



**bournemouth  
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme  
Autumn 2021**



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# Northern Highlights

## Lighthouse, Poole

Wednesday 8 December

With thanks to those who have remembered the BSO in their Will

## Sibelius

Valse Triste

6'

## Grieg

Piano Concerto

30'

Interval

## Sibelius

Symphony No.3

29'

Alpesh Chauhan

Conductor

Alexandra Dariescu

Piano

Amy Merchant

Leader

Martin Handley

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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## Valse triste

### Jean Sibelius

Born: 8 December 1865 Hämeenlinna, Finland

Died: 20 September 1957 Järvenpää, near Helsinki

*Valse Triste* justifiably became one of Sibelius's most celebrated compositions. It originated as part of the incidental music he wrote in 1903 for the play *Kuolema*, concerning the mythological Finnish representation of Death, by his brother-in-law Arvid Järnefelt. A year later the music was revised for its first concert performance on 25 April at Helsinki, in which form it has established a secure position in the concert repertory, alongside the larger tone poems such as *Finlandia*, *En Saga* and *Tapiola*.

The scene in the play which inspired *Valse Triste* is particularly poignant and evocative. A woman lies dying, alone in her room, where she is visited by the figure of Death, who dances with her before claiming her for his domain. The melancholy languor of the waltz theme perfectly evokes this imagery, developing naturally and eloquently to an intense climax before the music fades away to silence.

Terry Barfoot



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# Piano Concerto

## **Edvard Grieg**

Born: 15 June 1843 Bergen, Norway

Died: 4 September 1907 Bergen

1. Allegro molto moderato
2. Adagio
3. Allegro moderato molto e marcato

The majority of Grieg's orchestral works are arrangements of existing songs or piano pieces, and the Piano Concerto is his most successful essay on the larger scale. He wrote it in 1868 at the age of twenty-five, though he made revisions at various times: the definitive edition heard today was made only towards the end of his life. The music is to some extent modelled on Schumann. As a student in Leipzig, one of the great German musical centres, the young Grieg naturally developed an interest in the Classical musical forms, writing a symphony and in due course this concerto, which has justly become one of the most popular works in the concert repertory.

The Piano Concerto, Grieg's op 16, is in the key of A minor and opens with a bold introductory gesture which makes an immediate impression. This contrasts strongly against the tender lyricism of the second subject, allowing Grieg to generate a substantial musical construction that finds room both for Lisztian virtuosity and tender poetic feeling. The soloist is given a striking cadenza, releasing in turn an energetic coda to bring the movement to its close.

Grieg's special qualities as a composer of intimate miniatures are reflected in the beautiful Adagio, whose tone is set by the initial theme on muted strings. The piano writing is at once delicate and decorative, until a new theme is introduced in the central section. Thereafter the mood changes, while the first theme becomes more emotionally intense upon its return.

The finale adopts the *halling*, a Norwegian dance-rhythm (a fast dance, originating from the town of Hallingdal), and the themes too reflect a nationalist style. At the heart of the movement, surrounded by all this activity, there lies a magically poetic episode featuring a solo flute and the piano too. It is to this wonderful tune that Grieg turns in order to build the concerto's expansive and exultant conclusion.

Terry Barfoot

[Interval](#)



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## Symphony No.3

### Jean Sibelius

Born: 8 December 1865 Hämeenlinna, Finland

Died: 20 September 1957 Järvenpää, near Helsinki

1. Allegro moderato
2. Andantino con moto, quasi allegretto
3. Moderato – Allegro (ma non tanto)

Begun in September 1904 and completed almost exactly three years later, Sibelius's Third Symphony marked a significant change in direction in his approach to the symphony as a form. Compared to his first two symphonies, where Romanticism is still an active force and influence, the Third has a distinct 'Classical' feel about it. Gone are the impassioned Tchaikovskian melodies and emotion laden, brass dominated climaxes, which are replaced by a concentrated conciseness, with the first movement, for example, comparable to one by Haydn or Mozart. Instead of four movements, there are three, Sibelius telescoping the scherzo and finale. Furthermore, its instrumental forces are reduced; there is no percussion apart from timpani, just two trumpets and no tuba nor harp. Lastly, the symphony is shorter - about 30 minutes compared to its 45-minute predecessor. Sibelius conducted the premiere in Helsinki, with the Helsinki Philharmonic Orchestra on 26 September 1907; he dedicated the work to his English champion, the composer/conductor Granville Bantock.

The Third Symphony (Sibelius' op. 55 in the key of C Major) opens with three ideas forming the first group of thematic material: the first is announced by cellos and basses, its balanced proportions announcing its allegiance to the Classical tradition. An athletic, bounding figure with off-beat accents follows on the upper strings, to which flutes, clarinets and oboe respond with a buoyant, open-air response, their semiquavers becoming a dominant aspect of the whole movement.

After a sonorous climax, the cellos introduce the elegiac second subject theme. Following this, the winds' semiquaver idea recurs, with bassoons and horn playing fragmentary recollections of the second theme. The great Finnish authority on Sibelius, Erik Tavastsjerna, identifies a third group heard on strings, a brief chorale-like couple of bars, followed by scale passages in contrary motion. The compact development section starts tentatively with the semiquaver idea; scrutiny of the first subject material follows, then the second theme is developed between bassoon, clarinet and oboe. The music surges forward ebulliently into the recapitulation in which the second theme returns more forcefully played by violins, violas and cellos, against accented timpani rolls and woodwind ostinatos. The music quiets and heralded by pizzicato strings, the movement concludes with a slowish coda, derived for the final thematic ideas of the exposition. This passage, haunted with sadness, ends with a resounding plagal or 'Amen' cadence.

The slow movement was brilliantly described by Robert Layton, the UK's foremost Sibelius scholar, as "a series of gentle ruminations on a supple wisp of a theme", noting that much of its 'charm' is derived from the rhythmic conceit of the alternation between 3 beats and 2 beats to the bar. Its wistful main theme appears fragmentarily on the flutes, rounded off by a tender *ritornello*, (ie recurring) phrase heard initially on clarinets and bassoons. The theme is fleshed out on the strings and each time it returns is presented in new orchestral colours, or with decorative counterpoint, or in different keys. Twice the flow of the main theme is interrupted, the first time by a passage for divisi cellos, which melts into a tranquil variant of the woodwind *ritornello*. The other episode is a little more animated, initiated by pizzicato strings and has flowing woodwind phrases, dreamlike static chords and pauses.

Sibelius himself described the finale as "the crystallization of ideas from chaos". Its form is the most original of the symphony and falls into two clearly defined sections, roughly equal in length, equating to an amalgamation of scherzo and finale, with the former following a structure of sonata form exposition with three themes, a restatement of them, then a development, instead of the traditional Trio. The linked finale stands separately with one dominant thematic idea, which nevertheless bears kinship with what has gone before.

In quick succession, all three of the first group of the scherzo's thematic ideas are given to oboes, but after the second, the clarinet also has a tiny, but significant, phrase. Staccato string triplets announce the contrasting group; these give way to a legato idea in contrary motion from which the main second subject emerges in turn, on double-basses, flutes with clarinets and horns. During the restatement of this material, tucked away in the violas and horns, Sibelius introduces a short, rhythmic idea which hints at the main theme of the finale.

With a tempo acceleration to *Allegro*, the music gradually builds to an awesome climax. This plunges into the shortish development, a helter-skelter, rushing transformation of themes. Near its end, the veiled finale theme is adumbrated again on divided violas, before its emergence in full glory on divisi violas and cellos as it ushers in the finale. Hymn-like, noble and stately, this theme gathers to it energy and momentum for its triumphant conclusion which the scholar Donald Tovey colourfully described as "pounding its way to the end with the strokes of Thor's hammer."

Andrew Burn





## Alpesh Chauhan

Conductor

Alpesh Chauhan is the newly appointed Principal Guest Conductor of the D usseldorfer Symphoniker from the 2021/22 season. He is also Associate Conductor of the BBC Scottish Symphony Orchestra and Music Director of Birmingham Opera Company. His most recent collaboration with Birmingham Opera Company and the CBSO at Symphony Hall in Wagner's *Rheingold* (sung in English) was received to critical acclaim. Forthcoming highlights this season include his opening concert as Principal Guest in D usseldorf (Beethoven's 6th Symphony), touring with the Accademia di Santa Cecilia (following his successful debut last summer), the Philharmonia Orchestra, BBC Symphony at the Barbican, Ulster Orchestra and RAI Torino as well as extensive recording and symphonic projects with BBC Scottish Symphony Orchestra. He frequently appears as guest conductor with acclaimed international orchestras.

Alpesh also enjoys collaborations with distinguished soloists such as Nicola Benedetti, Pablo Ferr andez, Boris Giltburg, Ilya Gringolts, Benjamin Grosvenor, Stephen Hough, Leila Josefowicz, Pavel Kolesnikov, Johannes Moser, Arcadi Volodos, and singers Karen Cargill, Markus Werba, Christianne Stotijn and Jennifer Wilson among others.

Chauhan has enjoyed a fruitful relationship with the Filarmonica Arturo Toscanini in Parma, who named him as their Principal Conductor and with whom he has performed and recorded staples of the great symphonic repertoire, including a complete cycle of Brahms' symphonies. He was appointed to the judging panels for the 2016 and 2018 editions of BBC Young Musician of the Year, and was nominated for The Times 'Breakthrough Award' at The South Bank Sky Arts Awards in 2019.

A keen advocate of music education for young people, Alpesh is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds on their musical journeys. He has also worked with ensembles such as the National Youth Orchestra of Scotland and the symphony orchestras of the Royal Conservatoire of Scotland and the Royal Northern College of Music. He was the conductor of the second BBC Ten Pieces film which brought the world of Classical music into secondary schools across the country and received a distinguished BAFTA award.

Born in Birmingham, Alpesh studied 'cello under Eduardo Vassallo at the Royal Northern College of Music in Manchester before continuing at the RNCM to pursue a Master's Conducting Course. He has studied with Stanislaw Skrowaczewski, participated in masterclasses with Juanjo Mena, Vasily Petrenko and Jac van Steen, and was mentored by Andris Nelsons and Edward Gardner.



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# Alexandra Dariescu

Piano

Highlights of Alexandra Dariescu's 2021/22 season include the US premiere of the newly discovered Piano Concerto by George Enescu for her debut with the Detroit Symphony Orchestra as well as the US premiere of Nadia Boulanger's *Fantaisie* for her Houston Symphony Orchestra debut. Further debuts include Basel Chamber Orchestra for her return to the Enescu Festival, Copenhagen Philharmonic Orchestra, Lapland Chamber Orchestra and Turku Philharmonic Orchestra for the Finnish premiere of Boulanger's *Fantaisie*. Dariescu also gives the German and Polish premieres of Enescu's Concerto with the Württembergische Philharmonie Reutlingen and the Neue Lausitzer Philharmonie. In recital, Dariescu juxtaposes Paris in the 1920s with today's musical scene in a fascinating journey featuring Camille Pepin, Lili Boulanger, Germaine Tailleferre, Betsy Jolas and Missy Mazzoli alongside Debussy and Ravel.

In 2017, Dariescu took the world by storm with her successful piano recital production *The Nutcracker and I*, an original ground-breaking multimedia performance for piano solo with dance and digital animation, which has since enjoyed international acclaim and has drawn thousands of young audiences into concert halls across Europe, Australia, China, the Emirates and the US. In the 2020/21 season, Dariescu also premiered the revised Covidsafe version, *The Nutcracker – reimagined* for solo piano, brass ensemble, narrator, and dance with the Royal Liverpool Philharmonic. Dariescu has released eight CDs to critical acclaim, the latest disc being her Decca recording with Angela Gheorghiu. The discography includes her Trilogy of Preludes on Champs Hill Records with complete preludes by Boulanger/Messiaen/Faure, Chopin/Dutilleux and Shostakovich/Szymanowski as well as Tchaikovsky's Piano Concerto No.1 with the Royal Philharmonic Orchestra/

Darrell Ang (Signum Records), in addition to *The Nutcracker and I* audio book.

Dariescu has been mentored by Sir Andrés Schiff and Dame Imogen Cooper. After graduating from the Royal Northern College of Music with the Gold Medal, she pursued her Masters at the Guildhall School of Music and Drama with Ronan O'Hora. A former artist of the Young Classical Artists Trust, Dariescu was a Laureate at the Verbier Festival Academy and received the UK's Women of the Future Award in the Arts and Culture category. In spring 2018, Dariescu received the 'Officer of the Romanian Crown' from the Royal Family and was selected as a Young European Leader by Friends of Europe. In 2020, Dariescu received the Order 'Cultural Merit' in the rank of Knight by the Romanian President and became an Associated Member of the RNCM.



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## Martin Handley

Presenter

Martin Handley is an experienced broadcaster best known for presenting BBC Radio 3's *Breakfast* and *In Concert* programmes. His broadcasting career began at the BBC World Service, where he shared live classical music, including BBC Proms concerts, with listeners around the globe.

Alongside his busy broadcasting career he has coached young singers for the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, the National Opera Studio, and the Royal Academy of Music.

A musician and actor, Martin has combined performing musically and vocally for as long as he can remember! He's worked as a répétiteur and conductor in Germany, as head of music and conductor for the Royal Danish Opera, and as chorusmaster and conductor for both English National Opera and Australian Opera.

Martin introduced the BSO's first livestreamed concert in 2020, following the longest break from the stage in the Orchestra's 127-year history.

# The Orchestra

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Andrea Montalbano  
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Second Violins  
Carol Paige \*  
Stefano Mengoli  
Ricky Gore  
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Agnieszka Gesler  
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Rachael Briton

Violas  
Tom Beer \*  
Miguel Rodriguez  
Jacoba Gale  $\Psi$   
Ana Teresa Alves  
Liam Buckley  
Eva Malmbom  
Judith Preston  $\Psi$   
Alison Kay

Cellos  
Jesper Svedberg \*  
Thomas Isaac  
Charlotte Kaslin  
Hannah Arnold  
Philip Collingham  
Kate Keats

Double Basses  
Nicole Boyesen  $\Psi$   
Jane Ferns  $\Psi$   
Mark Thistlewood  
Adam Precious

Flutes  
Anna Pyne \*  
Owain Bailey \*

Oboes  
Edward Kay \*  $\Psi$   
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Clarinets  
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Bassoons  
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# 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.

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