



# bournemouth symphony orchestra

Kirill Karabits Chief Conductor

Summer Season 2021



[bsolive.com](http://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 Plymouth 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 operate the Guildhall, 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 Principals 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

**Plymouth Guildhall**  
Tuesday 27 July

Supported by  
the Weston Culture Fund

**Dvořák**  
Wind Serenade in D minor  
Op.44  
24'

**Beethoven**  
Septet in E-flat Major  
Op.20  
40'

Edward Kay \*

Oboe

Holly Randall

Oboe

Barry Deacon \*

Clarinet

Douglas Mitchell

Clarinet

Tammy Thorn \*

Bassoon

Emma Selby

Bassoon

Alexander Wide\*

Horn

Ruth Spicer

Horn

Robert Harris

Horn

Mark Derudder \*

Violin

Miguel Rodriguez \*

Viola

Thomas Isaac \*

Cello

David Daly \*

Double Bass

\* Principal

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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# Serenade for Winds in D minor, Op. 44

## Antonin Dvořák

Born: 8 September 1841 Nelahozeves, nr. Prague

Died: 1 May 1904 Prague

1. Moderato quasi marcia
2. Minuetto
3. Andante con moto
4. Finale: Allegro molto

Dvořák composed his D minor Wind Serenade during a three week period in January 1878. At this time his principal occupation was that of organist at St Adalbert's church in Prague, and he supplemented his income by taking private pupils, having resigned his position as a viola player in the orchestra of the Provisional Theatre. He had also recently been awarded the Austrian State Prize by a committee chaired by Brahms, and the accolade of this recognition would change his life.

These years, in fact, were the turning point in Dvořák's career. It was during the 1870s that his creative achievement developed strongly, for in these years he produced a steady flow of masterpieces: the Serenade for Strings, the first set of *Slavonic Dances*, the *Symphonic Variations*, the Fifth and Sixth symphonies, the Piano and Violin concertos, the opera *The Cunning Peasant*, the *Stabat Mater* and various chamber works.

The *Serenade* is written for a full-toned ensemble: pairs of oboes, clarinets and bassoons, 3 horns, plus optional cello and double bass. The music's manner recalls the serenades of Mozart, with a wide-ranging expressiveness allowing for both an 'outdoor' exuberance and the more lyrical style of the *Andante*. And, as usual in Dvořák's compositions, there are frequent excursions into Czech dance idioms.

Terry Barfoot



## Septet in E flat Major, Op. 20

**Ludwig Van Beethoven**

Born: 16 December Bonn

Died: 26 March 1827 Vienna

1. Adagio - Allegro con brio
2. Adagio cantabile
3. Tempo di menuetto
4. Tema con variazioni: Andante
5. Scherzo
6. Andante con moto alla marcia - Presto

The tradition of “entertainment music” for diverse instrumental combinations is one of the strongest of the classical period.

In this field Mozart remains the acknowledged master, but other composers too have made worthwhile and lasting contributions to music that is “light but not slight”. Beethoven, for instance, achieved one of his greatest successes with his attractive Septet of 1800, while Schubert’s Octet of 1824 has deservedly become one of his most popular works.

Beethoven composed his Septet in the autumn of 1799. Although the ensemble is unusual it is extremely effective, and the music proved to be instantly popular.

The first public performance took place at a special benefit concert for the composer, which was given on 2 April 1800 in the Hofburg Theatre. There is a playing time of approximately forty minutes, and this is therefore a substantial work with instrumentation consisting of violin, viola, cello, double bass, clarinet, bassoon and horn.

The first movement begins as a Classical symphony might, with a slow introduction leading into an *Allegro*. The latter is cast in sonata form, and contains two subjects of contrasting personalities, the one rhythmic and the other more lyrical. The structural basis of the movement is therefore clearly defined and the material cogently developed.

The lyrical second movement has three sections: the two outer parts are generally similar, and there is a contrasting middle section dominated by the violin, which moves towards the top of its range. Throughout the movement both the clarinet and the violin are given melodious solos, while the ending confirms the music's essential characteristic, with the violin once again climbing upwards to sustain an ethereal A flat.

The third movement adopts the minuet form which had been a popular feature of instrumental music since the seventeenth century. This is perhaps the most familiar movement in the *Septet*, since Beethoven used it also in the Piano Sonata in G Major, Opus 49 No.2. Here solo roles are given to the clarinet and horn in the contrasting central section, which brings a change of focus, though the tempo remains fast.

The fourth movement is a theme and variations, and the theme, announced by the full ensemble, is strongly projected. There are five variations: the first is given to the strings alone, while the second is a violin solo supported by all the other instruments except the horn. Thirdly, there is a duo for clarinet and bassoon, once again without the horn. The penultimate variation is for horn and winds, and Beethoven concludes the movement with an unexpected *fortissimo* cadence.

The horn's hunting call sets the tone for the fifth movement, which is a lively *Scherzo (Allegro molto e vivace)*. The other instruments follow the horn's lead, while the cello has a solo role in the contrasting trio section.

The finale begins with a slow introduction, moving on into the main body of the movement, which is marked at tempo *Presto*. In this lively movement each instrument is given its opportunity to shine, and there is even a full-scale cadenza for the violin.

Terry Barfoot

# 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 gave premiere performances of works by composers 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.

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