony, Swedish Radio Orchestra, Copenhagen Philharmonic, Dala Sinfonietta and the Helsingborg Symphony Orchestra.

Jesper is a founding member of the Kungsbacka Piano Trio. The trio took first prize in the 1999 Melbourne International Chamber Music Competition and was in 2000 selected for the BBC New Generation Artists Scheme. The trio has recorded for NAXOS with music including Schubert, Mozart, Haydn, Fauré and Chopin. They are currently recording the complete piano trio repertoire by Robert Schumann which will be released on the BIS label in 2020.

# A Cultural Beacon for the South and South-West of England

**One of the UK's best-loved orchestras, Bournemouth Symphony Orchestra is a professional ensemble known for igniting change both on and off the stage.**

With residencies in Bournemouth, Bristol, Exeter, Poole and Portsmouth it is also the largest cultural provider in the South West of England serving one of the biggest and most diverse regions.

Maintaining the highest artistic ideals the BSO remains committed to new and lesser-known repertoire whilst remaining relevant to its broad audience's tastes. Under Chief Conductor Kirill Karabits the Orchestra's *Voices from the East* series of music from former Soviet countries continues to receive critical acclaim, and its recent recordings of Prokofiev and Walton are outstanding modern performances. The Orchestra is also loved for its performances of film and light music, and its discography charts a number of landmark moments in 20th century music. A commissioner of new music, the Orchestra will give premiere performances of works by composer Franghiz Ali-Zadeh, Shirley J. Thompson and Magnus Lindberg in its 2020/21 season. In recent years it has worked with Mark-Anthony Turnage, Sally Beamish and James MacMillan.

**A bold champion of talent** the BSO boasts an enviable list of principal conductors, including Marin Alsop — the first female principal conductor of a major UK orchestra — Constantin Silvestri, Paavo Berglund and Andrew Litton. It has given memorable performances at Carnegie Hall, the Musikverein and Rudolfinum, and gives regular live broadcasts on BBC Radio 3 and Classic FM.

**Empowering lives through music remains at the core of all that the BSO does.**

Awarded the Royal Philharmonic Society's Impact Award in 2019, for its work in improving opportunities for disabled talent, the BSO continues to explore new territory with BSO Resound — the world's first professional disabled-led ensemble at the core of a major orchestra. BSO Participate works with all ages off the stage and is internationally recognised as an act to follow: over 650 community workshops and events take place each year across the Orchestra's vast region, empowering thousands of lives every year.

Following the longest break in its 127-year history, the BSO was one of the first ensembles in the UK to launch a series of full symphonic performances in 2020.

# The Team

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