



**bournemouth  
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme  
Winter/Spring 2022**



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

---

# Dvořák's American Quartet

## BSO Chamber Ensemble

**St George's Bristol**  
Tuesday 22 March

**R Strauss**  
Sextet from Capriccio  
10'

**Dvořák**  
String Quartet 'American'  
27'

**Interval**

**Mozart**  
Divertimento in D Major  
K.136  
13'

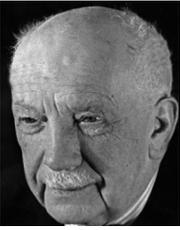
**Schoenberg**  
Verklärte Nacht  
29'

Mark Derudder  
Carol Paige  
Violins  
Tom Beer  
Miguel Rodriguez  
Violas  
Jesper Svedberg  
Thomas Isaac  
Cellos

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**



## Sextet from Capriccio

### Richard Strauss

Born: 11 June 1864 Munich

Died: 8 September 1949 Garmisch-Partenkirchen

*Capriccio* was Strauss's final opera, composed between 1940 -41, and first performed at the Munich Staatsoper in 1942. Described as a 'Conversation Piece for Music', it is set in a château, the home of a young Countess, near Paris, in about 1775. Her guests are discussing which is more important in opera, the words of the poet, or the music of the composer. Flamand, musician and composer, and the poet Olivier are the chief protagonists in the debate; to complicate matters, they are both in love with the Countess and hence are rivals for her affections. Strauss and his librettist, the conductor Clemens Krauss, consciously chose late-18th century Paris as the setting, since the opera's concept was based on a historical situation at that time, when an argument had raged about the supremacy of music or words (*Prima la musica e poi le parole*) centred around the operas of Christoph Willibald Gluck. It was a controversy that obsessed lovers of the arts of the day.

The sextet (which in the opera house is played by the first desk string players) begins the drama before the curtain rises. In a brilliant theatrical conceit, once the stage is revealed, the audience learns that it is the latest composition of Flamand, and as the sextet's music continues to be played in another room, he watches the Countess intently to see how she reacts to his work. Tantalizingly, the end of the opera, leaves both the argument and the Countess' decision about which lover to choose unresolved.

The opera's musical idiom is in Strauss' late manner and is a cousin of his mellifluous Oboe Concerto. It's full of tonal warmth with chromaticism judiciously used for dramatic purposes. As the great British writer on Strauss, Michael Kennedy, aptly commented, '*Capriccio* is Strauss' "most enchanting opera", the music of the *Sextet*, wonderfully supporting his claim.

Andrew Burn



---

## String Quartet, 'American'

### **Antonín Dvořák**

Born: 9 September 1841 Nelahozeves, Bohemia,

Died: 1 May 1904 Prague

1. Allegro ma non troppo
2. Lento
3. Molto vivace
4. Finale: Vivace ma non troppo

During June 1893 Dvořák visited the Czech farming settlement at Spillville, Iowa, where he composed his F major String Quartet, his opus 96. It received its premiere on New Year's Day 1894 at Boston, by the Kneisel Quartet.

In 1885 Mrs Jeanette Thurber founded the National Conservatory of Music in New York. To guarantee the success of her project she needed to acquire a figure of international standing to become its Director, and thereby stimulate the new generation of American composers. Her first approach to Dvořák was declined, but he accepted the better terms of her second offer, and set out with his family in September 1892.

The F major Quartet's title, *The American*, reflects not only the place of its creation but the composer's careful study of African-American folksongs. These he preferred to assimilate them into his own style and technique, in that most classical of genres, the string quartet. For in truth this work is as thoroughly characteristic of his Bohemian roots as his other chamber music.

The opening subject has an attractive contour which sets the work's genial tone. While there are several other distinctive melodies in this wonderfully lyrical movement, this first theme dominates, particularly in the classically conceived development section. The *Lento* exudes a deep nostalgia, perhaps reflecting Dvořák's response to his circumstances. The central section intensifies the mood, giving prominence to impassioned duets among the ensemble.

The third movement scherzo is full of rhythmic subtleties. The interplay of longer against shorter note values, the contrasts brought by augmentations and diminutions, are abundant in their complexities, yet the music still sounds spontaneous. This is perfectly contrasted against the central trio with its delightful counter-melodies.

The finale is a lively rondo, with a distinctive and dance-like principal theme which confirms the outlook of the whole composition. However, the movement has variety too, especially in the central episode which has the nature of a chorale, a veritable hymn of thanksgiving.

Terry Barfoot

Interval



---

## Divertimento in D Major, K.136

### **Wolfgang Amadeus Mozart**

Born: 27 January 1756 Salzburg

Died: 5 December 1791 Vienna

1. Allegro
2. Andante
3. Presto

Mozart's prodigality was such that even his youthful compositions hold their rightful place in the repertory today. His boyhood travels with his father took him the length and breadth of musical Europe and gave him an education the like of which no composer before or since has known, and his talents allowed him to assimilate the styles with which he came into contact. This ability to creatively emulate can find no better illustration than the three delightful Divertimenti for strings (K136-8) which he wrote in Salzburg early in 1772.

These pieces can be played by an orchestral ensemble or by a string quartet, and the term Divertimento is not strictly appropriate, since it usually signifies an 'entertainment' piece containing a pair of minuets. In reality they are symphonies for string ensemble; and here Mozart was adopting a practice which was frequently found elsewhere. For example, it was followed by Johann Stamitz at Mannheim and by C.P.E. Bach at Hamburg.

It is not clear why Mozart wrote his *Divertimenti* (symphonies), and two theories have been advanced: that he intended them to play a part in the celebrations in April 1772 surrounding the enthronement of Hieronymous Colloredo as Archbishop of Salzburg, or that he intended to take them that autumn on his tour of Italy. The work was first performed at Salzburg in March or April 1772, directed by either Mozart or Antonio Brunetti, the leader of the Salzburg orchestra.

This divertimento tends to allocate the melodic interest to the first violin line, and though there is no lack of rhythmic activity, dramatic tension is never attempted. The opening *Allegro* treats the two violins antiphonally, and there are two themes of distinctive character. The central *Andante* is at once charming and more serious, its beautiful melody accompanied with the most subtle of figurations, while the finale is a lively movement contrasting staccato and legato phrases amid more complex textures.

Terry Barfoot



---

## Verklärte Nacht

### Arnold Schoenberg

Born: 13 September 1874 Vienna

Died: 13 July 1951 Los Angeles

A seminal 20th century composer, Schoenberg was taught composition by Zemlinsky, and received encouragement from Mahler. From the outset his works caused controversy as he moved rapidly away from a late-Romantic idiom, for example, *Gurrelieder* (1900 -1901), to music that pushed tonality to its limits, eventually reaching so-called atonality as in *Pierrot Lunaire* (1912). By the beginning of the 1920s Schoenberg had formulated his twelve tone or serial composition technique, first manifested in the *Five Piano Pieces*, op.23 (1920-23). Other important works include the *Variations for Orchestra* (1926-28), the opera *Moses und Aron* (1930-32) and the *String Trio* (1946). After the Nazis gained power, he moved to the USA where he held academic positions (his pupils included John Cage), and enjoyed playing tennis with Gershwin, whom he regarded as a genius. The last word he uttered on his deathbed was 'harmony'.

*Verklärte Nacht* ('*Transfigured Night*'), Schoenberg's op.4, was composed in a white heat of inspiration in three weeks in 1899. Originally for string sextet, he later scored it for string orchestra.

The work, a tone poem in reality, takes its title from a poem within Richard Dehmel's collection *Wein und Welt* ('*Women and World*'). Two lovers wander through the winter cold of a moonlit forest. She confesses that she's pregnant by another man, since she believed that before meeting him she would find fulfilment through motherhood. The man, exulted by the beauty of the natural world around them, replies that their love will transcend everything, making the child beloved by them both. They kiss and walk purposefully onwards.

Zemlinsky was so impressed by the work that he submitted it to the Vienna Tonkünstler-Verein for consideration for performance. However, it did not find favour; in particular Schoenberg's inclusion of a 'single uncatalogued dissonance' caused outrage and consequently its rejection.

The criticism continued; after a private play-through in 1900, the operetta composer Richard Hueberger commented sarcastically, "It sounds as if someone had smeared the score of *Tristan* while it was still wet". *Verklärte Nacht* finally received its first performed in the original version in March 1902, amidst some hissing.

Schoenberg builds a substantial single movement by following the verse structure of the poem and the twists and turns of the text by the transformation of thematic material that mirrors every nuance of Dehmel's words. The music inhabits the very essence of the poetry, from the heavy steps of the anxious woman at the opening, to the sublime radiance of the coda as the lovers walk deeper into the forest through the 'high, bright night.'

Andrew Burn

### **Verklärte Nacht**

Zwei Menschen gehn durch kahlen, kalten Hain;  
der Mond läuft mit, sie schau'n hinein.  
Der Mond läuft über hohe Eichen;  
kein Wölkchen trübt das Himmelslicht,  
in das die schwarzen Zacken reichen.  
Die Stimme eines Weibes spricht:

“Ich trag ein Kind, und nit von Dir,  
ich geh in Sünde neben Dir.  
Ich hab mich schwer an mir vergangen.  
Ich glaubte nicht mehr an ein Glück  
und hatte doch ein schwer Verlangen  
nach Lebensinhalt, nach Mutterglück

und Pflicht; da hab ich mich erfrecht,  
da ließ ich schauernd mein Geschlecht  
von einem fremden Mann umfängen,  
und hab mich noch dafür gesegnet.  
Nun hat das Leben sich gerächt:  
nun bin ich Dir, o Dir, begegnet.”

Sie geht mit ungelenktem Schritt.  
Sie schaut empor; der Mond läuft mit.  
Ihr dunkler Blick ertrinkt in Licht.  
Die Stimme eines Mannes spricht:

### **Transfigured Night**

Two people are walking through a bare, cold wood;  
the moon keeps pace with them and draws their gaze.  
The moon moves along above tall oak trees,  
there is no wisp of cloud to obscure the radiance  
to which the black, jagged tips reach up.  
A woman's voice speaks:

“I am carrying a child, and not by you.  
I am walking here with you in a state of sin.  
I have offended grievously against myself.  
I despaired of happiness,  
and yet I still felt a grievous longing  
for life's fullness, for a mother's joys

and duties; and so I sinned,  
and so I yielded, shuddering, my sex  
to the embrace of a stranger,  
and even thought myself blessed.  
Now life has taken its revenge,  
and I have met you, met you.”

She walks on, stumbling.  
She looks up; the moon keeps pace.  
Her dark gaze drowns in light.  
A man's voice speaks:

“Das Kind, das Du empfangen hast,  
sei Deiner Seele keine Last,  
o sieh, wie klar das Weltall schimmert!  
Es ist ein Glanz um alles her;  
Du treibst mit mir auf kaltem Meer,  
doch eine eigne Wärme flimmert  
von Dir in mich, von mir in Dich.

Die wird das fremde Kind verklären,  
Du wirst es mir, von mir gebären;  
Du hast den Glanz in mich gebracht,  
Du hast mich selbst zum Kind gemacht.”  
Er faßt sie um die starken Hüften.  
Ihr Atem küßt sich in den Lüften.  
Zwei Menschen gehn durch hohe, helle  
Nacht.

“Do not let the child you have conceived  
be a burden on your soul.  
Look, how brightly the universe shines!  
Splendour falls on everything around,  
you are voyaging with me on a cold sea,  
but there is the glow of an inner warmth  
from you in me, from me in you.

That warmth will transfigure the stranger’s child,  
and you bear it me, begot by me.  
You have transfused me with splendour,  
you have made a child of me.”  
He puts an arm about her strong hips.  
Their breath embraces in the air.  
Two people walk on through the high, bright  
night.

Richard Fedor Leopold Dehmel 1896  
(18 November 1863 – 8 February 1920)



# 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 performances of new 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

---

## Board of Trustees

Chair  
**Andrew Flockhart**

Deputy Chair  
**Annette D'Abreo**

**Adrian Dunford**  
**Steve Edge**  
**Matt King**  
**Carol Paige**  
**Lord Shaftesbury**  
**Mary O'Sullivan**

Vice Presidents  
**Nigel Beale**  
**Brendan O'Brien**  
**Colin Patrick DL**

Chief Executive  
**Dougie Scarfe**

Executive Assistant to Chief Executive  
**Natalie Wright**

Head of Concerts & Artistic Planning  
**Heather Duncan**

Planning & Artists Manager  
**Philippa Matthews δ**

Orchestra Manager  
**Liz Williams δ**

Deputy Orchestra Manager  
**Adam Glynn**

Orchestra Administration Officer  
**Emma Fisher**

Librarian  
**Alastair Simpson**

Assistant Librarian  
**Carmen Ho**

Senior Stage Manager  
**Scott Caines**

Stage Manager  
**Katharina Wallace**

Head of BSO Participate  
**Lucy Warren δ**

Head of BSO Participate (Maternity)  
**Bea Hankey δ**

BSO Participate Programme Manager  
**Jess Craig δ**

BSO Participate Programme Manager  
**Jamie Harris**

BSO Participate Coordinator  
**Catherine Hoolihan**

BSO Participate Coordinator  
**Lauren Glover δ**

BSO Participate Administrator  
**Emily Christian**

Head of Human Resources  
**Jenny Wingfield δ**

Head of Finance & Operations  
**Teresa Woolley**

Management Accountant  
**Wendy Jones δ**

Finance Officer  
**Kim Ricketts**

Accounting Technician  
**Nicola Randall**

Head of Development  
**Jackie Tanner**

Development Manager  
**Faith Bayley**

Development Manager  
**Ashley Eldridge-Ford δ**

Development Manager  
**Rebecca Kemp**

Senior Development Officer  
**William Cainen**

Development Officer  
**Jade Grassby**

Development Officer  
**Matt Mears**

Head of Marketing  
**Anthony Brown**

Senior Marketing Manager  
**Johanna Perkins δ**

Digital Marketing Manager  
**Emilie Barton**

Publications Officer  
**Ivor Kemp ψ**

Marketing Assistant  
**Ellie Oates**

Ticket Sales Assistant  
**Lisa Spencer**

Marketing Intern  
**Abigail Caveney**

Senior Digital Officer  
**Richard Berry**

Digital Officer  
**Samuel Tucker**

Communications Manager  
**Claire Rawles δ**

Communications Officer  
**Heidi O'Neill δ**

ψ Long Service Award  
δ Diversity Champion

# Our Supporters

## Principal Patrons

(annual gifts of £20,000 or more)

Steve Edge & Jane Fogg  
John & Ruth Lang  
In memory of 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)

Janet Boyle  
Michael & Judy Buckland  
Annette D'Abreo & Edwin Bessant  
Gillian Emerson  
Mike & Pam Jeffries  
Edmund & Veronica Sandell  
John Seldon  
Sue Thomas

## Concert Patrons

(annual gifts of £5,000 or more)

Simon & Anna Coombs  
Sarah & Peter Eales  
Stephen Elder & Vanessa Claydon  
Robin & Rosemary Haigh  
Roger Keyworth  
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  
Philip & Jane Green  
Roger Higgins  
In memory of Davina Hodson  
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  
Heidi Bone & Jake Robbins  
Mr & Mrs Bowden  
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  
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  
Deborah Leask & Hugh Craig  
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  
Gillian Walker & Prof. Bernard Cohen  
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

TAPPER™  
FUNERAL SERVICE



S T  
G I L E S  
H O U S E

Tailor Made  
ESTATE AGENTS



**In-kind Partner**

ELLIS  
JONES  
SOLICITORS

**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.