



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Autumn 2021**



Born in the USA

Lighthouse, Poole

Wednesday 13 October

Copland

Appalachian Spring

23'

Barber

Violin Concerto

25'

Interval

Gershwin

Catfish Row: Suite from

Porgy and Bess

28'

Kirill Karabits

Conductor

Valeriy Sokolov

Violin

Amy Merchant

Leader

Tom Service

Livestream Presenter

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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Appalachian Spring

Aaron Copland

Born: 14 November 1900 Brooklyn, New York

Died: 2 December 1990 Tarrytown, New York

Very slowly

Allegro

Moderato

Fast

Allegro subito

Meno mosso

Doppio movimento

Moderato (like a prayer)

During the 1930s Copland became increasingly concerned about the alienation between concert audiences and contemporary music. Consequently, he strove to reshape his musical language so that it would have wider appeal; to achieve this he incorporated American cultural references as well as indigenous musical traditions. This proved a fruitful seam of inspiration for Copland to mine, resulting in orchestral works such as *El Salon Mexico* (1933-6), the film score to *Our Town* (1940), and his ballet trilogy - *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1943-4). The latter was conceived for the great dancer and revolutionary choreographer, Martha Graham, whose influence on 20th century dance was profound. Originally described by the composer as '*Ballet for Martha*', the title was changed, at Graham's suggestion, to *Appalachian Spring*, a quotation from Hart Crane's poem '*The Dance*'.

The première, in the original version for 13 instruments, took place in October 1944 at the Library of Congress, performed by the Martha Graham Dance Company, with Graham dancing the leading role of The Bride.

The following year Copland created a full orchestral version which incorporates most of the ballet. *Appalachian Spring* has rightly become a classic of 20th century American music; what is remarkable about the score is the way that Copland has totally assimilated the spirit and characteristics of early American hymnody, only one traditional tune is quoted, all the others his own.

The action of the ballet concerns, wrote Copland, “a pioneer celebration in spring around a newly built farmhouse in Pennsylvania in the early part of the 19th century. The bride and her young farmer husband enact the emotions, joyful and apprehensive their new domestic partnership invites. An older neighbour suggests now and then the rocky confidence of experience. A Revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.”

The Ballet is in eight sections.

I. (Very slowly) During the opening the characters assemble on stage; the music’s mood is one of seriousness and devotion aptly evoking the New England ethos of ‘plain living and high thinking’.

II. (Allegro) A vigorous melody suggests both the expectancy that comes with spring and the joy of the new relationship that bride and groom are entering.

III. (Moderato) A tender interlude for the newly-married couple.

IV (Fast) The Revivalist preacher and his faithful flock dance to music recalling square-dance and folk fiddlers.

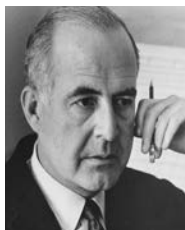
V (Allegro subito) A solo dance for the bride who, with joyful anticipation, looks forward to motherhood.

VI. (Meno mosso) A return to the pastoral mood of the opening.

VII. (Doppio movimento) Five variations on the hymn of the Shaker sect, ‘Simple Gifts’, during which bride and groom enact scenes of daily activity on their farm. This section forms the ballet’s climax ending majestically in a mood of elation.

VIII. (Moderato) With the closing scene, the couple are left ‘quiet and strong’ in their new house. ‘Like a prayer’ is Copland’s apt marking for this final part, as to music of serenity and benediction, the curtain falls.

Andrew Burn



Violin Concerto

Samuel Barber

Born: 9 March 1910 West Chester, Pennsylvania

Died: 23 January 1981 Manhattan, New York

1. Allegro
2. Andante
3. Presto in moto perpetuo

Barber's Violin Concerto was commissioned for the young virtuoso Iso Briselli, a contemporary of the composer at the Curtis Institute of Music, by Samuel Fels, the violinist's adopted father, and a noted patron of music. It was composed between 1939 and 1940, and Briselli was enthusiastic about the first two movements when they arrived; however, since they were lacking in the element of technical display inherent in a concerto, he requested that the third movement should address this concern. Barber assured Briselli that would provide what he wanted, and although he did indeed write a finale brim full of pyrotechnics, the violinist, with some justification, felt it needed expanding in length to balance the first two movements. Barber disagreed and the upshot was that by mutual agreement, the violinist renounced his rights to the premiere. (Research in the past decade, has revealed that the oft repeated assertion that Briselli had declared the finale unplayable is untrue.)

Barber subsequently approached the American violinist, Albert Spalding, who was on the look-out for a work by a compatriot to play.

Spalding was delighted with the concerto and gave the premiere on 7 February 1941 with the Philadelphia Orchestra, conducted by Eugene Ormandy, at the Philadelphia Academy of Music. It is scored for a standard size orchestra, but without trombones and tuba; snare drum and timpani are the only percussion, and the piano has a prominent role.

The first movement, described by Barber as “intimate”, opens magically, as to an arpeggiated piano chord, soft strings and horns, the soloist pours out a long-breathed flowing theme of intense, heartfelt lyricism. A solo clarinet introduces a second significant idea characterised by the so-called Scotch-snap rhythm, which returns several times during the movement always scored for different wind instruments and once for full orchestra. The soloist pick-ups on the rhythm, but then takes the music in another direction emphasising triplet rhythms. After an orchestral tutti, the violin brings a third idea to the table: it’s more animated and playful, marked *grazioso e scherzando* and leads to a brief darkening of mood and the first climax. From this material, the rest of the movement is wrought, including an impassioned outburst from the orchestra when it wrests the main theme from the soloist, and the moment when the soloist tenderly takes up the ‘Scotch-snap’ idea which leads to the quiet pastoral conclusion.

From this material, the movement is wrought, including an impassioned outburst from the orchestra when it wrests the main theme from the soloist, and also the moment the soloist tenderly takes up the Scotch-snap idea and takes the music to the quiet, pastoral conclusion.

As if not content with the melodic profusion of the first movement, Barber builds the *Andante* around another theme of inspired rapt beauty, played by the oboe above muted strings. Riven with melancholy, it rises and falls in a gentle curve. Surprisingly perhaps, instead of grabbing this wonderful tune, the soloist enters with a different idea which becomes agitated, with brass interjections, before regaining its composure. Eventually the violin solo takes ownership of the main theme before sharing it with the orchestra as the music rises to two climaxes. A quasi cadenza-like passage for the soloist ushers in the peaceful conclusion.

Lyrical musings are set aside in the whirlwind *moto perpetuo* finale, which Barber said “exploits the more brilliant and virtuoso characteristics of the violin”. It is as if such energy had been consciously held back in the previous movements, so that the display of virtuosic fireworks that bursts out is all the more effective. Throughout, the solo part is a test of stamina; initially there is no let up for over 100 bars, then after a mere nine bars rest, it is back to full tilt. Apart from a brief jaunty tune appearing, played by the wind, it is the soloist who is firmly in the limelight, the technical stakes increased even higher in the exhilarating coda.



Catfish Row: Suite from *Porgy and Bess*

George Gershwin

Born: 26 September 1898 Brooklyn, New York

Died: 11 July 1937 Hollywood, Los Angeles

1. Catfish Row
2. Porgy Sings
3. Fugue
4. Hurricane
5. Good Mornin, Sistuh

George Gershwin, composed *Porgy and Bess*, his 'American Folk Opera' between 1934 and 1935. It was based on DuBose Heyward's novel *Porgy*, and the subsequent play largely written by his playwright wife, Dorothy. When it came to the opera, however, Heyward himself wrote the libretto and most of the lyrics with Ira Gershwin contributing some as well. Following the custom of American music theatre, the opera was tried out in Boston, receiving its first performance on 30 September 1935. It then opened on Broadway on 10 October, conducted by Alexander Smallens, with Todd Duncan and Anne Brown in the title roles.

In a *New York Times* article before the premiere, Gershwin explained his use of the term 'folk opera': "*Porgy and Bess* is a folk tale. Its people naturally would sing folk music. When I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore, I wrote my own spirituals and folksongs. But they are still folk music - and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera."

The opera's central character, Porgy, is an impoverished disabled beggar living in the waterfront slums of Charleston, South Carolina. He falls in love with Bess, after she has been ditched by her violent lover Crown following a murder he has committed. Bess is also a drug addict, her habit fed by the dealer Sportin Life and the plot revolves around Porgy's attempts to save Bess from the clutches of the two men.

Despite some detractors, the opera overall was critically well received and ran for 124 consecutive performances, although its investors did not end up making anything. After New York, it toured to Philadelphia, Pittsburg, Chicago, Detroit and Washington DC. During the months of the New York run, Gershwin created a symphonic suite from the opera, which was first performed in January 1936, by the Philadelphia Orchestra, conducted by Smallens. Gershwin played the piano part on that occasion, and subsequently conducted the suite ten times within twelve months. After his tragic early death from a brain tumour in July 1937, the score passed to Ira Gershwin and lay forgotten and unperformed for twenty years. In the meantime, Robert Russell Bennet made a symphonic suite which was widely performed, hence when Gershwin's manuscript was unearthed in 1956, Ira renamed his brother's suite, '*Catfish Row*'.

Ira passed the score to the conductor Maurice Abravanel who made some cuts, editorial changes, and recorded the suite with the Utah Symphony Orchestra. Subsequently, the new parts created following Abravanel's recordings were made available to rent for performances. However, they were riddled with mistakes and the full score, in a mixture of both Gershwin's and Abravanel's hands, was unreadable in places. Fortunately, the original manuscript of '*Catfish Row*' had been deposited in the Library of Congress, hence a new edition of the score, by the musicologist Steven Bowen, was published in 1997 which incorporated the various amendments that Gershwin had made during the performances he had conducted.

The Suite is in five movements, the first titled '*Catfish Row*' which is predominantly drawn from the music of the opening section of the opera, the piano blues of the character called Jazzbo Brown, and '*Summertime*'; its melody played on a solo violin. Titled '*Porgy Sings*', the second section features his songs '*I got plenty o' nuttin*', played initially on banjo and '*Bess you is my woman now*', on the strings. The agitated music to the third movement '*Fugue*', accompanies the scene when Porgy kills Crown. For the fourth, '*Hurricane*', Gershwin took the calm music that opens Act 2 and the tempestuous storm that closes it. The last part, '*Good Mornin' Sistuh!*' is taken from the final scene, when Porgy sets out on his goat cart for New York to find Bess to the words '*Oh Lawd, I'm on my way*'.



Kirill Karabits

Conductor

Kirill Karabits has been Chief Conductor of Bournemouth Symphony Orchestra for thirteen years and their relationship has been celebrated worldwide. Together they have made many critically acclaimed recordings, performed regularly at the BBC Proms and appeared together at London's Barbican Centre as part of the Beethoven celebrations in the 2019/20 season.

Karabits has worked with many of the leading ensembles of Europe, Asia and North America and enjoys a special relationship with the Russian National Orchestra with whom he returned to the Edinburgh Festival in the 2018/2019 season, and more recently embarked on extensive European and North American tours with Mikhail Pletnev which included his New York debut at the Lincoln Center.

Recent highlights include Kirill's debut with the Dallas Symphony, and the Russian

National Youth Symphony Orchestra, as well as return visits to the Minnesota Orchestra, Bamberger Symphoniker, Orchestre National Capitole de Toulouse, Antwerp Symphony Orchestra, as well as the BBC Proms with the BSO.

Highlights of the 2021 season included Kirill's debut with the Prague Radio Symphony Orchestra, as well as a number of US debuts. This season sees Kirill return to the Orchestre Philharmonique de Strasbourg, and the Opéra Montpellier for a production of *Pelléas*. Kirill will also return to the Russian National Orchestra for their tour of the US.

A prolific opera conductor, Karabits has worked with the Deutsche Oper, Opernhaus Zürich (*Boris Godunov*) and Oper Stuttgart (*Death in Venice*), Glyndebourne Festival Opera (*La bohème* and *Eugene Onegin*), Staatsoper Hamburg (*Madama Butterfly*), English National Opera (*Don Giovanni*), Bolshoi Theatre and he conducted a performance

of *Der fliegende Holländer* at the Wagner Geneva Festival. Music Director of the Deutsches Nationaltheater Weimar from 2016-19, Karabits conducted acclaimed productions of Wagner's *Die Meistersinger von Nürnberg* and *Tannhäuser* as well as Mozart's *Da Ponte Cycle*.

Working with the next generation of bright musicians is of great importance to Kirill and as Artistic Director of I, CULTURE Orchestra he conducted them on their European tour in August 2015 with Lisa Batiashvili as soloist and a summer festivals tour in 2018, including concerts at the Concertgebouw in Amsterdam and the Montpellier Festival.

In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year Award and in 2019 made his debut with the National Youth Orchestra of Great Britain on a UK tour.

Kirill was named Conductor of the Year at the 2013 Royal Philharmonic Society Music Awards.



Valeriy Sokolov

Violin

The Ukrainian violinist, Valeriy Sokolov, works regularly with the world's leading orchestras, he has enjoyed collaborations with the Philharmonia Orchestra, Chamber Orchestra of Europe, Cleveland Orchestra, BBC Symphony Orchestra, Tonhalle Orchestra Zurich, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra, Tokyo Symphony, Seoul Philharmonic, Orchestre de Paris, Oslo Philharmonic, Berlin Konzerthausorchester, Royal Philharmonic Orchestra, Shanghai Symphony Orchestra and the New Japan Philharmonic Orchestra.

Valeriy works frequently with conductors including Vladimir Ashkenazy, David Zinman, Susanna Malkki, Andris Nelsons, Peter Oundjian, Rafael Payare, Santtu-Matias Rouvali, Yannick Nézet-Séguin, Juraj Valcuha and Kirill Karabits. He has appeared in many major European festivals including Verbier and Lockenhaus, and in 2017 made his recital debut at the Lucerne Festival.

Valeriy regularly performs in the major concert halls around the world with highlights including regular Sunday Morning series appearances in Theatre du Chatelet as well as at the Wigmore Hall, Lincoln Center, Mariinsky Theatre, Prinzregenten Theatre in Munich and Musikverein in Vienna.

As an active chamber music player he has collaborated regularly with Gary Hoffman, Gerard Causse, Lisa Batiashvili, Francois Leleux, Nelson Goerner and others.

Valeriy has developed a strong and varied catalogue of recordings with Erato Records. In 2010 Valeriy recorded violin concertos of Bartok and Tchaikovsky under the direction of David Zinman and Tonhalle Orchestra Zurich.

Valeriy has recently given performances with the St Petersburg Philharmonic, NDR Elbphilharmonie Orchester, Orchestre

de Paris, Philharmonia Orchestra, Orchestre de la Suisse Romande, MDR-Sinfonieorchester, Singapore Symphony among others.

The 2019/20 season saw Valeriy return to the Berlin Konzerthausorchester for his stunning debut at the Musikfest Berlin, as well as his critically acclaimed debut performance with the Orchestre symphonique de Québec.

Born in 1986 in Kharkov, Ukraine, Valeriy is one of the leading violinists to come out of Ukraine in the past twenty years. Valeriy left his native country age thirteen and completed his studies with Natalia Boyarskaya, Felix Andrivesky, Marc Lubotsky, Ana Chumachenko, Boris Kuschnir and Gidon Kremer in London, Hamburg, Frankfurt and Vienna.

Valeriy Sokolov is a 2005 winner of the George Enescu International Violin Competition in Bucharest.



Tom Service

Livestream Presenter

One of the nation's most popular music broadcasters, Tom Service has been at the fore of the BBC's live music output for over twenty years. An authoritative voice on both television and radio, Tom is known for hosting both BBC Proms concerts and landmark documentaries, as well as BBC Radio 3's *The Listening Service*, *Music Matters*, and the *New Music Show*. His work has won international recognition, with *The Listening Service* awarded Special Commendation prizes at the Prix Europa and the Prix Italia, in 2017.

Tom has written regularly for *The Guardian* since 1999, and his book titles include *Music as Alchemy: Journeys with Great Conductors and their Orchestras* and *Thomas Adès: Full of Noises*. He has spoken about classical music to audiences around the world, including at the Salzburg Festival, Lucerne Festival, Aldeburgh Festival, Ensemble Modern, and the Stockholm International Composer Festival.

Tom was the Gresham Professor of Music, 2018-19. He is also the Chairman of Contemporary Music for All (CoMA).

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One of the UK's best-loved orchestras, [Bournemouth Symphony Orchestra](#) is a professional ensemble known for championing the role of culture in people's lives. With residencies in Bournemouth, Bristol, Exeter, Portsmouth and Poole, it is the largest cultural provider in the [South West of England](#), serving one of the biggest and most diverse regions.

The BSO, under its Chief Conductor Kirill Karabits, is known for pushing artistic boundaries, and its ongoing series of music from former Soviet states, *Voices from the East*, continues to gain praise. Boasting an enviable list of principal conductors, since its founder, Sir Dan Godfrey, including Constantin Silvestri, Sir Charles Groves and Marin Alsop, the BSO has given memorable performances worldwide and is broadcast regularly on BBC Radio 3 and Classic FM.

The Orchestra's inaugural livestreamed series, which featured Sir John Eliot Gardiner, Benjamin Grosvenor and Alina Ibragimova, was widely praised by audiences and critics alike, with the BSO making history as one of the first British orchestras to return to the stage in 2020. Horn player Felix Klieser makes his UK concerto debut as the BSO's Artist-in-Residence, as the Orchestra resumes symphonic touring in 2021.

Committed to new music, the BSO celebrates a triptych of contemporary works written by women in 2021/22, with premiere performances of works by Carmen Ho, Franghiz Ali-Zadeh and Elizabeth Ogonek. During the pandemic, the BSO also gave premieres by composers Shirley J Thompson and Magnus Lindberg.

The BSO was recognised with the Royal Philharmonic Society's Impact Award in 2019 for its work in improving opportunities for disabled musicians, and BSO Resound – the world's first professional disabled-led ensemble at the core of a major orchestra – continues to receive international attention for igniting change. Challenging access to high-quality music for all, the BSO leads hundreds of events each year, from award-winning work in health and care settings to partnerships with schools and music education hubs.

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