



**bournemouth
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme
Winter/Spring 2022**



Together in Harmony

Lighthouse, Poole
Wednesday 9 March

Chabrier
Suite pastorale
21'

Saint-Saëns
Cello Concerto in A Minor
18'

Interval

Franck
Symphony in D Minor
37'

Chloé van Soeterstède
Conductor

Edgar Moreau
Cello

Amy Merchant
Leader

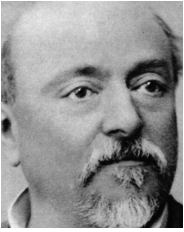
To help build confidence and protect the players we ask that you wear face masks wherever possible. Please comply with any other Covid safety measures that are in place in the venue.

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Suite pastorale

Emmanuel Chabrier

Born: 18 January 1841 · Ambert, Auvergne

Died: 13 September 1894 · Paris

1. Idylle
2. Danse villageoise
3. Sous bois
4. Scherzo-Valse

Chabrier is known to most concert-goers as the composer of *España*, but he wrote more than forty songs, a handful of operettas and comic operas, one serious opera, other orchestral works including the *Joyeuse marche* – one of Sir Thomas Beecham's favourite 'lollipops' – and about two dozen piano pieces. Ravel and Debussy both openly acknowledged Chabrier's potent influence upon their own music, yet he is still undervalued. Among the piano works the *Pièces pittoresques* of 1881 represent a landmark in the French keyboard repertoire. Poulenc declared them to be "as important for French music as Debussy's *Préludes*." Poulenc remembered the time when in February 1914 he put two sous in a nickelodeon – an early kind of juke-box – and first heard the *Idylle*: "Today I still tremble with emotion thinking of the miracle that happened then; a new harmonic world opened up before me, and my own music has never forgotten that first kiss of love."

Between 1881 and 1888 Chabrier orchestrated four of the ten *Pièces pittoresques* under the title of *Suite pastorale*. The *Idylle*, now placed first, is tenderly poetic and haunting in its simplicity, with a constantly piquant accompaniment. Poulenc may have been only fifteen when he was stunned by this music, but on first hearing one may be just as readily entranced, then continually delighted by its perennial freshness. Beginning with a resolute clarinet melody, *Danse villageoise* is rowdily extrovert, with a more graceful middle section in the major key. *Sous-bois* – ‘*Unergrowth*’ – is harmonically daring and subtle in effect, with a steadily rocking accompaniment. Ravel’s admiration for this piece was ecstatic. The final movement, *Scherzo-Valse*, is characterised by the rough vigour of a country dance, but its contrasting middle section is relaxed and charming. Chabrier’s comment “My music rings with the stamp of my Auvergnat clogs” is particularly apt for the outer sections, and applies equally to his piano piece *Bourrée fantasque*. As so often in Chabrier’s music, the sunshine and joie de vivre are irresistible. The composer himself conducted the Association Artistique d’Angers in the premiere of *Suite pastorale* on 4 November 1888.

Philip Borg-Wheeler



Cello Concerto No.1

Camille Saint-Saëns

Born: 9 October 1835 Paris

Died: 16 December 1921 Algiers

Allegro non troppo -
Allegretto con moto -
(Tempo primo)

Saint-Saëns was a prolific composer throughout his long and distinguished career. He was possessed of a remarkable intellect which he used in the service of a sophisticated technique. Therefore, the nature of his musical style tended in the direction of elegance, wit and sophistication rather than towards either modernism or emotional turbulence. With these creative gifts of fluent and elegant invention, skilful craftsmanship and well-balanced orchestration, he was a rare talent.

In 1871 Saint-Saëns founded the Société Nationale de Musique, which aimed to encourage French composers by arranging for premieres of new music. Along with his colleagues César Franck, Gabriel Fauré and Edouard Lalo, among others, he held regular planning meetings at his home, and thereby developed opportunities for a whole generation of French composers. For he was a true polymath, prolific in his own creative output, while also playing the organ and piano, conducting, editing and teaching, writing poetry and plays, as well as engaging in various other interests, including astronomy and archaeology.

It was in this spirit of energy and optimism that Saint-Saëns wrote his First Cello Concerto, his op.33, in the key of A minor, in 1872. It was first performed on 19 January 1873, by its dedicatee August Tolbecque, under the auspices of the Société des concerts of the Paris Conservatoire, conducted by Édouard Deldevez. Organised as a single movement with contrasting musical ingredients, the lucid structure is a model of its kind. For the three distinct sections are characterised by the richness and variety of their melodic invention.

The initial *Allegro non troppo* introduces the principal theme, rather urgent in character. There is also a second, contrasted idea. This is altogether more lyrical, a song-like melody generally played by the soloist, who is accompanied by quiet strings. The next phase, marked *animato*, follows a further restatement of the distinctive opening theme, and develops some particularly vigorous writing for the soloist. The two principal themes from the first section are recalled, before the concerto moves into its final phase. This begins with a wistful minuet and a lilting melody played by the soloist. The conclusion is more energetic, with an exciting display of virtuosity

Terry Barfoot

Interval



Symphony in D minor

César Franck

Born: 10 December 1822 Liege

Died: 8 November 1890 Paris

1. Lento – Allegro non troppo
2. Allegretto
3. Allegro non troppo

In common with many other composers, Franck was deeply influenced by Liszt's use of cyclic form and his equally important development of the symphonic poem genre. Cyclic form, a strong unifying device involving the reappearance or metamorphosis of a theme or themes throughout an extended work, had been thoroughly exploited by Liszt in his thirteen symphonic poems, piano sonata and other works. An even more profound influence upon Franck was the music of Wagner, whose highly developed harmonic language intoxicated many composers, especially those of the French school.

Although Belgian-born, Franck settled permanently in Paris in 1844 and thus is usually grouped with the late nineteenth-century French composers. In Paris he worked as a church organist at Basilique Sainte-Clotilde and a revered teacher who did not try to mould his students in his own image, but encouraged their individual strengths. Franck's circle of pupils and champions included Ernest Chausson, Henri Duparc and Vincent d'Indy.

As a composer Franck was a late developer. His finest works, including the Violin Sonata, the *Symphonic Variations* for piano and orchestra, the Piano Quintet and the Symphony, date from the last fifteen years of his life. In earlier life he was a child prodigy, blossoming first as youthful piano virtuoso and subsequently as organist-teacher.

Franck's Symphony in the key of D minor, composed between 1886-8, is an important contribution to the repertoire of French orchestral music. It blazes with fervent sincerity and conviction, and is genuinely uplifting, while also a particularly successful example of cyclic form. The symphony was first performed on 17 February 1889, by the orchestra of the Société des concerts of the Paris Conservatoire, conducted by Jules Garcin.

The symphony begins with a sombre theme on lower strings. This opening *Lento* section is not simply an introduction but an integral part of the work in two ways. Firstly, the slower tempo and its material return at strategic points later in the movement and, secondly, the actual opening theme proves to be an all-important motto, recurring not just in this movement but also in the finale. The ensuing *Allegro non troppo* begins with a faster version of this same motto theme. After a return to the *Lento*, now in F minor, the faster tempo breaks out again, and the main section of the movement is under way. A sweetly lyrical second subject on first violins is followed by a further theme of jubilant character. A succession of pauses leads to the vigorous development section.

The recapitulation confirms the importance of the opening *Lento*, now heard with close imitation by trumpets and cornets. The impressive coda, apparently inspired by the equivalent section in Beethoven's Ninth Symphony, is built upon repetitions of a ground bass, and the movement ends with a further reference to the motto theme.

The delightful central *Allegretto* combines something of the character of a stately minuet with a gentle, dance-like scherzo. After sixteen bars of pizzicato strings and harp have established the harmonic framework, the cor anglais introduces the first theme. First violins begin the scherzo section with a mysterious fluttering theme which is actually a subtle variant of the cor anglais melody. Franck subsequently uses this theme as accompaniment, firstly beneath a new clarinet melody, then combined with the return of the cor anglais theme.

The *Allegro non troppo* finale begins exuberantly with a joyful and extrovert melody, which eventually gives way to a contrasting second theme in the form of a dialogue between brass and a combination of strings and woodwind. A quiet string passage now leads to a reprise of the cor anglais melody from the second movement, then development of the finale's own themes. Further tentative recollections of the second movement are heard before the recapitulation triumphantly arrives. Now other themes are recalled, including a grandiose treatment of the 'cor anglais theme'.

Eventually the original motto is heard softly with harp arpeggios, before repetitions of a strong bass line lead inexorably to the gloriously affirmative culmination of the symphony.

Philip Borg-Wheeler



Chloé van Soeterstède

Conductor

In January 2022 Chloé van Soeterstède joined the Orchestre d'Auvergne's artistic team as Artist-in-Residence, alongside their Associate Conductors Enrico Onofri and Christian Zacharias, and Chief Conductor Thomas Zehetmair.

In 2021/2022 van Soeterstède's European debuts included the RTVE Symphony Orchestra (Madrid), Orquesta Sinfónica de Castilla y León (Valladolid), Tenerife Symphony, Orchestre Philharmonique Royal de Liège, Orchestre de Pau Pays de Béarn and Gävle Symphony (Sweden). She also returns to the Royal Philharmonic Orchestra for a concert in their Cadogan Hall series, to the Orchestre National de Lorraine, the Giorchestra in Spain and to the Orchestre d'Auvergne for concerts in Commeny and Paris. In North America she debuts with the Orlando Philharmonic and with the LA Philharmonic Orchestra, who have announced her as one of their Dudamel Fellows for the 2021/2022 season.

During the 2020/2021 season, van Soeterstède returned to and made debuts with most of the major UK orchestras, including the BBC Symphony, BBC Scottish Symphony, Royal Philharmonic, City of Birmingham Symphony, London Chamber orchestras, BBC National Orchestra of Wales and the Royal Northern Sinfonia. Past engagements elsewhere have included many across her native France, with orchestras such as the Orchestre National de Lyon, Orchestre de Chambre de Paris, Orchestre National du Montpellier, Orchestre National de Lille amongst others.

Van Soeterstède conducts a wide range of repertoire from Mozart and Mendelssohn through to Prokofiev, Vaughan Williams and Tchaikovsky. In 2019 she conducted the world premiere of Benjamin Attahir's *Syrian Voices* in France, and regularly programmes works by contemporary composers such as Jessie Montgomery, Roxanna Panufnik, Annamaria Kowalsky and Anna Meredith.

At the 2019 Deutscher Dirigentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work, as well as Third Prize overall.

In 2012 she founded the Arch Sinfonia, a chamber orchestra based in London, which has been applauded its wide range of repertoire and its initiatives to build bridges between artists and audience. Van Soeterstède also loves to work with young musicians, and as such works regularly with orchestras at Wells Cathedral and Chetham's schools, and the conservatoires across the UK.

Van Soeterstède was born in 1988 in France. After studying viola in Paris and then at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music (2015-2017) with Clark Rundell and Mark Heron where she was awarded the Kennedy scholarship and was also supported by the Derek Hill Foundation. In 2019, she was appointed the Taki Concordia Fellow 2019-21 by Marin Alsop.



Edgar Moreau

Cello

The cellist Edgar Moreau won First Prize in the 2014 Young Concert Artists International Auditions and was awarded six Special Prizes after capturing, at the age of seventeen, Second Prize and the Prize for the Best Performance of the Commissioned Work at the International Tchaikovsky Competition held in Moscow in July 2011 under the chairmanship of Valery Gergiev. At the Rostropovitch Cello Competition in Paris in 2009, he received the Prize for the Most Promising Contestant.

Born in 1994, Moreau began playing the cello at the age of four. He studied with Philippe Muller at the Conservatoire National Supérieur de Musique de Paris and later continued at the Kronberg Academy under the guidance of Frans Helmerson. At the age of eleven he made his debut with the Teatro Regio Orchestra in Torino, playing Dvořák's Cello Concerto.

Edgar Moreau regularly performs in prestigious halls including Carnegie Hall, Berlin Philharmonie, Vienna Musikverein and Konzerthaus, Amsterdam Concertgebouw, the Hollywood Bowl, Paris Philharmonie, Théâtre des Champs-Élysées, Hamburg Elbphilharmonie, Tokyo's Suntory Hall, Seoul Arts Center, Geneva Victoria Hall, Barcelona Palau de la Musica Catalana, Scala de Milano, La Fenice Venezia and Wigmore Hall.

Moreau performs with world-renowned orchestras such as the Roma Santa Cecilia, Filarmonica della Scala, London Symphony, Philharmonia, Royal Philharmonic, Los Angeles Philharmonic, Seattle Symphony, Philadelphia, Montreal Symphony, Mahler Chamber, Munich Philharmonic, Luzern Philharmonic, Israel Philharmonic, Orchestre de Paris, Philharmonique de Radio France, Orchestre National de France, Simon Bolivar Orchestra, Malaysian Philharmonic, and the Tokyo Metropolitan Symphony.

An Erato exclusive artist, Edgar Moreau released his debut album *Play* in 2014 with pianist Pierre-Yves Hodique. His follow-up, *Giovincello*, featured baroque concertos with the ensemble Il Pomo d'Oro and Riccardo Minasi and won an ECHO Klassik Award in 2016. He has also recorded Debussy's sonatas and trios and a duo album with David Kadouch with works by Franck, Poulenc, Strohl and De la Tombelle. His latest release is a recording of Gulda and Offenbach concertos with Les Forces Majeures and Raphaël Merlin.

Moreau is a recipient of many musical awards, the Academie Maurice Ravel Prize 2011, the Banque Populaire Foundation, "Classic Revelation" by France's Adami, French-Speaking Public Radios Young musician Prize 2013, "New Talent of the Year 2013" and "Instrumental Soloist of the Year 2015" and awards from the French Victoires de la Musique (French Grammys).

Edgar Moreau plays on a David Tecchler cello from 1711. His bow was made by Dominique Peccatte.

Bournemouth Symphony Orchestra

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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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