



bournemouth symphony orchestra

Kirill Karabits Chief Conductor

Summer Season 2021



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



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 Bristol 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 run St George's, 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

BSO On Your Doorstep

St George's, Bristol
Wednesday 21 July

Supported by
the Weston Culture Fund

Mozart
String Quartet in C K.515
35'

Tchaikovsky
Souvenir de Florence
35'

BSO Principals

Mark Derudder
Violin

Carol Paige
Violin

Tom Beer
Viola

Miguel Rodriguez
Viola

Jesper Svedberg
Cello

Thomas Isaac
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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String Quintet in C K515

Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Menuetto: Allegretto
3. Andante
4. Allegro

In comparison with the twenty-three string quartets, the thirty or more sonatas (for piano or piano and violin), and the large number of piano concertos, Mozart's six string quintets represent but a small proportion of his creative output. Yet the quality of these compositions is such that they form the high point of his achievement in the field of chamber music.

One reason for this is that, with the exception of the first (K174), all the quintets were written between April 1787 and April 1791, towards the end of Mozart's career. Another reason might be that he turned to the string quintet after the valuable experience of composing the set of quartets he dedicated to Joseph Haydn, and was therefore fully aware of the creative and technical possibilities offered by a string ensemble.

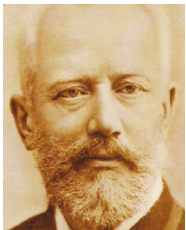
Completed on 19 April 1787, the Quintet in C Major, K515, is among Mozart's greatest instrumental compositions. For this is a substantial work, more extended in scale than his other chamber compositions, but in a manner that is justified by the accomplished treatment of the musical material.

In the outer movements, for example, there is a wealth of melodic invention, and this is combined with an exhilarating momentum and tension. The bold opening of the first movement sets the tone, with the soaring *arpeggio* of the cello contrasted against the *gruppetto* motif of the first violin, while the remaining instruments sustain a resonant accompaniment.

The *Menuet* is placed second and conveys a certain emotional reticence, whereas the tensions mount in the substantial *Trio* at the centre of the movement. In the *Andante* the duet of the first violin and the first viola seems the crucial factor, enhanced by the wonderfully subtle accompanying textures. There is some conjecture between manuscript and published score about the order in which these two central movements should be performed, and generally the practice is now to follow the manuscript, placing the *Menuet* second.

The finale is an inspired rondo movement. The principal theme may not be the most strongly characterised that Mozart ever conceived, but is treated to a wonderfully imaginative deployment, both in terms of its own development and in the positioning of the contrasted episodic material.

Terry Barfoot



Souvenir de Florence

Pyotr Ilyich Tchaikovsky

Born: 7 May 1840 Kamsko-Votkinsk, Udmurtia, Russia

Died: 6 November 1893 St Petersburg, Russia

1. Allegro con spirito
2. Adagio cantabile e con moto
3. Allegretto moderato
4. Allegro vivace

Following the first production of the ballet *The Sleeping Beauty* in January 1890, Tchaikovsky travelled to Florence, where he worked on his opera *The Queen of Spades*. It was around the time he departed from Italy, several months later, that he conceived the idea of composing a string sextet, his only essay in that genre. In order to confirm the Italian connection he decided upon the distinctive title *Souvenir de Florence*. Scored for two violins, two violas and two cellos, it proved to be his last composition in the field of chamber music. Although the music received a private performance in December 1890, the composer's other commitments, including a necessarily protracted visit to America, delayed the first public performance. Eventually this took place in December 1892, at which time Tchaikovsky also made a version for the alternative forces of a larger string ensemble, although at tonight's concert it is performed in its original sextet version.

Souvenir de Florence radiates the Italian sun. Tchaikovsky wrote to his patroness Nadezhda von Meck that he had created the music with the utmost enthusiasm and without any sense of emotional strain. However, he also remarked that the techniques involved in using individual and yet similar instruments had offered a particular challenge.

The first movement, *Allegro con spirito*, features a lively principal subject and a subsidiary theme which recalls the more relaxed style of a serenade. The slow movement, *Adagio cantabile e con moto*, opens with sonorous chords which introduce an elegant and romantically expressive principal theme, whose character is enhanced by its guitar-like pizzicato accompaniment. For contrast there is a short central section, full of activity, and generated by using rapidly repeating notes that must be played with the tip of the bow.

The third movement is an *Allegretto moderato*, and here Tchaikovsky evokes the spirit of a Russian rural scene rather than Italy or the Mediterranean Sea. Again, there is a three-part form involving a contrasting central section.

The finale races along at a rapid *Allegro vivace tempo*, generating a brilliant and sometimes even breathless conclusion, and celebrating the virtuosity of talented performers. The first of the two main themes has the appealingly direct character of a folk dance, and its development with quasi-academic fugal textures abounds in imaginative touches. The second theme provides the ideal foil, since it is altogether more lyrical.

Terry Barfoot

BSO Principals

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 Smetana 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.

Tom Beer

Tom Beer took up the viola at the relatively late age of thirteen because of a love of the chamber music repertoire. Progressing quickly in his studies with Elizabeth Turnbull at Trinity College of Music he was fortunate enough to win several prizes for his playing both as a soloist and with his quartets. Tom also won the opportunity to perform a concerto with the college orchestra.

After continuing his studies with the acclaimed British violist Roger Chase at Oberlin Conservatory in the United States, Tom returned to the UK where he worked extensively with a broad range of ensembles including a guitar quintet touring Brazil, Ballet Rambert and major symphony orchestras, before joining the Hallé Orchestra as sub principal viola, and finally accepting the position of principal viola at the BSO.

Miguel Rodríguez

Miguel Ángel Rodríguez completed studies at the Higher School of Music of the Basque Country 'Musikene', the Irish World Academy of Music and Dance and the Guildhall School of Music and Drama.

He has performed with orchestras such as the Philharmonia, Castilla y León Symphony, 'bandArt' and 'Les Dissonances'. He is also a member of the Idomeño Quartet.

After three years as sub-principal violist with the Welsh National Opera, Miguel is now co-principal violist with the Bournemouth Symphony Orchestra.

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. He continued his cello studies at the Guildhall School of Music and Drama in London. 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 took up the post of principal cello of the BSO in 2011.

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.

Thomas Isaac

Following his postgraduate studies with Christoph Richter at the Royal Academy of Music, Thomas was appointed co-principal cello of the Bournemouth Symphony Orchestra, a position he combines with regular chamber music and solo performances. Thomas has won numerous prizes and competitions, including the North London Festival Cello Prize, the Norfolk Young Musician competition and the Herbert Walenn Cello Prize at the Academy for a performance of Bach's Cello Suite No.2 in D minor.

As a soloist, recent performances include Schumann's Cello Concerto at the Musique en Re Festival, Haydn's Concerto No.2 in D Major with the Academy of St Thomas, the Dvořák and Elgar concertos, Penderecki's *Per Slava* at the Shanghai International Cello Festival, concerts at London's Wigmore Hall and the Tivoli Festival Copenhagen with Rachel Podger, and chamber music by Colin Matthews at the Proms, broadcast on BBC Radio 3.

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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