



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Winter/Spring 2022**



Glorious Rachmaninov

Lighthouse, Poole
Wednesday 19 January

Supported by
Richard Lewis

Chopin/Stravinsky
Grande valse brillante
6'

Nurymov
Symphony No.2
18'
UK premiere

Interval

Rachmaninov
Symphony No.2
60'

Kirill Karabits
Conductor

Amy Merchant
Leader

Martin Handley
Livestream Presenter

Please wear face masks at all times and comply with any other Covid safety measures that are in place in the venue.

Please turn off all mobile phones, pagers and watch alarms, ensure that hearing aids are switched to the correct setting, and consider fellow audience members in general regarding noise and the glare from mobile phone screens. The use of cameras, video cameras and recording equipment is strictly prohibited. All information is correct at the time of going to print. All timings are guidelines only and may differ slightly from actual lengths.

Spring Season Sponsor



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Grande Valse Brillante

Frédéric Chopin

Born: 1 March 1810 Zelazowa Wola, Poland

Died: 17 October 1849 Paris

Orchestrated by Igor Stravinsky

Born: 17 June 1882 Oranienbaum (now Lomonosov), nr St Petersburg

Died: 6 April 1971 New York

Chopin composed his *Grande Valse Brillante* in 1833, and the following year it was his first waltz for solo piano to be published.

Stravinsky's orchestration of the waltz was commissioned by the impresario Diaghilev for a newly conceived version of the ballet *Les Sylphides* for his Ballets Russes during the company's first Paris season in 1909. The ballet was danced to orchestrations of Chopin's piano works, and apart from Stravinsky, Diaghilev also commissioned Lyadov, Tcherepnin, Taneyev, and retained one extant instrumentation by Glazunov.

With choreography by Mikhail Fokine, set by Alexander Benois and costumes by Léon Bakst, and a cast of star dancers headed by Tamara Karsavina, Vaslav Nijinsky and Anna Pavlova, the premiere on 2 June 1909 at the Théâtre du Châtelet, was a triumph. The Chopin/Stravinsky waltz formed the finale of the ballet, and doubtless it helped Stravinsky gain the commission the next year for what would be his breakthrough work, *The Firebird*.

Andrew Burn



Symphony No.2

Chary Nurymov

Born: 1 January 1941 Bairam-Alisk, Turkmenistan

Died: 3 February 1993 Ashgabad, Turkmenistan

Chary Nurymov is the latest composer to be featured in Kirill Karabits's and the BSO's ongoing 'Voices from the East' project, an exploration of composers from different countries of the former Soviet Union. Nurymov hailed from Turkmenistan and was a close contemporary and friend of Kirill's father, Ivan, who had met each other through the network of composer unions that existed in the USSR. Their families spent holidays together in the so-called composers' camp in Vorzel near Kiev, and Kirill's father programmed performances of Nurymov's music at the Kiev Music Fest, the contemporary music festival he founded: the families remain in contact to this day.

After initial musical education in his home country, Nurymov studied composition in Moscow with Heinrich Litinsky, then returned to Turkmenistan joining the Institute of the Arts in the country's capital, Ashkabad and becoming Head of the Turkmen Composers' Union. His compositions include three symphonies, concertos for trumpet, trombone and piano, three string quartets, film scores, and he was the first Turkmen composer to write a ballet score.

A characteristic of his music is the combination of the Western 'classical' music tradition with Turkmen folk music. Kirill finds this marriage of traditions fascinating, pointing out that Turkmenistan is the final outpost in terms of western 'classical' music. Its neighbours Iran and Afganistan have no orchestras: Turkmenistan is where western music stops.

Nurymov's incorporation of Turkmen traditional music is apparent in the Second Symphony which receives its UK premiere at this concert. Composed in 1984, it was written 'In Memory of Indira Gandhi' following her assassination, as an expression of protest against violence. In his programme note Nurymov explained that "There is only one way to preserve peace for future generations - to live in peace, seek ways of cooperation, strive to solve problems through goodwill. And, I think, art can play a significant role in this. It always broke the barriers with the outstretched hand of friendship. This is the main thing."

Tautly composed in one movement, the symphony follows in the tradition of Shostakovich. Although it lasts just under twenty minutes, it nevertheless has an epic quality with a strong sense of the listener being taken on a powerful emotional journey. It is structured in two overall sections, the first one laying out the thematic ideas in three paragraphs, the second following the same outline but elaborating and developing the material. Finally, a return to the very opening section rounds off the work.

The symphony is scored for a large orchestra, including double woodwind, apart from a piccolo joining the two flutes, standard brass, an ample percussion section and piano which has a prominent role.

A sense of mystery haunts the atmospheric slow opening of the work with a haze of sound created by both violin sections divided into four parts, piano chords, chiming bells and long held notes on flutes and horn. Out of the mists emerges a lugubrious bassoon melody beginning a passage marked *Mesto* – ‘Sad’. With the entry of the first clarinet and violas, the bassoon melody becomes more sharply defined with lamenting sighs which reveal its folk music character.

The next subsection is marked *Animato* where the cellos take up the melody, then first violins and violas. Shortly after, winds and horns play in rhythmic unison and a gradual *accelerando* leads to the symphony’s first dramatic, anguished, dissonant outburst.

The third subsection of the first span is reached with a change of tempo to *Allegro ma non troppo e agitato* where a pithy rhythmic fragment, initiated by the strings, is taken up by the winds and subsequently the rest of the orchestra. With driving excitement, the rhythmic fragment is tossed between the instruments. Malevolent brass chords pervade the texture until the climax of the symphony’s first span is reached, before the music begins to wind down despite the continuing pounding rhythm.

Now, at about the halfway point in the symphony, the opening slow section returns to initiate the second span, with Nurymov subtly varying and developing the thematic ideas in a lamenting threnody of sadness. The little melodic fragment is interwoven within the texture. Listen out for the point where the first violins, followed by the seconds and violas in close imitation, take up the melody adding folk music inflections. This soon wells up to another climax as the horns, their bells raised aloft, transform the melody into a tragic funeral march.

Nurymov still ratchets up the emotional temperature even more, as the virtually the full orchestra pummel out a unison rhythm *fortississimo* at the symphony’s final explosion of violence. After a brief *accelerando*, the last part of the second span is now reached with an elaboration of the third subsection. Many of the rhythmic and melodic fragments heard before reappear.

A spluttering and fragmentation of the thematic elements leads finally to the symphony's coda when the music comes full circle with the return of the opening *Andante assai*. Is it a plea, perhaps on Nurymov's behalf, that the cycle of violence that engulfs humanity will ultimately be broken? Or is it what he described in his note – 'the outstretched hand of friendship'?

Andrew Burn

Interval



Symphony No.2

Sergei Rachmaninov

Born: 1 April 1873 Oneg, Russia

Died: 28 March 1943 Beverley Hills, USA

1. Largo - Allegro moderato
2. Allegro molto
3. Adagio
4. Allegro vivace

Rachmaninov composed his Symphony No.2 in E minor, op. 27, during 1906-7, while living in Dresden. He had retreated there incognito, in order to escape the pressures of his performing duties in St. Petersburg and Moscow. Along with its contemporaries, *The Isle of the Dead* and the Piano Concerto No.3, this is one of his most important compositions, a large-scale symphony in the traditional four-movement mould, that is utterly typical of his richly romantic expressive language.

The first movement opens with a *motto* idea in the bass, which proves to be the germ for an introductory *Largo* of nearly seventy bars. The principal theme of the succeeding *Allegro moderato* section also derives from the *motto*, and serves to confirm and intensify the prevailing mood of romantic sadness. In these circumstances a vigorous and rhythmic second subject might be expected, but on the contrary Rachmaninov provides an unexpectedly warm and lyrical theme, which is worked to a richly scored and impressive climax. The most significant contrasting element takes the form of accompanying triplet figurations, which from time to time dominate in animated fashion.

The necessary symphonic ingredients of tension and release are certainly present in this movement, the thematic material ingeniously integrated into the frequently luxuriant orchestral texture.

The second movement is a lively, ebullient scherzo which, despite being cast in the minor key, has great gaiety and animation. There is a contrast in the lyrical nature of the secondary theme, but the gentler mood and contour proves short-lived, since woodwind and horns gradually lead the music back to the initial material. The central section is most unusual, a whirling fugato which begins in the second violins and eventually builds in complexity until it involves the whole orchestra. The movement closes with a virtual recapitulation of the scherzo material, and a short coda follows, its self-effacing character surely designed to anticipate the slow movement to follow.

The *Adagio* is as romantic as music can be, an expression of a deeply felt sentiment. The music is warmly melodic; but it opens with a recurring feature, a sequence of 3rds which plays a vital role both structurally and emotionally as the movement progresses. The extended principal theme is presented by the clarinet, moving stepwise and relating closely to its surrounding web of harmony. Tensions mount at the centre of the movement, with agitated repetitions and further references to the motto, but the main theme eventually returns and the coda brings a mood of consolation.

After three movements of considerable substance, Rachmaninov inevitably faced the problem of how to provide a suitable finale. The music sets forth amid a carnival atmosphere, recalling aspects of the scherzo, while the motto plays its part too, amid the teeming rhythmic activity. Soon this gives way to a characteristic melodic flow, through a wonderfully lyrical string theme whose rich expressiveness provides the perfect foil. A brief recollection of the *Adagio* leads the return of the hectic activity, and insistent descending scales assume an increasing importance as the intensity mounts. The return of the lyrical theme therefore becomes the more welcome, and the symphonic momentum is such that its inflation into a grandiose statement proves the ideal way in which to bring the symphony to its conclusion.

Terry Barfoot



Kirill Karabits

Conductor

Kirill Karabits has been Chief Conductor of the BSO 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 19-20 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 2018-19 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 2021/22 season include Kirill's debut with the Prague Radio Symphony Orchestra, as well as a number of US debuts which include the Pittsburgh Symphony, Baltimore Symphony, and St Louis Symphony orchestras. 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 (*Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*).

Working with the next generation of bright musicians is of great importance to Karabits 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. In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year Award, and has recently debuted with the National Youth Orchestra of Great Britain on a UK tour including a sold out performance at the Barbican.

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



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.

Welcome to our stirring selection of fantastic symphonic concerts from January to May 2022. We very much hope that you will enjoy some great upcoming performances.

Alongside the symphonies of Tchaikovsky, Rachmaninov and Shostakovich, Kirill Karabits continues our journey of 'Voices from the East' exploring some of the most important musical voices from the former Soviet states. We close the season with a celebration of Shakespeare as the country comes together to celebrate the Platinum Jubilee of Her Majesty The Queen.

Free Pre-Concert Talks giving valuable insights into the music being played for each concert, as well as the latest up-to-date programme information, can be found at bsolive.com



Wednesday 12 January

Gift of Melody

Kerem Hasan conductor
Jack Liebeck violin

Wednesday 19 January

Glorious Rachmaninov

Kirill Karabits conductor

Wednesday 26 January

Tales from Russia

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Alexander Malofeev piano

Wednesday 2 February

Brahms and Beethoven

David Hill conductor
Hanna Hipp mezzo-soprano
BS Chorus

Wednesday 9 February

Drama and Romance

Case Scaglione conductor
Federico Colli piano

Wednesday 16 February

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Recital**

Felix Klieser horn with BSO Principals

Wednesday 23 February

Life Over Death

Gergely Madaras conductor
Simone Lamsma violin

Wednesday 2 March

Schubert's Great

Mark Wigglesworth conductor
Imogen Cooper piano

Wednesday 9 March

Together In Harmony

Chloe van Soeterstede conductor
Edgar Moreau cello

Wednesday 16 March

Stirring Sibelius

Kirill Karabits conductor

Wednesday 30 March

Back to the Future

Karl-Heinz Steffens conductor

Wednesday 6 April

Soviet Heritage

Kirill Karabits conductor

Wednesday 27 April

**Shostakovich's Mighty
Concerto**

Alexander Shelley conductor
Nikita Boriso-Glebsky violin

Wednesday 4 May

Brilliant Mendelssohn

Teresa Riveiro Böhm conductor
Kristov Barati violin

Wednesday 11 May

I Was Glad

Kirill Karabits conductor
BS Chorus

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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. In 2021, Horn player Felix Klieser made a memorable UK concerto debut as the BSO's Artist-in-Residence, and the Orchestra resumed its symphonic touring of the South West.

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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