



# bournemouth symphony orchestra

Kirill Karabits Chief Conductor

Autumn Season 2021



[bsolive.com](http://bsolive.com)

---

# BSO On Your Doorstep

**St George's Bristol**  
Thursday 9 December

With thanks to



**Dvořák**  
Wind Serenade in D minor  
Op.44  
24'

**Beethoven**  
Septet in E-flat Major  
Op.20  
40'

Edward Kay  
Holly Randall  
Oboes  
Barry Deacon  
Douglas Mitchell  
Clarinets  
Tammy Thorn  
Emma Selby  
Bassoons  
Alexander Wide  
Ruth Spicer  
Robert Harris  
Horns  
Mark Derudder  
Violin  
Miguel Rodriguez  
Viola  
Thomas Isaac  
Cello  
David Daly  
Double Bass

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



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



## Serenade for Winds in D minor, Op. 44

### Antonín Dvořák

Born: 8 September 1841 Nelahozeves, nr. Prague

Died: 1 May 1904 Prague

1. Moderato quasi marcia
2. Minuetto
3. Andante con moto
4. Finale: Allegro molto

Dvořák composed his D minor Wind Serenade during a three week period in January 1878. At this time his principal occupation was that of organist at St Adalbert's church in Prague, and he supplemented his income by taking private pupils, having resigned his position as a viola player in the orchestra of the Provisional Theatre. He had also recently been awarded the Austrian State Prize by a committee chaired by Brahms, and the accolade of this recognition would change his life.

These years, in fact, were the turning point in Dvořák's career. It was during the 1870s that his creative achievement developed strongly, for in these years he produced a steady flow of masterpieces: the Serenade for Strings, the first set of *Slavonic Dances*, the *Symphonic Variations*, the Fifth and Sixth symphonies, the Piano and Violin concertos, the opera *The Cunning Peasant*, the *Stabat Mater* and various chamber works.

The *Serenade* is written for a full-toned ensemble: pairs of oboes, clarinets and bassoons, 3 horns, plus optional cello and double bass. The music's manner recalls the serenades of Mozart, with a wide-ranging expressiveness allowing for both an 'outdoor' exuberance and the more lyrical style of the *Andante*. And, as usual in Dvořák's compositions, there are frequent excursions into Czech dance idioms.

Terry Barfoot



---

# Septet in E flat Major, Op. 20

**Ludwig Van Beethoven**

Born: 16 December Bonn

Died: 26 March 1827 Vienna

1. Adagio - Allegro con brio
2. Adagio cantabile
3. Tempo di menuetto
4. Tema con variazioni: Andante
5. Scherzo
6. Andante con moto alla marcia - Presto

The tradition of “entertainment music” for diverse instrumental combinations is one of the strongest of the classical period.

In this field Mozart remains the acknowledged master, but other composers too have made worthwhile and lasting contributions to music that is “light but not slight”. Beethoven, for instance, achieved one of his greatest successes with his attractive Septet of 1800, while Schubert’s Octet of 1824 has deservedly become one of his most popular works.

Beethoven composed his Septet in the autumn of 1799. Although the ensemble is unusual it is extremely effective, and the music proved to be instantly popular.

The first public performance took place at a special benefit concert for the composer, which was given on 2 April 1800 in the Hofburg Theatre. There is a playing time of approximately forty minutes, and this is therefore a substantial work with instrumentation consisting of violin, viola, cello, double bass, clarinet, bassoon and horn.

The first movement begins as a Classical symphony might, with a slow introduction leading into an *Allegro*. The latter is cast in sonata form, and contains two subjects of contrasting personalities, the one rhythmic and the other more lyrical. The structural basis of the movement is therefore clearly defined and the material cogently developed.

The lyrical second movement has three sections: the two outer parts are generally similar, and there is a contrasting middle section dominated by the violin, which moves towards the top of its range. Throughout the movement both the clarinet and the violin are given melodious solos, while the ending confirms the music's essential characteristic, with the violin once again climbing upwards to sustain an ethereal A flat.

The third movement adopts the minuet form which had been a popular feature of instrumental music since the seventeenth century. This is perhaps the most familiar movement in the *Septet*, since Beethoven used it also in the Piano Sonata in G Major, Opus 49 No.2. Here solo roles are given to the clarinet and horn in the contrasting central section, which brings a change of focus, though the tempo remains fast.

The fourth movement is a theme and variations, and the theme, announced by the full ensemble, is strongly projected. There are five variations: the first is given to the strings alone, while the second is a violin solo supported by all the other instruments except the horn. Thirdly, there is a duo for clarinet and bassoon, once again without the horn. The penultimate variation is for horn and winds, and Beethoven concludes the movement with an unexpected *fortissimo* cadence.

The horn's hunting call sets the tone for the fifth movement, which is a lively *Scherzo (Allegro molto e vivace)*. The other instruments follow the horn's lead, while the cello has a solo role in the contrasting trio section.

The finale begins with a slow introduction, moving on into the main body of the movement, which is marked at tempo *Presto*. In this lively movement each instrument is given its opportunity to shine, and there is even a full-scale cadenza for the violin.

Terry Barfoot



Perfectly composed,  
*expertly delivered*


Investec is proud to support Bournemouth Symphony Orchestra as Season Sponsor.

With our hands-on approach to financial planning and tailor-made solutions, our local wealth experts aim to ensure you have the freedom to fulfil your goals and live the life you want to.

**With Investment Your Capital is at Risk.**

*Know where life can take you*

To find out more, contact Scott Jones  
in our Bournemouth office on:

 +44 (0) 1202 208 100

 [Scott.Jones@investecwin.co.uk](mailto:Scott.Jones@investecwin.co.uk)

**Investecwin.co.uk**

Private Clients

Member firm of the London Stock Exchange. Authorised and regulated by the Financial Conduct Authority. Investec Wealth & Investment Limited is registered in England. Registered No. 2122340. Registered Office: 30 Gresham Street, London EC2V 7QN.

Offices at Belfast Birmingham Bournemouth Bristol Cheltenham Edinburgh Exeter Glasgow Guildford Leeds Liverpool London Manchester Reigate Sheffield



 **Investec**

# 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.

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

# The Team

<b>Board of Trustees</b>	Chief Executive <b>Dougie Scarfe</b>	Head of Human Resources <b>Jenny Wingfield</b> δ
Chair <b>Andrew Flockhart</b>	Executive Assistant to Chief Executive <b>Natalie Wright</b>	Head of Development <b>Jackie Tanner</b>
Deputy Chair <b>Annette D'Abreo</b>	Head of Concerts & Artistic Planning <b>Heather Duncan</b>	Development Manager <b>Faith Bayley</b>
<b>Adrian Dunford</b> <b>Steve Edge</b> <b>Lord Shaftesbury</b> <b>Mary O'Sullivan</b>	Orchestra Manager <b>Liz Williams</b>	Development Manager <b>Ashley Eldridge-Ford</b> δ
Vice Presidents <b>Nigel Beale</b> <b>Brendan O'Brien</b> <b>Colin Patrick DL</b>	Deputy Orchestra Manager <b>Adam Glynn</b>	Development Manager <b>Rebecca Kemp</b>
	Concerts Manager <b>Alex Segrave</b> δ	Senior Development Officer <b>William Cainen</b>
	Orchestra Administration Officer <b>Emma Fisher</b>	Development Officer <b>Jade Grassby</b>
	Librarian <b>Alastair Simpson</b>	Development Officer <b>Matt Mears</b>
	Assistant Librarian <b>Carmen Ho</b>	Head of Marketing <b>Anthony Brown</b>
	Senior Stage Manager <b>Scott Caines</b>	Senior Marketing Manager <b>Johanna Perkins</b> δ
	Stage Manager <b>Katharina Wallace</b>	Digital Marketing Manager <b>Emilie Barton</b>
	Head of BSO Participate <b>Lucy Warren</b>	Publications Officer <b>Ivor Kemp</b> ψ
	Head of BSO Participate (Maternity) <b>Bea Hankey</b>	Marketing Assistant <b>Ellie Oates</b>
	BSO Participate Programme Manager <b>Jess Craig</b> δ	Ticket Sales Assistant <b>Lisa Spencer</b>
	BSO Participate Programme Manager <b>Jamie Harris</b>	Marketing Intern <b>Abigail Caveney</b>
	BSO Participate Coordinator <b>Catherine Hoolihan</b>	Senior Digital Officer <b>Richard Berry</b>
	BSO Participate Coordinator <b>Lauren Glover</b>	Digital Officer <b>Samuel Tucker</b>
	BSO Participate Administrator <b>Emily Christian</b>	Communications Manager <b>Claire Rawles</b>
	Head of Finance & Operations <b>Teresa Woolley</b>	Communications Officer <b>Heidi O'Neill</b>
	Management Accountant <b>Wendy Jones</b> δ	
	Finance Officer <b>Kim Ricketts</b>	

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**



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

**Public Funders**



**Principal Media Partner**

CLASSIC *f*M

**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.