



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Winter/Spring 2022**



Drama and Romance

Lighthouse, Poole
Wednesday 9 February

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Wagner
Tannhäuser Overture
11'

Beethoven
Piano Concerto No.4
34'

Interval

Dvořák
Symphony No.8
34'

Case Scaglione
Conductor

Federico Colli
Piano

Amy Merchant
Leader

Sarah Walker
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.

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Overture, Tannhäuser

Richard Wagner

Born: 22 May 1813 Leipzig

Died: 13 February 1883 Venice

Wagner worked on the text of his 'Grand Romantic Opera' *Tannhäuser* (or to give its full title, *Tannhäuser and the Singers' Contest on the Wartburg*) during 1842-3, then composed the music over the next two years, completing it in April 1845. Wagner conducted the premiere of the opera that year in Dresden, on 19 October, and the Overture was first heard as a concert item at the Gewandhaus, Leipzig, on 12 February 1846, conducted by Mendelssohn.

The opera explores the tensions between love, sacred and profane, through the legends associated with its central protagonist, Tannhäuser, a knight and also Minnesinger, or German lyric poet and singer, who lived an adventurous life during the 13th century which included fighting in the fifth crusade. In the opera, Tannhäuser, having won the admiration of Venus by his mesmerising singing, indulges himself in the sensual pleasures her court offers. Repenting, he makes a pilgrimage to Rome to seek absolution, but to no avail. Eventually, at the end of the opera he is redeemed in death through the pure love of the saintly Elizabeth.

Wagner builds his substantial overture around themes from the opera and in reality, it is a short symphonic poem. It begins with the Pilgrims' Chorus from the third act, played softly by clarinets, supported by bassoons and horns. Changing to a fast tempo, the violas introduce a febrile theme synonymous with the licentious revels of the Venusburg from the first scene of Act 1. Tannhäuser's "proud exultant love-song" as Wagner described it, follows on the full orchestra, with the violins to the fore, then Venus herself is conjured by clarinet and high shimmering strings, as she uses all her alluring charms to beguile Tannhäuser. His love-song is heard again, but almost becomes swamped as the music of the bacchanal becomes frenzied. The return of the Pilgrims' Chorus though, as it soars exultantly, points to Tannhäuser's ultimate salvation.

Andrew Burn



Piano Concerto No.4

Ludwig van Beethoven

Born: 17 December 1770 Bonn

Died: 26 March 1827 Vienna

1. Allegro moderato
2. Andante con moto
3. Rondo: Vivace

Beethoven completed his Fourth Piano Concerto, in G Major, op.58, in March 1806, shortly before he embarked upon the composition of his Violin Concerto. He wrote it, as he did all his piano concertos, for himself to perform as soloist, but it is far more than a conventional virtuoso showpiece. In his previous piano concertos, Beethoven had increasingly sought to create themes which were simple in outline but suitable for thorough development, and in the G major concerto this trend is fully exploited.

The opening is eloquent, and particularly unusual for a Classical concerto in allowing the initial presentation of the first subject to be given by the piano. The orchestra enters shortly after with a *pianissimo* change of key, and then continues with its traditional function of introducing the main material of the exposition. When the soloist returns, there seems less need for assertive virtuosity than might normally be expected, for the music develops with the utmost subtlety and expressiveness.

The piano generally leads the way and remains involved even after the cadenza.

The slow movement is a model of inspired simplicity; soloist and orchestra are balanced against one another, playing alternately. Beethoven creates a clear contrast both of texture and of mood, the string orchestra playing powerfully in unison, while the piano responds softly and expressively. There is a brief solo interlude before eventually the piano converts the strings to the gentler mood.

The finale, following without pause, therefore opens softly. Like all Beethoven's concerto-finales, it is a rondo, whose main principal theme has an unusual rhythmic shape which tends to urge the music to a more lively pace. There are some striking transformations, but the spirit of this movement is essentially one of exuberance.

Terry Barfoot

[Interval](#)



Symphony No.8

Antonín Dvořák

Born: 8 September 1841 Nelahozeves, nr. Prague

Died 1 May 1904 Prague

1. Allegro con brio
2. Adagio
3. Allegretto grazioso
4. Allegro ma non troppo

Dvořák worked on his G major symphony in the late summer and autumn of 1889. This was a particularly productive period, and it brought him world-wide recognition of his talents. Soon he was to be invited to travel to America to become Director of the National Conservatory of Music in New York.

A further reflection of Dvořák's international reputation can be found in the fact that this symphony was published not in Prague but by Novello's in London, following a protracted dispute with August Simrock, his regular publisher. This led to the work becoming known as Dvořák's *English Symphony*, but this is a misleading title, since it is one of the most thoroughly Bohemian works the composer ever created. The music has a rhapsodic freedom at the same time as a very natural sense of continuity. It is much less concerned with the taut construction of the classical symphonic tradition than any of its predecessors. Dvořák himself conducted the first performance, which took place in Prague in February 1890.

The symphony opens with an eloquent cello theme which will play an important but by no means central role in the remainder of the first movement. Out of this material there emerges a delightful flute theme, with a pendant in the strings. However, a tremendous surge of activity reveals the symphonic substance of the music, before violas and cellos slow the pace with references to the initial theme. The second group relies mainly upon the strings, though the woodwinds are increasingly important. Again, an exhilarating sweep of momentum is generated. In this remarkable movement, Dvořák creates a fluid structure in which the content evolves so effortlessly that it surely ranks among his finest achievements.

The serene second movement generates a degree of melancholy. The construction is clear to follow, since everything derives from the initial theme. Therefore this *Adagio* reveals another aspect of Dvořák's mastery, that of organic musical development.

The subtle changes of orchestral colours gain some significance, although in this movement, as in the next, the trombones and tuba remain silent throughout.

The irresistible sweep of the scherzo is thoroughly compelling, the music having the character of waltz rather than polka. The central trio has a folk melody, which came from Dvořák's opera *The Stubborn Lovers*, withdrawn in 1881. The composer evidently felt that the material was too good to waste. After a reprise of the first section, there is a coda whose tempo, *Molto vivace*, releases a more powerful and direct style.

Trumpet fanfares serve as prelude to the finale, which takes the form of a theme and variations. There is a clear similarity between this theme, first heard on the cellos, and the flute theme of the first movement. The variations traverse many moods, and much variety is found in the orchestration. The fanfares return, adding considerable gusto to the developments, while the final phase is brilliant indeed, forming an exuberant conclusion to one of the finest symphonies of the 19th century.

Terry Barfoot



Case Scaglione

Conductor

Case Scaglione is currently in his fourth season as a Chief Conductor of the Württembergisches Kammerorchester Heilbronn in Germany and in his third season as a Music Director of Orchestre national d'Île-de-France. He has previously served as Associate Conductor with the New York Philharmonic and as Music Director of the Young Musicians Foundation Debut Orchestra of Los Angeles. Case was the driving force behind the artistic growth and diversification of the organisation, founding their educational outreach initiative '360° Music'.

Case Scaglione launches the 2021/22 season with Orchestre national d'Île-de-France at the Philharmonie de Paris with a Romantic portraits programme featuring Strauss' *Also sprach Zarathustra*, Wagner's *Prelude to Act I from Lohengrin* and Dvořák's Cello Concerto.

Further notable season highlights with Orchestre national d'Île-de-France include Wagner's *Der Fliegende Hollander* production at Massy Opera; an all Béla Bartók programme featuring *Concerto for Orchestra*, *Romanian Folk Dances* and Piano Concerto No.2 and Mahler's Symphony No.4.

Highly in demand as a symphonic guest conductor, in 2021/22 season Case makes several significant debuts. Amongst season highlights are appearances with the Royal Liverpool Philharmonic Orchestra as well as the BSO. For his Hamburg debut with the NDR Elbphilharmonie Orchestra, Case joins forces with cellist Steven Isserlis.

Following a very successful debut in 2020/21 season with Castilla y Len Symphony Orchestra in Valladolid, this season Case returns to Spain for a debut at Madrid's Teatro Monumental with RTVE Symphony Orchestra.

In the United States, this season Case looks forward to making his debut with the Utah Symphony and to his return to Phoenix Symphony. In North America, Case successfully collaborated with the New York Philharmonic, Houston, Dallas, Detroit, San Diego and Baltimore symphony orchestras. In Asia, he has led concerts with the China Philharmonic Orchestra as well as the Shanghai and Guangzhou symphony orchestras, in addition to regular returns to the Hong Kong Philharmonic Orchestra.

Passionate about opera, in the 2021/22 season Case debuts with the Opera National de Paris in a production of *Elektra* by Richard Strauss.

Case enjoys close relationships with many of the world's leading soloists, including Joshua Bell, Yulianna Avdeeva, Jean-Efflam Bavouzet, Behzod Abduraimov and Khatia Buniatishvili. Case has been mentored by some of the most prominent conductors on the world stage today, including Alan Gilbert, Jaap van Zweden and David Zinman.



Federico Colli

Piano

Federico Colli's first release of Sonatas by Domenico Scarlatti, recorded on Chandos Records, for whom he is an exclusive recording artist, was awarded "Recording of the Year" by *Presto Classical*. The second volume of Scarlatti's Sonatas was named "Recording of the Month" by both *BBC Music Magazine* and *International Piano Magazine*.

Following his early successes including the Gold Medal at the 2012 Leeds International Piano Competition, the *International Piano Magazine* selected him as one of the "thirty pianists under thirty who are likely to dominate the world stage in years to come". Henceforth, Federico went on to perform with orchestras worldwide and has also worked with esteemed conductors including Valery Gergiev, Vladimir Ashkenazy, Yuri Temirkanov, Juraj Valčuha, Ion Marin, Thomas Søndergård, Ed Spanjaard, Vasily Petrenko, Sir Mark Elder, Dennis Russel Davies and Sakari Oramo.

One of the most prolific and intriguing recitalists, Federico showcased his mastery in some of the world's most famous halls and has appeared in festivals such as Klavier Festival Ruhr in Dortmund, Dvorak International Festival in Prague, Chopin and his Europe International Festival in Warsaw, Lucerne Festival, and Ravinia Festival in Chicago.

Federico's concerts in the 2021/2022 season include St. Petersburg Philharmonic, Orchestra di Padova e del Vento, Orchestra Sinfonica Nazionale della RAI and the Sichuan Orchestra of China. Recital appearances this season include the Elbphilharmonie in Hamburg, Stockholm Konzerthuset, Vienna Ehrbar Saal for the Bechstein Piano Series, Leeds Town Hall, a recital tour in North America (San Francisco's Herbst Theatre, Gilmore Rising Stars Series and Vancouver Chopin Society), and a duo recital with violinist Josef Špaček at the Prague Rudolfinum.

In addition to live performances, Federico maintains a busy recording schedule. His future releases on Chandos include a Russian project focused on Shostakovich and Prokofiev, as well as, spread over five years, a multi album Mozart project with solo and chamber music repertory. Out of his love for the music of Mozart, during the pandemic Federico created an educational series of short videos for his YouTube channel designed to re-discover Mozart's Fantasy in C minor, K475 and place Mozart's musical ideas in a historical and cultural context. Inspired by the mystery surrounding the genesis of the piece, Federico created an invigorating story based on his research into Mozart's biographies, letters and XVIII century history and culture.

Born in Brescia in 1988, Federico has been studying at the Milan Conservatory, Imola International Piano Academy and Salzburg Mozarteum, under the guidance of Sergio Marengoni, Konstantin Bogino, Boris Petrushansky and Pavel Gililov.



Sarah Walker

Livestream Presenter

Sarah Walker is well known as the presenter of BBC Radio 3's *Sunday Morning*. She also hosts many of Radio 3's *Lunchtime Concerts* from around the world and is a regular contributor to *Record Review*, *In Tune* and the BBC Proms.

Sarah's early career as a piano and keyboard teacher led her to create many volumes of original music for young players, published by Faber Music and ABRSM. She completed a PhD on the subject of English Experimental music, and as a performer has premiered many new British works: her latest album *Haunted Carbonek: the piano music of Martin Pyne* was released during lockdown.

Sarah has been presenting the Orchestra's concerts since the start of its inaugural livestream series in 2020, welcoming audiences from around the globe.

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. 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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