



bournemouth
symphony orchestra

Kirill Karabits Chief Conductor

Concert Programme
Autumn 2021





Welcome

Everyone at the Bournemouth Symphony Orchestra is delighted to welcome our new Artist-in-Residence, Felix Klieser who performs Mozart's glorious Fourth Horn Concerto with Kirill and the Orchestra, in a programme which also features Anton Bruckner's rarely heard Symphony 'Nulte'.

Not only is Felix making his debut with the BSO, but it is also his UK concerto debut, and he is our first brass-playing Artist-in-Residence, so an evening of a number of 'firsts'! Felix is an extraordinary artist and musician, and I am sure we will all very much enjoy getting to know him and his playing over the next two seasons.

As with all our Artists-in-Residence, Felix will be involved in our work beyond the concert hall too and I am sure he will provide great inspiration for many of the communities and groups with whom we work.

I am particularly delighted that Felix is taking part in the University of Exeter's Festival of Compassion, on this his first visit here to the BSO. This week's concert at the Great Hall is also the concert at which we celebrate the strong partnership we have with the University of Exeter. Both organisations have risen brilliantly to the many challenges thrown down by the pandemic and I know that we will continue to grow and develop our work together as we go forward.

Finally. We have now launched our Concert Season details for January to May 2022 and I hope you will agree that we have many amazing BSO nights ahead of us. Do check it out and get your tickets booked – whether for the Great Hall or our amazing concert livestreams!

Thank you as ever for your support and enjoy the concert.

Dougie Scarfe
Chief Executive

Bruckner with Kirill

Lighthouse, Poole
Wednesday 17 November

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**Great Hall,
Exeter University**
Friday 19 November

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Mozart
Divertimento in D K.136
13'

Mozart
Horn Concerto No.4
16'

Interval

Bruckner
Symphony No.0 'Nullte'
46'

Kirill Karabits
Conductor

Felix Klieser
Horn

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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Divertimento in D Major

Wolfgang Amadeus Mozart

Born: 25 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Andante
3. Presto

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* (K. 136-8) 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 Prince 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*, K. 136, was first performed at Salzburg in March or April 1772, directed by either Mozart or Antonio Brunetti, the leader of the Salzburg Court Orchestra. In this work, Mozart 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 with the most subtle of figurations, while the final *Presto* is a lively movement contrasting staccato and legato phrases amid more complex textures.



Horn Concerto No.4

Wolfgang Amadeus Mozart

Born: 25 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro moderato
2. Romanza: Andante
3. Rondo: Allegro vivace

Mozart was often inspired to write concertos for his friends; and in the case of those for horn the friend in question was Joseph Leutgeb, who like him hailed from Salzburg and lived in Vienna during the 1780s. It was during these years that Mozart composed all his horn concertos.

The Horn Concerto No.4 in E flat Major, K495, was written in 1786, soon after *The Marriage of Figaro*; in chronological order it was his second concerto for the instrument. The solo part, mischievously inscribed to his friend with the words “to that ass of a Leutgeb”, is masterly in both technique and expression, as though the soloist had asked the composer to provide him with a new and special challenge.

In the opening *Allegro moderato*, the boldness of the first theme is in marked contrast to the mellow character of the next, which fulfils the role of an interlude. But the third theme, which is allocated to the strings and then to the oboe and horn, is presented more fully until it generates a splendid climax.

This in turn releases the soloist to play a confident statement of the initial theme. The development of all this material is economical yet vivid, and inspired by the very spirit of opera buffa.

The central *Andante* movement is a *Romanza*, the mood intimate and deeply felt, but offering some variety also, since the music is developed with compactness and ingenuity. For example, the second of the two contrasting episodes brings much vigour, while the coda has an exquisite simplicity of expression.

The lively rondo theme of the *Allegro vivace* finale is a particularly happy inspiration, while the subsidiary episodes extend the range of expression with typical imagination. Thus Mozart projects the musical personality of the horn in a manner which is wholly rounded and satisfying.

Terry Barfoot



Symphony No.0 in D minor ‘Die Nulte’

Anton Bruckner

Born: 4 September 1824 Ansfelden, Austria

Died: 11 October 1896 Vienna

1. Allegro
2. Andante sostenuto
3. Scherzo: Presto
4. Finale: Moderato. Allegro vivace

The curious numbering of Bruckner’s Symphony No.0 would imply that its composition preceded his First written in 1868. Yet its date is ambiguous, and it is generally agreed that its genesis was in 1863 and it was substantially revised into its definitive form in 1869, after he had made the significant acquaintance of Beethoven’s Ninth Symphony. In its first rehearsal by the Vienna Philharmonic, the conductor Otto Dessoff, upon examining the first movement, asked where the main theme was, and this was all it took for the sensitive composer to shelve the work until the penultimate year of his life. Although reluctant to include the symphony in his official canon, he was hesitant to discard it altogether and thus appended the curious designation for which it is famous, along with the words “only an attempt”.

Its manuscript lay in the archives of Austrian National Library until Franz Moissl conducted the work’s premiere at Klosterneuburg on the 12th of October 1924.

The Beethoven influence is immediately apparent. The first movement, which is in the same key as Beethoven's Ninth, opens with a violin figuration based on the D minor chord, played against a figuration in the cellos and basses. This material is expanded in a typically Brucknerian manner. The second subject is a characteristic yearning theme, far up in the treble and shared between the first and second violins, while the development is compact, with prominent horns and brass.

In the *Andante*, Bruckner begins with a hushed, quasi-religious mood. There is an antiphonal effect, supplied by alternation of string and wind choirs in strongly chordal music. Later there occurs an improvisatory, restless phase, punctured by strange and mysterious harmonies.

The *Scherzo*, marked *Presto*, is again typical, strongly reminiscent of the composer's mature music. The outline is bold and incisive, with stamping rhythms and great virility. For contrast, the *Trio* is highly chromatic in its outlines and more smoothly contoured than the surrounding *Scherzo*.

The *Finale* opens amid a tense atmosphere, releasing a powerful *Allegro vivace* in which the rich texture of the orchestration combines with a number of typically glowing themes. The impressive, accented leap from a high B flat to a *sforzando* trill on G sharp the octave below is a stroke of genius. The symphony ends in triumphant affirmation, with the whole orchestra reaching to *fortissimo* to confirm the resplendent D Major tonality.

Terry Barfoot



Kirill Karabits

Chief 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.



Felix Klieser

Horn

BSO Artist-in-Residence

At the age of five, Felix Klieser took his first horn lessons. At the age of thirteen he enrolled as a junior student at the University of Music and Theater in Hannover, and in 2014 he was awarded the ECHO Classic prize in the Best Young Artist category and published an autobiographical book about his fascinating life story. In 2016 he received the prestigious Leonard Bernstein Award of the Schleswig-Holstein Musik Festival.

Highlights of the 2021/2022 season are the beginning of Felix Klieser's two-year residency with the BSO and his US debut as part of an extensive tour with the Basel Chamber Orchestra and tenor Ian Bostridge. Among others Felix Klieser will be performing with the London Mozart Players at the Enescu Festival in Bucharest and with the Festival Strings Lucerne in the Munich Prinzregententheater.

Other highlights of the season are appearances at music festivals such as the Gezeitenkonzert, the Staufener Musikwoche and the Moselmusik festival. Felix Klieser will present his current album *Beyond Words* with transcriptions of Baroque vocal works in several concerts before his new recording with the Zemlinsky Quartet will be released on the Berlin Classics label.

In exciting chamber music projects, the young horn player will appear in various line-ups at the Brahmstage Baden-Baden, the Beethovenhaus Bonn, the Schubertiade Hohenems, the Dubrovnik Music Festival and the Heidelberger Frühling. As a member of the project ensemble "The Impossible Orchestra" of the conductor Alondra de la Parra, Felix Klieser will play in the first edition of the Pax Festival in Mexico in the summer. The cast of the virtual orchestra created during the corona pandemic includes

Rolando Villazón, Alisa Weilerstein, Edicson Ruiz, Albrecht Mayer and Maxim Vengerov. In Mexico, the musicians of the "Impossible Orchestra" can be seen live together for the first time after their digital success. The contemporary composer Rolf Martinsson is dedicating a horn concerto to Felix Klieser, which will be premiered and recorded with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern in spring 2022.

On social media, Klieser likes to let his audience participate in his everyday life as an artist and also take a look behind the scenes at concerts. His horn "Alex", a model 103 from the Alexander Brothers (Mainz) leads a life of its own on Instagram and Facebook and can be seen cooking, reading and vacationing. Felix Klieser has been teaching his own horn class at the Münster University of Music since 2018.

The Artist-in-Residence programme is generously supported by Terence and Annette O'Rourke.



Tom Service

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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Bournemouth Symphony Orchestra

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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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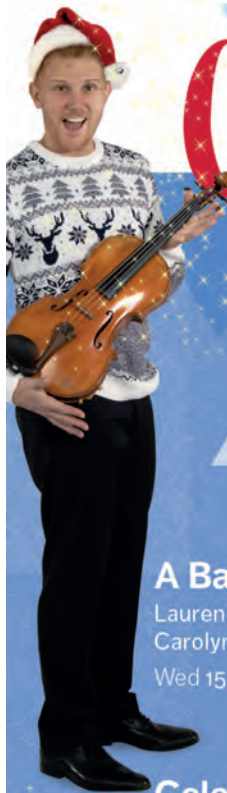
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