



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Winter/Spring 2022**





Welcome

Good evening, and welcome to tonight's concert.

Not least among the many things we have learnt over the last couple of years is how much we value a smile. Months of mask wearing have made us miss noticing the kindness of strangers, and an uncertainty surrounding the feelings of others has only increased the vulnerability of society as a whole. Unable to see the gentleness on people's faces, we have had to listen more intently to hear it in their voices. But I think our heightened sensitivity to sound will reveal even more of the unashamed joy of the three works we are playing this evening - all of which are smiles of the most audible kind.

Schubert's C major Symphony was grandly conceived for its time, but listening to it now it feels like an amiable stroll through the Austrian countryside with the oldest of friends - a journey expressing the radiant freshness of Alpine meadows and the awe-inspiring sun-kissed mountains in which they nestle.

One senses more than just a smile in Mozart's piano concertos. The music has a 'Mona Lisa' quality to it - a sense that there is probably more going on the deeper one looks. But defining what that is only limits what it means, and as with all Mozart's music, the enigmatic beauty of this work defies the power of words to describe it.

We start the concert with a healthy dose of musical Vitamin D. By combining a Mozartian clarity with Schubert's innocent warmth, Jonathan Dove's *Sunshine* offers a perfect curtain raiser to what I hope will feel like an evening of cloudless blue sky!

Mark Wigglesworth
BSO Principal Guest Conductor

Schubert's Great

Lighthouse, Poole
Wednesday 2 March

Supported by
Roger Higgins

Guildhall, Portsmouth
Thursday 3 March

Supported by
Terence & Angela McKee

Dove
Sunshine
5'

Mozart
Piano Concerto No.22
34'

Interval

Schubert
Symphony No.9
'The Great'
48'

Mark Wigglesworth
Conductor

Imogen Cooper
Piano

Amy Merchant
Leader

Katie Derham
Livestream Presenter

To help build confidence and protect the players we ask that you wear face masks wherever possible. Please 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.

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Sunshine

Jonathan Dove

Born: 18 July 1959 London

Now in his early sixties, Jonathan Dove, is a hugely successful and respected British composer, renowned, in particular, for his stage and choral works which are performed world-wide. He is passionate about composing music that not only communicates and entertains, but also provides thought-provoking transformative experiences. After reading music at Cambridge, where he studied composition with Robin Holloway, Dove began his career as a freelance accompanist, répétiteur, animateur and arranger. In 1987 he started an association with Glyndebourne which led to his first professional composition projects, including three operas for community forces, for example, *In Search of Angels* (1995) and a wind octet, *Figures in the Garden* (1991), wittily incorporating music from Mozart's *The Marriage of Figaro*.

Glyndebourne also commissioned the work that firmly established his reputation - the comedy opera *Flight* (1998), first performed by Glyndebourne Touring Opera. Its immediate success led to over a dozen productions in Europe, the USA and Australia.

Now he has some thirty more stage works to his credit commissioned from prestigious organisations: these include, *Tobias and the Angel* (community opera, 1999), *The Adventures of Pinocchio* (an opera for all the family, 2007), *Swanhunter* (2009), both Opera North commissions, a church opera *The Walk from the Garden* (2012), commissioned by the Salisbury Festival, *The Monster in the Maze* (2015) commissioned by the London Symphony Orchestra, Berlin Philharmonic and Aix-en-Provence Festival, and *Marx in London* (2018), commissioned by Theater Bonn.

Among his striking choral works are *The Three Kings* (2000), commissioned by King's College, Cambridge, for the annual Service of Nine Lessons and Carols, *The Passing of the Year* (2010), commissioned by the London Symphony Chorus, *A Song of Joys* (2010), a BBC commission for the Last Night of the Proms (2010), and *A Brief History of Creation* (2016), a Hallé commission for its childrens' chorus and orchestra. Dove's works for orchestra include a trombone concerto *Stargazer* (2001), a London Symphony Orchestra commission for their principal trombonist, Ian Bousfield, *Hajoki* for counter tenor and orchestra (a BBC Radio 3 commission), and *Gaia Theory* (2014).

Dove's works can be explored through extensive recordings, including the operas *Flight*, *Tobias and the Angel* and *The Adventures of Pinocchio*, and a CD of orchestral works. His music has been recognised by numerous awards – Ivor Novello, the Royal Philharmonic Society, and British Composer Awards. In 2019 he was made a CBE in HM, the Queen's Birthday Honours for services to music.

Sunshine was composed in 2016 for the Bamberg Symphony Orchestra who wanted, Dove wrote in his programme note, "a piece scored for Classical orchestra which they could take on tour, to play as an encore after any Classical symphony in their repertoire". However, it was first to be heard (in January 2017) after a work for much larger forces: Tchaikovsky's *Manfred Symphony*. I initially found it hard to imagine anything I might want to hear after that extraordinary piece, but one day a little woodwind dance started in my mind, with a singing violin line floating over the top, and I thought the combination of singing and dancing would offer a nice contrast to the high energy of many symphonic finales. It made me think of standing in a patch of sunlight, feeling warmth spread through my body, and a glow of happiness."

Andrew Burn/Jonathan Dove



Piano Concerto No.22

Wolfgang Amadeus Mozart

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Andante
3. Allegro

One of the ways in which Mozart made his living as a freelance musician in Vienna was by mounting various series of subscription concerts. It was for this reason that the piano concerto became especially significant for him, since his own role as soloist enabled him both to maintain a high public profile and to ensure the best standard of performance. In 1784 he wrote as many as six piano concertos, and then in 1785 and 1786 he completed a further three in each year. Every one of these is a masterpiece, finer than anything he had achieved in concert music hitherto.

Mozart's piano concertos are seldom concerned with virtuoso display for its own sake, though of course it was and remains an important ingredient in the experience of the music. What marks out his Piano Concerto No.22 in E flat major, K482, and its companions as more significant achievements than earlier concertos can be explained in two ways: elaboration of form and deepening of thought. For the structure is complex, even daring, the relationship between soloist and orchestra at once closer and more diverse, and the orchestration richer. Accordingly, each concerto has its own distinct personality.

The K482 concerto is the last of the three concertos which Mozart composed for his subscription concerts during 1785 and was completed on 16 December that year. It was first performed that very evening, during an entr'acte of a performance of Dittersdorf's oratorio, *Esther*, with Mozart as soloist, then in his subscription concert on 23 December when the audience demanded an encore of the slow movement. The orchestral colouring, which includes trumpets and drums, but replaces the customary oboes with clarinets, tends towards warmth of tone, and in order to accommodate the variety these combinations offer, the first movement *Allegro* is constructed on a more than usually expansive scale. The music is typically prodigal in its melodic inventiveness, as, for example, when the piano enters upon the scene, following the beautifully crafted orchestral exposition. The soloist introduces no fewer than three new themes, two of which do not reappear in later developments. In this regard the orchestra's opening gesture becomes increasingly important, featuring a style that is somewhat restless and abounding in busy passage-work. Mozart improvised the cadenzas in both this and the last movements, and they were not included when the concerto was published.

The *Andante* employs muted strings to compelling effect. Consequently, a dark and intense atmosphere is created. This is the more so because of the poignant nature of the principal theme, notable for its sighing phrases. The theme is presented three times, always in imaginatively varied presentations, each of which seems to generate a greater intensity than previously.

In order to achieve contrast, there are two interludes. The first of these gives eloquent prominence to the woodwind group, while the second has concertante roles for both flute and bassoon.

The lively *Allegro* finale has a sonata-rondo design, full of subtleties of both development and contrast. Chief among these features is the way that the generally ebullient character of the music gives way at the centre of the movement to a slower interlude. Here the scoring is for serenade-like instruments, with the clarinets and bassoons echoed by the piano and strings. When the principal theme returns the subtleties and surprises remain, until at length the fanfare-figures for horns and trumpets bring one of Mozart's greatest concertos to its close.

Terry Barfoot

Interval



Symphony No.9 'The Great'

Franz Schubert

Born: 31 January 1797 Vienna

Died: 19 November 1828 Vienna

1. Andante - Allegro ma non troppo
2. Andante con moto
3. Scherzo: Allegro vivace
4. Allegro vivace

At the time when Schubert was composing his most ambitious orchestral work, the world of symphonic music had been revolutionised by Beethoven's achievements. In May 1824 Schubert attended the premiere of Beethoven's Ninth Symphony, a gigantic composition which was to have an incalculable effect on general perceptions of symphonic form. Nevertheless, Schubert's own Ninth Symphony, in the key of C major (D944), also proved to be a work of distinctive character, in some ways just as revolutionary in symphonic terms. However, it was Beethoven's Seventh Symphony, with its extraordinary rhythmic obsessiveness, which probably influenced Schubert more significantly. In movements one, three and four of his Ninth Symphony tiny rhythmic figures are repeated hundreds of times to create a similarly obsessive effect. Schubert composed the symphony during 1825-6, and revised it for publication only months before his death. It was first performed in public at Leipzig on 22 March 1839, with Mendelssohn conducting the Gewandhaus Orchestra.

Schubert's opening to the first movement is quite different in character from the typical symphonic introductions of Mozart, Haydn and even Beethoven. Its spaciousness is a true indication of the scale of the symphony as a whole, and there is also considerable development of themes. Indeed, this *Andante* not only creates the impression of gradually gathering momentum, but also proves to be an integral part of the movement rather than merely an introduction. Eventually, a tense crescendo leads straight into the *Allegro ma non troppo*, whose strongly rhythmic first theme is played by strings, trumpets and timpani. After a long paragraph based on this theme, the contrasting and lyrical second subject in E minor is introduced by oboes and bassoons. In a subsequent, typically Schubertian, digression, the trombones softly intone phrases derived from the opening melody of the symphony, revealing the organic importance of that introduction within the structure as whole. The accompaniment to this trombone theme consists of elements from the second subject, with delicate string figuration constantly in the background.

In the concise development, which begins with an abrupt move from G major to A flat, Schubert skillfully combines themes, or parts of themes, in diverse ways, and concludes with another poetic digression. Such episodes illustrate his tendency to contrast a dream-like, idealised beauty with potentially painful reality.

The recapitulation naturally begins with the first theme, now played *piano* instead of *forte*, a simple but striking way of enhancing the effect of this important landmark. Schubert even sustains this *piano* dynamic for fifty bars. The coda, marked *Più moto*, culminates in a final statement of the symphony's opening theme on woodwinds and horns, now played *fortissimo*.

The second movement begins with a steady march-like rhythm, establishing an hypnotic pulse. Schubert's fondness for quickly contrasting the warmth of the major key with the sadness of the minor key is typified by the concluding A major phrase of the extended oboe melody which began in A minor. The vehement *fortissimo* which follows sets up a conflict which insistently recurs throughout the movement. After a modulation to F major has brought a serene, hymn-like melody on the second violins, the return to the oboe theme is prepared by a magical passage of soft bell-like notes on the horns. As Schumann commented, this passage 'seems to have come from another sphere'. The shattering climax of the movement is followed by a silence, before the cellos play poignant phrases derived from the original oboe melody. In preparation for the final return of this, the tolling bell notes are heard on the trombones. Throughout the symphony Schubert's trombone-writing is extraordinary for its time, often independent and both noble and poetic.

The vigorous *Scherzo* is abundantly melodic and rhythmically buoyant, with the six-note pattern of the first bar soon becoming a repetitive and unifying feature, sometimes thematic and assertive, but often quiet and accompanying. Donald Tovey aptly described the expansive *Trio* section as “a huge single melody, one of the greatest and most exhilarating in the world”.

The symphony reaches its jubilant and fiery apotheosis in the extraordinary, elemental *Finale*. The superhuman energy of the opening theme is immediately arresting, but two particular elements become increasingly dominant as this intoxicating movement proceeds. Firstly, there are the four repeated notes – initially sounding so innocent – which begin the more lyrical second subject, and which later assume a terrifying power. Then there are the obsessive repetitions of the triplet figure from the second bar, which contribute so much to the fantastic energy of this music. According to a famous anecdote, the machine-like repetitions of this triplet figure caused bewilderment and laughter among the string players at the early rehearsals of the symphony.

Philip Borg-Wheeler



Mark Wigglesworth

BSO Principal Guest Conductor

Mark Wigglesworth is recognised internationally for his masterly interpretations both in the opera house and in the concert hall, for his highly detailed performances that combine a finely considered architectural structure with great sophistication and rare beauty. He is an outstanding conductor who has forged many enduring relationships with orchestra and opera companies across the world, conducting repertoire ranging from Mozart through to Boulez.

Wigglesworth has enjoyed a long relationship with English National Opera (*Lady Macbeth of Mtsensk*, *Così fan tutte*, *Falstaff*, *Katya Kabanova*, *Parsifal*, *Force of Destiny*, *Magic Flute*, *Jenufa*, *Don Giovanni*, and *Lulu*), and operatic engagements elsewhere include The Royal Opera House, Covent Garden (*Die Meistersinger von Nürnberg*, *Rise and Fall of Mahagonny*, *La Clemenza di Tito*), The Metropolitan Opera, New York (*The Marriage of Figaro*) as well as at The Bavarian State Opera, Opéra national de Paris, Semperoper Dresden, Teatro

Real, The Netherlands Opera, La Monnaie, Welsh National Opera, Glyndebourne, and Opera Australia. In 2017 he received the Oliver Award for Outstanding Achievement in Opera.

On the concert platform, highlights include performances with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, London Philharmonic, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Tokyo Symphony, and the Sydney Symphony. His recordings include a critically acclaimed complete cycle of the Shostakovich symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler Sixth and Tenth symphonies, with the Melbourne Symphony, a disc of English music with the Sydney Symphony, Britten *Peter Grimes* with Glyndebourne, and the Brahms piano concertos with Stephen Hough.

He has written articles for *The Guardian* and *The Independent*, made a six-part TV series for the BBC entitled *Everything to Play For*, and held positions as Associate Conductor of the BBC Symphony, Principal Guest Conductor of the Swedish Radio Symphony, the Adelaide Symphony, Music Director of the BBC National Orchestra of Wales, and Music Director of English National Opera. His book *The Silent Musician: Why Conducting Matters* was published in October 2018 by Faber & Faber.



Imogen Cooper

Piano

Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the London Symphony Orchestra with Sir Simon Rattle, Cleveland Orchestra with Dame Jane Glover, the Hallé Orchestra with Sir Mark Elder, the BBC Scottish Symphony Orchestra with Ryan Wigglesworth and the Aurora Orchestra with Nicholas Collon. Her solo recitals this season include performances at the Klavierfest Ruhr in Germany, Schubertiada in Spain, Stockholm, London and Montreal. In September 2021 Imogen was the Chair of the Jury at the Leeds International Piano Competition.

Imogen has a widespread international career and has appeared with the New York Philharmonic, Philadelphia, Boston, Berliner Philharmoniker, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest

Festival and NHK Symphony orchestras. She has also undertaken tours with the Camerata Salzburg, Australian and Orpheus Chamber Orchestras. She has played at the BBC Proms and with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia, play/directing. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiada in Schwarzenberg.

Imogen is a committed chamber musician and performs regularly with Henning Kraggerud and Adrian Brendel. As a Lieder recitalist, she has had a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio. Her discography also includes Mozart concertos with the Royal Northern Sinfonia (Avie) and a cycle of solo works by Schubert under the label 'Schubert Live'.

Her recent recordings for Chandos Records feature music by French and Spanish composers, Beethoven, Liszt and Wagner.

She received a DBE in the Queen's Birthday Honours in 2021. The honour adds to Imogen's many awards and accolades, including the Queen's Medal for Music (2019), Royal Philharmonic Society Performers Award (2008), Commander of the Order of the British Empire (2007), Doctor of Music at Exeter University (1999) and Honorary Membership of the Royal Academy of Music (1997). Imogen was the Humanitas Visiting Professor in Classical Music and Music Education at the University of Oxford for 2013. The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.



Katie Derham

Livestream Presenter

Katie Derham is one of the most recognisable voices on BBC Radio 3, where she presents the station's flagship programme *In Tune*. She is the face of BBC Proms, anchoring the coverage from the Royal Albert Hall since 2010 in combination with fronting the weekly magazine show *Proms Encore* every Saturday on BBC2 during the season. In 2019, Katie also presented BBC Four's series *Discovering* with analysis and concerts in a wide range of musical genres.

Further Radio 3 credits include *Sound of Dance* on Saturday afternoons where she explored the relationship between music and dance and *Afternoons on 3*.

She also fronts television and music documentaries including *The Girl from Ipanema: Brazil, Nova and the Beach* for the BBC which saw her travelling to Rio de Janeiro, where her father was born, to explore the story behind Brazil's most famous and enduring song.

She was the host of *All Together Now: The Great Orchestra Challenge* for BBC4 and *Fine Tuned*, two specials for Sky Arts with Alexander Armstrong.

After reading Economics at Magdalene College Cambridge, Katie spent the first fifteen years of her broadcasting career in news and current affairs, first at the BBC then joining ITN as the Media and Arts Editor for ITV News. Katie was ITV's youngest ever newsreader on British National Television, where her role as anchor meant she covered everything from elections to royal weddings and the wars in Afghanistan and Iraq.

In 2015 Katie's career took a decidedly glittery direction when she took part in *Strictly Come Dancing* reaching the final. In 2017 she was crowned *Strictly's* Christmas Champion.

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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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