



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Winter/Spring 2022**



BSO Artist-in-Residence Recital

Lighthouse, Poole

Wednesday 16 February

Supported by

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Mozart

Quintet for piano and
winds K.452

20'

Mozart

Horn Quintet K.407

16'

Interval

Brahms

Horn Trio Op.40

30'

Felix Klieser

Horn

Danny Driver

Piano

Mark Derudder

Violin

Tom Beer

Viola

Miguel Rodriguez

Viola

Jesper Svedberg

Cello

Edward Kay

Oboe

Barry Deacon

Clarinet

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Fiona Talkington

Livestream Presenter

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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.

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Quintet for Piano and Winds, K.452

Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Largo – Allegro moderato
2. Larghetto
3. Rondo: Allegretto

Mozart composed his Quintet in E flat major, K 452 in 1784, a year in which he also wrote six of his most wonderful piano concertos.

He enthusiastically wrote to his father “I myself consider it the best thing I have ever written in my life.” This instrumental combination was new – any precedent is either non-existent or forgotten – and has remained rare, with only Beethoven, Rimsky-Korsakov and a few minor composers having added to it. As Mozart was fond of including prominent passages for wind instruments in his piano concertos, this quintet combination may be considered a close relative.

The piece begins with an imposing *Largo* introduction, essentially lyrical though the dotted rhythms add grandeur. The following *Allegro moderato* begins with a gently syncopated melody, answered by a more forthright phrase. The second subject maintains the feeling of dialogue – a *dolce* phrase then a *forte* answer – before Mozart devotes his concise but tonally adventurous development section to the first subject.

Throughout the work Mozart's deep love of woodwind, and his supreme understanding of each instrument's character, are more richly demonstrated than in any other of his compositions. In the central movement the mood is spacious and serene, while the melodic material is abundant and especially poetic. In the middle section the horn is gifted with a gorgeous new melody before Mozart ventures through an unpredictable sequence of keys. Throughout the movement, in those passages in which the piano plays an accompanying role, its elegant arpeggio figuration imparts delightful buoyancy.

In the genial and abundantly inventive sonata-rondo finale we may once again admire the genuine ensemble character, with the woodwind instruments often given soloistic parts equal to that of the piano and no single player relegated to a subordinate role for very long. Between the appearances of the rondo theme, the alternating episodes are richly diverse in character, but a major surprise is reserved until near the end. The second-inversion tonic chord which traditionally heralds the solo cadenza in a concerto here leads to a most unorthodox kind of cadenza, restrained rather than extrovert and scored for all five players entering consecutively. After this highly original stroke, without parallel in Mozart's music, the coda assumes the sparkling style of comic opera.

Mozart himself was the pianist in the work's premiere on 1 April 1784 at the Burgtheater, Vienna.



Horn Quintet, K.407

Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Andante
3. Rondo: Allegro

Mozart composed his four horn concertos and, it is generally believed, his Horn Quintet in E flat major, K407, for Joseph Leutgeb, one of the most celebrated horn-players of his day. Leutgeb, who left the Salzburg Court Orchestra to run a cheesemonger's shop in Vienna, had been a friend of the Mozart family since the composer's childhood and he became the butt of Mozart's humour. The original scores of Mozart's concertos include facetious remarks such as: "Wolfgang Amadeus Mozart took pity on Leutgeb, donkey, ox and simpleton"

As the Horn Quintet autograph score vanished after its sale at a London auction in 1847, the date of composition can only be estimated as late 1782. Unusually scored with two violas instead of two violins, the quintet is equal to the concertos in musical quality. The first movement's robust, march-like opening soon gives way to a more predominantly melodious style. The horn entry itself is beautifully judged, inconspicuously blending into the texture. A moment of musical humour occurs near the end of the exposition, as a figure of four repeated notes – three quavers and a crotchet – is imitated inconsequentially by the violin.

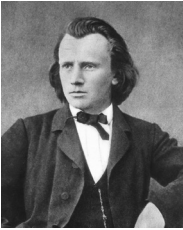
Again, near the end of the movement, Mozart extends the joke, probably hoping to mystify the “simpleton” Leutgeb.

The *Andante* is warmly lyrical, with the two violas making a distinctive contribution to the mellow texture. The central section ventures briefly into C minor, before a repeated-note pattern in the horn’s melodic line is seamlessly adopted by the string accompaniment. Mozart’s horn-writing in this movement covers a wide compass without any sense of display or ostentation.

The engaging Rondo is in 2/4 rather than the ‘hunting style’ 6/8 of the horn concerto finales. Its principal theme is actually closely related to the slow movement, the first seven notes being a speeded-up version of the *Andante*’s opening. Alternating with returns of the rondo-theme is a wealth of contrasting material, while the equally wide variety of instrumental texture is another indication of the high levels of inspiration and inventiveness in this miniature masterpiece.

Philip Borg-Wheeler

Interval



Horn Trio

Johannes Brahms

Born: 7 May 1833 Hamburg

Died: 3 April 1897 Vienna

1. Andante – Poco più animato
2. Scherzo: Allegro
3. Adagio mesto
4. Finale: Allegro con brio

Brahms' substantial body of chamber music includes standard combinations such as duo sonatas, but also the Clarinet Quintet, the Clarinet Trio with cello and piano and the Horn Trio in E flat major, opus 40. Brahms' knowledge of the French horn dated from his childhood, when his father, a professional horn-player, taught him the instrument. Brahms' interest in the potential of the horn is already evident in his Partsongs, opus 17 for female voices, 2 horns and harp, composed in 1861, but will be much more familiar in his mature orchestral works, including the Second and Third symphonies and the Second Piano Concerto.

Brahms wrote his Horn Trio in 1865 with the natural horn, or Waldhorn, in mind, but as this instrument was already becoming obsolete, he accepted that performances on the valve horn would be increasingly common. Nevertheless, the nature of the original instrument, with its limitations of key and the changes in tone-colour, inevitably influenced Brahms' horn-writing. Thus, all four movements are in either E flat major or minor.

The *Andante* is unusual for a Brahms opening movement in its avoidance of sonata form. Within an ABABA structure Brahms alternates two tempos, the serene $2/4$ *Andante* – initially marked *dolce espressivo* – giving way to a *Poco più animato* in $9/8$, a glorious theme of more expansive character.

The sonata-form *Scherzo* is a relatively large-scale movement, robust yet rhythmically buoyant. Here the predominant pattern of three crotchets to the bar eventually gives way to a syncopated dolce melody derived from the very opening theme. In the much slower *Trio* section – *Molto meno allegro*, A flat minor – the horn plays a complete melody for the only time in the entire work.

Sombre and elegiac, undoubtedly influenced by the recent death of Brahms' mother, the heartfelt *Adagio mesto* occupies an entirely different world from the other three movements. Brahms used '*mesto*' – sad – very rarely. The first theme is scored for violin and horn, whereas the second is introduced canonically before being developed with considerable intensity. Following a relaxation back into the main tempo, the violin restates the second theme – *ppp quasi niente*. Soon after the reprise of the first theme, violin and horn play a new melody of which the first ten notes in the horn part exactly anticipate the main theme of the finale.

A further intensification leads to a passionate climax, the horn being required to travel from a *fortissimo* top C to a quiet low F within just over two bars. The initial sorrowful mood returns to conclude the movement, with the piano's left hand rather semitone-obsessed.

The preceding emotional gravity is banished by the jovial energy of the finale, a $6/8$ sonata-form movement which follows the horn's long tradition as a hunting instrument. However, it is the violin which introduces the principal theme. This exuberant finale is wide-ranging in its material. It includes passages of insistent syncopation for violin and horn, and a transitional theme in G flat which the horn prepares with a chain of repeated-note quavers. There are also occasional reminders of the persistent semitone which characterised the final bars of the slow movement.

At the first performance, in Zurich, on 28 November 1865, Brahms was the pianist, joined by the violinist Friedrich Hegar and a horn player known only by his surname Gläss.

Philip Borg-Wheeler



Felix Klieser

Horn

Felix Klieser is an exceptional artist in several aspects. At the age of five, he 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. In 2014 Felix Klieser was awarded the ECHO Classic prize in the category best young artist 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 Bournemouth Symphony Orchestra and his US debut as part of an extensive tour with the Basel Chamber Orchestra and tenor Ian Bostridge in spring 2022. 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 with the CHAARTS Chamber Artists before his new recording with the Zemlinsky Quartet will be released on the Berlin Classics label in early 2022. Last December he was the soloist at the Audi Christmas Concert in Ingolstadt.

In exciting chamber music projects, the young horn player will appear in various line-ups at the Brahmstuge Baden-Baden, the Beethovenhaus Bonn, the Schubertiade Hohenems, the Dubrovnik Music Festival and the Heidelberger Frühling. His chamber music partners include the Danish String Quartet, Sebastian Manz, Andrej Bielov, Martina Filjak, Boris Kusnezow, Tanja Tetzlaff, Dag Jensen, Dominik Wagner and Klieser's long-time piano partner Christof Keymer.

As a member of the project ensemble 'The Impossible Orchestra' of the conductor Alondra de la Parra, Felix Klieser will play in the Pax Festival in Mexico in the summer of 2022. 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.

In March 2019 Felix Klieser's recording of the complete Mozart horn concertos with the Camerata Salzburg (with the label Berlin Classics) was released, represented in the Top 10 of the German classical music charts for 3 months.

His debut album *Reveries* with works for horn and piano, which was released in 2013 and was awarded the ECHO-Klassik, was followed in 2015 by *Horn Concertos*, Klieser's first orchestral CD with works by Mozart and the brothers' Joseph and Michael Haydn, which he performed together with the Württembergisches Kammerorchester Heilbronn under the musical direction of Ruben Gazarian. In September 2017 he published his third CD *Horn Trios*, recorded with the violinist Andrej Bellow and the pianist Herbert Schuch at the Bayerischer Rundfunk (BR) in Munich, on which the horn player not only devotes himself to the profound trio for horn, violin and piano by Johannes Brahms but also to lesser-known works for this exciting line-up.

In the past season Felix Klieser already appeared as soloist with the Camerata Salzburg as well as the Mozarteumorchester Salzburg, the Fondazione Orchestra Sinfonica Milano Giuseppe Verdi (Milan), the Orquesta Filarmónica de Gran Canaria, the Festival Strings Lucerne, the Slovenska Filharmonija (Bratislava), the chamber orchestra of the Bavarian Radio Symphony Orchestra, the Saarländisches Staatsorchester, the Magdeburgische Philharmonie and the Kammerakademie Potsdam.

He has also made chamber music appearances at the Mecklenburg-Vorpommern Festival, the Glocke Bremen, the Essener Philharmonie, the Beethovenhaus Bonn, the Tonhalle Düsseldorf, the Oxford Chamber Music Festival, the Gstaad Menuhin Festival and the Schleswig Holstein Music Festival.

From 2008 till 2011 he was a member of the National Youth Orchestra of Germany (Bundesjugendorchester), where he frequently performed at major venues such as Berlin Philharmonie, Beethovenhalle Bonn, Köln Philharmonie and Philharmonie am Gasteig Munich. He also participated in numerous productions by Westdeutscher Rundfunk (WDR) and has undertaken tours to Austria, Switzerland, Italy and South Africa.

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 holidaying. Felix Klieser has been teaching his own horn class at the Münster University of Music since 2018. He regularly passes on his knowledge in masterclasses.

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



Danny Driver

Piano

Danny Driver lives in London with his family. He is professor of piano and contemporary piano at the Royal College of Music, where he teaches a small class of advanced pianists.

Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance, from which he derives a vibrant and unique brand of programming that he brings to concert halls and music festivals across Europe, Asia and North America. His breadth and curiosity is also reflected in his highly acclaimed recordings, many on the Hyperion Records label, where he has explored music from the Baroque period through to the present day, most recently releasing a collection of György Ligeti's complete *Études for Piano*.

Driver's current recital highlights include a three-concert solo and chamber Ligeti series at London's Wigmore Hall over 2021-2022, following his series of live-streamed solo and duo recitals from the hall during the recent lockdown period. Previous highlights have included, among others, London's Southbank Centre's International Piano Series, artist residencies at the Lichfield Festival and Lammermuir Festivals, the Ryedale Festival, Gothenburg Chamber Music Festival, Music Toronto Montreal's Salle Bourgie, and Paris' Musée de l'Orangerie.

His passion for chamber music is reflected in invitations to esteemed festivals such as O/Modern, Eilat, Bard, and the Australian Chamber Music Festival, and in long-standing musical partnerships with violinists Chloé Hanslip and Jack Liebeck, baritone Christian Immler, and cellist Oliver Coates.

Examples of recent projects with such artists have included the complete Beethoven piano and violin sonatas at Turner Sims Concert Hall, recorded live for Rubicon Classics, performances of Thomas Adès' *Lieux Retrouvés* and Morton Feldman's *Patterns in a Chromatic Field* at the South Bank Centre and King's Place respectively, and a recording of solo and chamber music by the German composer Robert Kahn. Driver has also enjoyed collaborations with the Parker, JACK, and Carducci String Quartets.

Driver's decade-long relationship with the prestigious Hyperion Records label has spawned a varied and internationally acclaimed discography of works by composers including Carl Philipp Emanuel Bach, Handel, York Bowen, Mili Balakirev, Robert Schumann, and Erik Chisholm. His recordings have won him awards including *Limelight* magazine's Instrumental Recording of the Year 2014, and inclusion in the *New York Times*' list of 2017's Best Classical Recordings.



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, 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.

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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. 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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