



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Autumn 2021**



Deep Reflections

Lighthouse, Poole

Wednesday 1 December

Janáček

Lachian Dances

19'

Mozart

Piano Concerto No.12

24'

Interval

Dvořák

Symphony No.7

35'

Ryan Wigglesworth

Conductor/Piano

Amy Merchant

Leader

Fiona Talkington

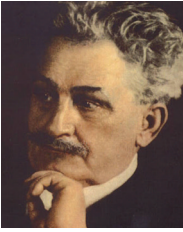
Livestream Presenter

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

Autumn Season Sponsor



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Lachian Dances

Leoš Janáček

Born: 3 July 1854 Hukvaldy (now the Czech Republic)

Died: 12 August 1928 Ostrava (Czech Republic)

1. Old-Time Dance I
2. Blessed
3. Blacksmith's Dance
4. Old-Time Dance II
5. From Čeladna
6. Saw Dance

Janáček was deeply conscious of the rich folk-song heritage of his native country (at that time Moravia was part of the Austrian Empire) and passionately wanted to contribute to the perpetuation of this tradition. Having written an introduction for the revised edition (1889) of František Bartoš's collection *Folk Songs of Moravia*, he began to compose his own set of six *Lachian Dances* in the same year. This suite of dances considerably predates his better-known *Taras Bulba* (completed 1918) and *Sinfonietta* (1926), and is much closer in style to Dvořák's *Slavonic Dances* than to these great works of Janáček's maturity. Dvořák had orchestrated his second set of *Slavonic Dances* as recently as 1887, and their influence is evident in Janáček's dances. However, unlike Dvořák's more broadly based dances, the *Lachian Dances* derive from a very specific area of northern Moravia, in which may be found the composer's birthplace of Hukvaldy.

The *Lachian Dances* actually originated within a set of Valachian dances for choir and orchestra, Valachia being a region of Moravia adjacent to Lachia. Two of these were published in an orchestral version in 1889. Janáček subsequently expanded these into the full set of six dances and in 1925 he reordered them while making some changes to the instrumentation.

Dance No.1 is the longest, alternating between two tempos – the opening *Andante* in 3/4 and a contrasting *Allegro* in 2/4. No.2, delightfully naïve, its obsessive rhythmic element rather childlike, features tubular bells. In the robust third dance heavy accents suggest the hammering sounds in the smithy. The main tempo alternates with even faster passages in which the dogged bass-line has many repeated notes. Dance No.4, in slow to moderate tempo, begins with an expressive solo for horn which establishes the lyrical tone. Dance No.5 is actually a sequence of dance-melodies of interrelated character. The material presented in the opening bars is varied with great inventiveness while again – as in the second dance – the many repetitions of short phrases suggest children's games. The final dance has a gentle basic tempo but a faster middle section and coda. Though an early and relatively minor work in the context of Janáček's output, this is a most attractive and characterful set of dances.

Philip Borg-Wheeler



Piano Concerto No.12

Wolfgang Amadeus Mozart

Born: 25 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Andante
3. Allegretto

Mozart's Piano Concerto No 12, in A Major, K. 414, was one of three he composed in the autumn of 1782 in Vienna. He had moved there earlier that year and wrote them to bring himself to the attention of the Viennese public as a composer and virtuoso pianist. In a letter to his father, he described their character, "These concertos are a happy medium between too heavy and too light. They are very brilliant, pleasing to the ear, and natural, without being insipid. There are parts here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, albeit without knowing why." Mozart gave the premiere as part of his Lenten concerts the following year.

As the concerto was intended for publication, Mozart included full written out cadenzas for each movement, providing two alternatives. At this concert Ryan Wigglesworth is playing the second cadenza in the first and second movements, and the first one in the finale. There is also an additional cadenza-like linking passage in the middle movement.

The opening *Allegro*, in sonata form, is blessed with a succession of five lyrical themes the first three introduced in the initial orchestral tutti. The first is played by the first violins, whilst the second is introduced by both violin sections, with the violas adding a sighing phrase. The third theme is once more given to the first violins with the violas again adding to its character. With the entry of the piano, these themes are reviewed, sometimes by the soloist alone, and sometimes in combination with the orchestra. The soloist now adds a fourth theme, then Mozart conjures yet another. A rich development of the themes follows, and during the recapitulation he makes play with the third theme before leading to the soloist's cadenza, and a concluding coda.

The *Andante* is the finest of the three movements, Mozart composing a memorial tribute to his mentor and friend, the composer J.C. Bach, the youngest of J.S. Bach's eleven sons. They had met in London when Mozart was only eight. Then, the child prodigy had sat on Bach's lap improvising piano duets with him in front of King George III. When Mozart heard the news of Bach's death he wrote laconically to his father, "What a loss to the musical world!" Mozart took the first four bars of one of Bach's overtures and wove his heartfelt threnody from it. His own theme follows and when the soloist enters sonorous chords add emotional weight to Bach's melody. Thereafter, new light is cast on the themes and the music's progress pauses twice for a short and a longer cadenza.

Mozart changes the emotional temperature of the work with his affable *Allegretto rondo* finale. Its opening theme is characterised by trills and is rapidly followed by a second on unison strings. It has a rather nonchalant quality but will turn out to be a mainstay for how Mozart binds the movement together and it forms a crucial role in the development section. With the piano's unaccompanied entry Mozart introduces a third theme. After the cadenza there is witty dialogue between soloist and orchestra, including three pauses before at last Mozart brings back the rondo theme. He would have been directing from the keyboard and one can almost imagine him winking at the players, teasing them as to when he would bring them in after the pauses.

Andrew Burn

Interval



Symphony No.7

Antonín Dvořák

Born: 8 September 1841 Nelahozeves, nr. Prague

Died: 1 May 1904 Prague

1. Allegro maestoso
2. Poco adagio
3. Scherzo: Vivace
4. Finale: Allegro

In the summer of 1884, a special festival train from Budapest drew into Prague, and the watching Antonín Dvořák, who was an avid train-spotter, took inspiration from the sounds to create the opening theme of his D minor Symphony, opus 70. The commission to compose the work had come from London, following the rapturous response to the performance there of his Sixth Symphony the previous March. Elected an Honorary Member of the Philharmonic Society of London (which became the Royal Philharmonic Society in 1912), he was at the same time asked to respond with a new symphony.

In these auspicious circumstances Dvořák intended that his Symphony No.7 in D minor should be “capable of shaking the world”. The première duly took place at St. James’ Hall on 22 April 1885, and the response was extremely enthusiastic. The acclaim had far reaching implications for Dvořák’s relationship with the British musical public, for he was in great demand; so much so that it can fairly be claimed that during the years between 1884 and 1890 the British connection dominated his life.

If the Sixth Symphony showed mastery, the Seventh shows greatness. Music of tragic intensity, its four movements are generated by inspiration of the highest order, whose nature stemmed directly from Dvořák's intention to create his most powerful score to date. Yet there is nothing inflated about the symphony, which is scored for the 'standard' orchestra of the day: pairs of woodwind, four horns, two trumpets, three trombones, timpani and strings. In fact, the relatively modest resources intensify the delivery of the musical material and the symphonic argument, with darkly coloured orchestration which is at once imaginative and resourceful.

The opening phase, characterised by its deliberately restrained dynamic, has a compelling dramatic intensity. The violas and cellos intone a theme full of foreboding, whose strongly characterised contour, including an insistent three note 'motto' figure, dominates the whole movement. This concentration is itself responsible for the powerful effect created. There are some effective contrasts, however, particularly from the gentler second theme. This is introduced by flute and clarinets, while there is also a nostalgic contribution from the solo horn. But it is the menacing principal theme which generates the overwhelming climax which builds towards the end of the movement, before dying away despondently in the horns.

The *Poco Adagio* is Dvořák's finest slow movement, richly expressive and deeply felt. The eloquent line of development releases a glorious theme for the horn, and there is never resort to repetition; for the music continues to develop throughout its duration. In true Classical fashion there is an intensification at the centre, and this allows the return of the main theme in new orchestral dress to make a more magical effect still.

Dvořák preferred to use Czech dance measures in the scherzo movement of his symphonies, making them equivalent to his famous *Slavonic Dances*. Certainly, such is the case here, with typically exhilarating cross-rhythms in furiant (fast dance) style. However, the music's symphonic credentials remain strong, with a taut sense of development. For contrast, the central trio brings the perfect foil, a pastoral fantasy characterised by fine solos for woodwinds and horn.

The finale resumes the dark intensity of the main agenda, as the principal theme both sets the tone and provides the point of reference for the development. There is a lyrical second theme, another glorious melodic inspiration, but this serves as an interlude in relation to the main agenda. The closing phase is magnificently dramatic, achieving a truly symphonic apotheosis for this magnificent work, which is surely Dvořák's masterpiece.

Terry Barfoot



Ryan Wigglesworth

Conductor/Piano

Ryan Wigglesworth was Principal Guest Conductor of the Hallé Orchestra from 2015 to 2018 and Composer in Residence at English National Opera. He also held the Daniel R. Lewis Composer Fellowship with the Cleveland Orchestra and was Composer-in-Residence at the 2018 Grafenegg Festival. In close partnership with the Royal Academy of Music, he recently founded the Knussen Chamber Orchestra which made both its Aldeburgh Festival and BBC Proms debuts in 2019.

Recent concerts include the Royal Concertgebouw Orchestra, Chamber Orchestra of Europe, the Bavarian Radio Symphony Orchestra, the Finnish Radio Symphony, Netherlands Radio Philharmonic, Bamberg Symphony Orchestra, DSO Berlin, Bergen Philharmonic, London Symphony Orchestra, City of Birmingham Symphony, London Philharmonic, Philharmonia, Academy of St Martin in the Fields,

Scottish Chamber Orchestra, BBC Symphony, BBC Scottish Symphony, and the BBC National Orchestra of Wales at the BBC Proms, for whom he made three appearances in 2019. 2019/20 saw debut visits to the Swedish Radio Symphony, RSO Vienna, Tokyo, Melbourne and Seattle, and future engagements include Danish National Symphony Orchestra, Lahti Symphony Orchestra, the Netherlands Radio Philharmonic Orchestra in the Concertgebouw, the BBC SO and the Academy of St Martin in the Fields.

Also active as a pianist, recent concerts include recitals with Sophie Bevan, *Winterreise* with Mark Padmore, Mozart's Two-Piano Concerto with Paul Lewis, and Beethoven's Piano Concerto No.1, directed from the keyboard.

One of the leading composers of his day, his first opera, *The Winter's Tale*, premiered at ENO in February 2017 in a production directed by Rory Kinnear and conducted by the composer.

Other works include commissions from the Royal Concertgebouw and Cleveland orchestras, BBC Symphony (BBC Proms) and song cycles for Sophie Bevan (Wigmore Hall). Further performances of his works have been directed by, amongst others, Sir Andrew Davis, Edward Gardner, Pablo Heras-Casado, Vladimir Jurowski, Oliver Knussen, Jukka-Pekka Saraste and Franz Welser-Möst. Recent and current projects include a song cycle for Roderick Williams (Barbican), a piano concerto for Marc-André Hamelin (BBC Proms), and a large-scale work for chorus and orchestra, co-commissioned by the Bergen Philharmonic and Hallé.

Born in Yorkshire, he studied at New College, Oxford and the Guildhall School of Music & Drama. Between 2007/9 he was a Lecturer at Cambridge University where he was also a Fellow of Corpus Christi College. In January 2019 he took up the position of Sir Richard Rodney Bennett Professor at the Royal Academy of Music



Fiona Talkington

Livestream Presenter

Fiona Talkington has been a presenter on BBC Radio 3 since 1989 where she's worked across the station's entire output of programmes, from *Breakfast* to the Proms, to interviews and documentaries. She's especially known for her presentation over many years of live concerts from Wigmore Hall and LSO St Luke's. She is one of the regular presenters of Radio 3's *Afternoon Concert* and presents *In Concert's* explorations of some of the major music venues around Europe.

She is co-founder of the Sony-award winning *Late Junction* which she presented for over twenty years, initiating many collaborations and showcasing her wide ranging musical interests. Fiona is well known for her work with the Norwegian arts scene over twenty-five years and, in 2009, was awarded the Royal Norwegian Order of Merit for her services to Norwegian arts.

Her work as a curator includes collaborating with the Royal Opera House, Kings Place, Oxford Contemporary Music and St George's Bristol.

She has written for the *Guardian* and *Independent* newspapers and is a regular contributor to *Songlines* magazine, and a contributor of numerous chapters and articles particularly relating to Nordic arts.

Fiona is an Associate Artist with Reading's art collective *Jelly*, collaborates regularly with Reading Refugee Support Group and is part of a team researching into aspects of chronic pain.

The Orchestra

Patron
HRH Princess Alexandra

Chief Conductor
Kirill Karabits

Principal Guest Conductor
Mark Wigglesworth

Associate Guest Conductor
David Hill MBE

Conductor Laureate
Andrew Litton

Conductor Emeritus
Marin Alsop

BSO Associates
Musicians in the Community
Patrick Bailey
Matt Harrison
Jonathan James
Sam Mason
Hugh Nankivell
Neil Valentine

First Violins
Aryn Merchant (Leader)
Mark Derudder
Edward Brenton
Kate Turnbull Ψ
Magdalena Gruca-Broadbent
Jennifer Curiel Ψ
Tim Fisher Ψ
Julie Gillett-Smith
Joan Martinez
James Wicks
Sarah Baldwin
Iona Allan

Second Violins
Carol Paige *
Jack Greed
Sophie Phillips
Vicky Berry Ψ
Lara Carter Ψ
Agnieszka Gesler
David Shaw
Alison Boden
Catriona Hepburn
Elspeth Macleod

Violas
Tom Beer *
Miguel Rodriguez
Jacoba Gale Ψ
Anna Growns
Liam Buckley
Eva Malmbom
Judith Preston Ψ
Chris Beckett

Cellos
Jesper Svedberg *
Thomas Isaac
Silvestrs Kalniņš
Hannah Arnold
Philip Collingham
Judith Burgin

Double Basses
David Daly * Ψ
Nicole Boyesen Ψ
Nickie Dixon
Jane Ferns Ψ

Flutes/Piccolo
Anna Pyne *
Owain Bailey *

Oboes
Edward Kay * Ψ
Holly Randall

Cor Anglais
Rebecca Kozam

Clarinets
Barry Deacon *
Kristal Hamson

Bass Clarinet
William White

Bassoons
Tammy Thorn *
Emma Selby

Horns
Alexander Wide *
Ruth Spicer Ψ
Edward Lockwood Ψ
Kevin Pritchard Ψ

Trumpets
Emily Mitchell
Peter Turnbull Ψ

Trombones
Kevin Morgan * Ψ
Robb Tooley

Bass Trombone
Kevin Smith Ψ

Timpani
Geoff Prentice *

Percussion
Matt King * Ψ

Harp
Eluned Pierce * Ψ

* Principal
 Ψ Long Service Award

Bournemouth Symphony Orchestra

Championing the role of culture in people's lives



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.

The Team

Board of Trustees

Chair
Andrew Flockhart

Deputy Chair
Annette D'Abreo

Adrian Dunford
Steve Edge
Lord Shaftesbury
Mary O'Sullivan

Vice Presidents
Nigel Beale
Brendan O'Brien
Colin Patrick DL

Chief Executive
Dougie Scarfe

Executive Assistant to Chief Executive
Natalie Wright

Head of Concerts & Artistic Planning
Heather Duncan

Orchestra Manager
Liz Williams

Deputy Orchestra Manager
Adam Glynn

Concerts Manager
Alex Segrave δ

Orchestra Administration Officer
Emma Fisher

Librarian
Alastair Simpson

Assistant Librarian
Carmen Ho

Senior Stage Manager
Scott Caines

Stage Manager
Katharina Wallace

Head of BSO Participate
Lucy Warren

Head of BSO Participate (Maternity)
Bea Hankey

BSO Participate Programme Manager
Jess Craig δ

BSO Participate Programme Manager
Jamie Harris

BSO Participate Coordinator
Catherine Hoolihan

BSO Participate Coordinator
Lauren Glover

BSO Participate Administrator
Emily Christian

Head of Finance & Operations
Teresa Woolley

Management Accountant
Wendy Jones δ

Finance Officer
Kim Ricketts

Head of Human Resources
Jenny Wingfield δ

Head of Development
Jackie Tanner

Development Manager
Faith Bayley

Development Manager
Ashley Eldridge-Ford δ

Development Manager
Rebecca Kemp

Senior Development Officer
William Cainen

Development Officer
Jade Grassby

Development Officer
Matt Mears

Head of Marketing
Anthony Brown

Senior Marketing Manager
Johanna Perkins δ

Digital Marketing Manager
Emilie Barton

Publications Officer
Ivor Kemp ψ

Marketing Assistant
Ellie Oates

Ticket Sales Assistant
Lisa Spencer

Marketing Intern
Abigail Caveney

Senior Digital Officer
Richard Berry

Digital Officer
Samuel Tucker

Communications Manager
Claire Rawles

Communications Officer
Heidi O'Neill

ψ Long Service Award
δ Diversity Champion

Our Supporters

Principal Patrons

(annual gifts of £20,000 or more)

Steve Edge & Jane Fogg
Richard Lewis
Terence & Annette O'Rourke
Dave & Jan Pointer
Sir Neville & Lady Simms
The Stacey Family
and one anonymous supporter

Symphonic Patrons

(annual gifts of £10,000 or more)

Michael & Judy Buckland
Annette D'Abreo & Edwin Bessant
Gillian Emerson
Mike & Pam Jeffries
John & Ruth Lang
Edmund & Veronica Sandell
John Seldon
Sue Thomas

Concert Patrons

(annual gifts of £5,000 or more)

Simon & Anna Coombs
Sarah & Peter Eales
Robin & Rosemary Haigh
Virginia Lynch
In memory of Barbara Myland
The Salisbury Friends of the BSO
David & Josephine Westby
and one anonymous supporter

Performance Patrons

(annual gifts of £2,500 or more)

Marie Betts – for David
Gillian Clarke
Doug & Joan Cullen
Sally & Kelvyn Derrick
Adrian & Nicola Dunford
David & Julie Edyvean
Stephen Elder & Vanessa Claydon
Philip & Jane Green
Roger Higgins
Davina Hodson
Roger Keyworth
Chris & Clem Martin
Tanda McKee
WJNP & IJP
Dr J M G Walker
Tom & Kate Wickson
and one anonymous supporter

Performance Champions

(annual gifts of £1,000 or more)

Bob Bagwell
In memory of Sheila Barton
Nigel Beale & Anthony Lowrey
Mr & Mrs Bowden
Janet Boyle – for Penny Tweed
Mrs Jennifer Coombs
Carolyn Date MBE
– in memory of Sandrey
Neil Davies & Marc Powis
Charles & Pennie Denton
Christine & Jim Dipple
In memory of Derek Dominey
Irene & Patrick Draper
In memory of Molly Duff
Judy Emms & David Fisher
Alan & Valerie Frost
Jacqui & Steve Garrett
John H
Maureen Hasper
Bob & Penny Hodgson
JJ
Peter Jackson & Caroline Nicholson
Robin & Elaine Johns
Penny Lightfoot
Alan & Marian Lusher
For Terence & Mary MacDonagh
Gillian Michaels
Geoff & Hanneke Morgan
Susan Oakes & Dr Monica Seeley
Martyn Partridge – for Jane
Mr & Mrs Anthony Pitt-Rivers
In memory of Ian Platt
David Pope & Josephine Davies
In memory of Mabs & Den Racher
John & Valerie Robinson
Adrian Scott DL
George & Veronique Seligman
In memory of Mary Sly
Dr Alastair & Mrs Sally Smith
Roly and Lindsay Stansfield
Jack Stone
Carole Sutton
Mr Christopher Tapper
Canon John Turpin
Dr John & Rev. Heather Waldsax
Peter & Diane Yeman
and 20 anonymous supporters

Chair Sponsors

(annual gifts of £550 or more)

Vivian & Audrey Axford
Robin & Sylvia Carter
In memory of John C Crawford
Pam & Liam Donnellan
Jane Drabble OBE
Margaret & David Eaton
CEG
Sue Gosling & Leo Jones
David & Ethna Jenkins
Eddie & Barri Newcomb
In memory of Elizabeth Penketh
George Prince
Romsey Concertgoers
Douglas Scorey FCA
Robin & Hilary Scott
James & Sylvia Sexton
In memory of Mrs M Smith
Rosemary Snoad
In memory of Cecily Tong
In memory of John Trapnell
Rev Dr John C Travell
Mary Williams & David Morton
and two anonymous supporters

Bournemouth Symphony Orchestra would like to thank the following supporters

Principal Funder



LOTTERY FUNDED

Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Public Funders



Principal Media Partner

CLASSIC *fm*



Broadcast Partner

Principal Academic Partner



Academic Partner



Conservatoire Partner

TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE

Partners



Patrons

J.P.Morgan



S T
G I L E S
H O U S E



In-kind Partner



Trusts and Foundations

With special thanks to:



The Pointer Family Trust
Talbot Village Trust
The Valentine Charitable Trust
The Flaghead Charitable Trust
The Michael & Ilse Katz Foundation
Marchus Trust

Thriplow Charitable Trust
The Cressy Foundation
The D'Oyly Carte Charitable Trust
The Pitt-Rivers Charitable Trust
Gess Charitable Trust
Homelands Charitable Trust
Bedhampton Charitable Trust

We would also like to thank our Patrons and Performance Champions, those who have remembered the BSO in their Will, and everyone who supports us through donations, membership or by volunteering their time.