



**bournemouth  
symphony orchestra**

Kirill Karabits Chief Conductor

**Concert Programme  
Winter/Spring 2021**



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# Music from St Giles

## St Giles House

Wednesday 27 January

Supported by

John & Ruth Lang

### Mendelssohn

Song Without Words 4'

### Saint-Saëns

The Swan 3'

### Rachmaninov

Vocalise 6'

### Kern

The Way You Look Tonight 3'

### Donald Hoopingarner

Romance 4'

### Fauré

Après un rêve 4'

### Fauré

Sicilienne 4'

### Handel

Harp Concerto (1st mvt) 6'

### JS Bach

Cello Suite No.1 20'

Jesper Svedberg

Cello

Eluned Pierce

Harp

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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## Song without Words

### **Felix Mendelssohn**

Born: 3 February 1809 Hamburg

Died: 4 November 1847 Leipzig

Mendelssohn's *'Songs without Words'* (*Lieder ohne Worte*) were primarily composed for solo piano and reflected the early Romantic sensibility to capture the essence of a mood, without the incumbrance of a text. As the composer explained to a friend, "What the music I love expresses to me, is not thought too indefinite to put into words, but on the contrary, too definite." This work, his op. 109, is Mendelssohn's sole example of a "song without words" for cello and piano; it was also his final work for that combination, written in 1845 for the cellist, Lisa Cristiani and not published until after his death.

Andrew Burn



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# The Swan

## Camille Saint-Saëns

Born: 9 October 1835 Paris

Died: 16 December 1921 Algiers

*The Swan* ('Le cygne') is the most famous movement from Saint-Saëns' *jeu d'esprit*, his 'Grand Zoological Fantasy', *The Carnival of the Animals*, composed for the amusement of friends in 1886. Although performed privately on several occasions, the complete work remained unperformed in public, and also unpublished, during the composer's lifetime, since he felt it was far too frivolous and might affect his reputation as a serious composer.

He relented though over the publication of just *The Swan* which appeared in 1887. With its rippling accompaniment and graceful melody, Saint-Saëns perfectly captures an image of serenity as the swan glides over the water. The work's popularity soared when the great ballerina Anna Pavlova, collaborated to create a dance version with the choreographer Michel Fokine, inspired by Tennyson's poem, *The Dying Swan*. First performed in 1905, Pavlova is reputed to have danced the solo over 4000 times.

Andrew Burn



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## Vocalise

### **Sergei Rachmaninov**

Born: 1 April 1873 Oneg, Novgorod District, Russia

Died: 28 March 1943 Beverley Hills, California

In 1915, for the last of his *14 Songs*, op. 34, Rachmaninov had an inspired and original idea: why not compose, literally, a ‘song without words’. Instead of singing a text, he indicated that the singer should sing the vocal line to just one vowel of their choice. It was dedicated to the soprano Antonia Nezhdanova who gave the premiere with the composer in Moscow in January 1916. She had been rather bemused by Rachmaninov’s idea, but he had reassured her “What need is there for words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation.”

With its haunting melancholy, *Vocalise*, rapidly caught audiences’ imagination, and with no words was ripe to be arranged for different instrumental combinations.

Rachmaninov’s cellist friend Anatoliy Brandukov (the dedicatee of his *Cello Sonata*) made the first for cello and piano, although many others have followed including those by Jascha Heifetz, Leonard Rose and Mstislav Rostropvich.

Andrew Burn



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# The Way You Look Tonight

## Jerome Kern

Born: 27 January 1885 New York

Died: 11 November 1945 New York

Composer of dozens of musicals and one undisputed masterwork of American musical theatre, *Showboat* (1929), Jerome Kern's outstandingly career spanned four decades. Among his 700 songs are hits which became standard numbers such as 'Ol' Man River', 'Smoke gets in your eyes' and 'The Last Time I saw Paris'. Another huge success, 'The Way You Look Tonight', with lyrics by Dorothy Fields, topped the charts in 1936 when sung by Fred Astaire to his co-star Ginger Rogers in the musical comedy film *Swing Time*. It went on to gain the Academy Award for the Best Original Film Song of 1936.

This arrangement was made by the American harpist, John Escosa.

Andrew Burn



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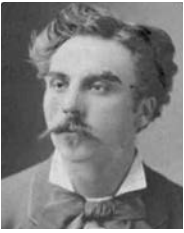
## Romance

### **Donald Hoopingarner**

Born: 3 February 1935 Detroit

There is a personal connection between Jesper Svedberg and the composer of this *Romance* for cello and harp, composed in 2017. When Jesper was in his teens he went on a year-long school exchange to the USA, where he lived in Michigan with Donald Hoopingarner and his very musical family. Alongside his composing (works for handbells, for instance, *Alonsoa*, were a speciality), Hoopingarner taught American History at the High School where Jesper recalls him as an inspirational teacher. Jesper is still in touch with the family and has an abiding memory of those times: “I so remember him taking me to the local community orchestra, me in the cellos, Donald leading the basses – we were a great team.”

Andrew Burn



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## Après un rêve and Sicilienne

### Gabriel Fauré

Born: 12 May 1845 Parmiers

Died: 4 November 1924 Paris

*Après un rêve* ('After a dream') was a song, or 'mélodie', to use the French term, composed early in Fauré's career in 1877 and published the following year as the first of his *Trois mélodies* op.7. The words of the song describe how a man dreams of escaping with his lover beyond the confines of the earth, travelling towards a mystical light; however, he wakes to reality and disconsolately longs to return to the ecstatic state the mysterious dream had given him. It was the renowned cellist, Pablo Casals, who realised that the somnolent beauty of the song's melodic line perfectly suited the cello's timbre; subsequently his arrangement, made in 1910, established this little gem's popularity with cellists and audiences alike the world over.

Fauré's *Sicilienne* was originally composed in 1893, as part of incidental music for a production of Molière's *Le Bourgeois gentilhomme* which never reached the stage. Five years later he made this version for cello and piano for the Dutch musician Joseph Hollman, although he dedicated it to a leading English cellist of the time, W.H.Squire, who was principal cello of several London orchestras and an advocate of Saint-Saens' cello concertos. Also in 1898, Fauré included the *Sicilienne* in the music he composed for the first English production of Maurice Maeterlinck's play *Pelléas et Mélisande*. In the drama, its gentle, lilting rhythm captures a fleeting moment of happiness for the doomed lovers.

Andrew Burn





## Concerto for Harp (first movement)

**George Frederick Handel**

Born: 23 February 1685 Halle

Died: 14 April 1759 London

Handel's reputation as a virtuoso organist, famed across Europe, gave him what today would be described as a 'super star' status, and audiences flocked to his performances. Ever the canny entrepreneur, to help boost ticket sales, he would include organ concertos within his large scale works such as his choral odes and oratorios, and especially new ones. On 19 February 1736, for the premiere of his setting of an adaption of *Dryden's Ode, Alexander's Feast or The Power of Music*, he went even further by including three concertos - one for organ with strings, another for oboes and bassoons and strings, and finally, one for 'harp, lute, lyrichord and other instruments'. (The lyrichord created a drone-like, hurdy-gurdy sound.) The *Harp Concerto* was composed for William Powell, 'harper' to the Prince of Wales. Handel recast the concerto for organ when it was published in 1738 as the last of his *Six Organ Concertos*, op.4.

Handel was no stranger to St Giles House. A friend of the Fourth Earl of Shaftesbury and his wife, he visited their home on several occasions and a portrait of the composer hangs there.

Andrew Burn



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## Suite No.1 for solo cello

### Johann Sebastian Bach

Born: 21 March 1685 Eisenach

Died: 28 July 1750 Leipzig

1. Prélude
2. Allemande
3. Courante
4. Sarabande
5. Menuett I & II
6. Gigue

Bach's instrumental works mainly date from 1717-1723, when he was Kapellmeister to Prince Leopold of Anhalt-Cöthen. His duties included the supervision of a small resident orchestra, which naturally led to him composing various solo and chamber music items for his colleagues. It seems likely, therefore, that the six cello suites were written for one or other of the Cöthen cellists, Carl Abel and Christian Linike. The First Suite, performed tonight, is in the key of G major.

At Cöthen, the Baroque suite was an instrumental genre that Bach particularly cultivated. By this time, its basis was established as a sequence of dance movements: *allemande*, *courante*, *sarabande* and *gigue*, with the option of a prelude opening and the insertion of another dance – either *bourrée*, *menuett* or *gavotte* – as the penultimate number.

In each of his cello suites Bach exploits a different aspect of the instrument's nature in the first movement, which is therefore cast as a free fantasia, exploiting every possibility of development from the motifs which emerge out of the patterns of sound.

The movements may be characterised as follows: The *Allemande* is a slow-moving dance, in which Bach's arabesques produce a web of decorations. Based on a French dance, the *Courante* tends to employ runs of quavers. The *Sarabande* uses chords as the pivots around which the melodies revolve. In this First Suite, Bach opted for a pair of *Menuetts*; the form originated in a triple-time court dance and was so called because of its dainty steps (menu = small). The *Gigue* is a lively dance characterised by its wide intervals. Bach's preference was for the recurring use of the open bottom string in order to make the effect of a rustic drone, while often concluding in a frenzy of semiquaver activity.

Terry Barfoot



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## Title Music: Milo

### **Mark-Anthony Turnage**

Born: 10 June 1960 Grays, Essex

Holding an international reputation, Mark-Anthony Turnage is one of the leading composers of our time. On 7 November 2018, there was a palpable sense of excitement at the Lighthouse, Poole, when Kirill Karabits, soprano Natalya Romaniw, and the BSO, gave the world premiere of Turnage's *Testament*, bold, powerful settings of Ukrainian poetry exploring themes of displacement and conflict, which the BSO jointly commissioned with *Staatskapelle Weimar*.

In the pre-concert talk, Jesper Svedberg played Turnage's short work for cello solo, *Milo*, which he had also performed a few months before at the Malmö Chamber Music Festival in Sweden. He and Turnage had met then, and whilst chatting they "realised that his son Milo and my son Hugo were exactly the same age. So, I can really hear and understand the strong love he feels for his son through this beautiful little piece."

Turnage composed *Milo* in 2009 for his son's christening, when it was first performed by Guy Johnson, Milo's Godfather.

Andrew Burn



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# Jesper Svedberg

Cello

Swedish-born cellist Jesper Svedberg began his cello studies aged eight and he completed his Soloist Diploma in 1998 at the Edsberg Institute of Music in Stockholm under the tutelage of Frans Helmersson and Torlief Thedeén.

He continued his cello studies at the Guildhall School of Music and Drama in London with Louise Hopkins. He graduated with a Masters Degree in Chamber Music in 2001 and was appointed Professor in Chamber Music at the University of Gothenburg where he remained for ten years.

Jesper became Principal Cello with the BSO in 2011. As a soloist, Jesper has performed with orchestras including the BBC Scottish Symphony, Swedish Radio Orchestra, Copenhagen Philharmonic, Dala Sinfonietta, Helsingborg Symphony Orchestra and the BSO.

Jesper is a founding member of the Kungsbacka Piano Trio. The trio took first prize in the 1999 Melbourne International Chamber Music Competition and was, in 2000, selected for the BBC Radio 3 New Generation Artists Scheme. The trio has recorded for NAXOS with music including Schubert, Mozart, Haydn, Fauré and Chopin. They are currently recording the complete piano trio repertoire by Robert Schumann which will be released on the BIS label.




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## Eluned Pierce

### Harp

Principal harpist with the BSO since September 1995, Eluned performs as a chamber musician and solo harpist within her post and elsewhere. Often invited as guest principal with the British orchestras she has performed in the U.S. Japan, and most of the European countries with maestros such as Muti, Sanderling, Salonen, Maazel, Ashkenazy, Jarvi, Rattle, and Karabits.

She occasionally plays for various television and radio programmes and has been involved on the soundtrack of some of David Attenborough's series and a documentary about Beyoncé.

It was a great honour on Christmas Day 2014 to be broadcast on Classic FM from Buckingham Palace performing some of Britten's *Ceremony of Carols* with the Choristers of the Chapel Royal under the baton of Huw Williams.

During her years living in Scotland she was the harpist with the BBC Scottish Symphony, Royal Scottish National and Scottish Chamber orchestras.

She much enjoys coaching the harp sections at National Youth Orchestra of Wales, National Youth Orchestra of Great Britain and National Children's Orchestra of Great Britain.

Eluned studied harp at the Royal College of Music as a Foundation Scholar with Marisa Robles.

# A Cultural Beacon for the South and South-West of England

**One of the UK's best-loved orchestras, Bournemouth Symphony Orchestra is a professional ensemble known for igniting change both on and off the stage.**

With residencies in Bournemouth, Bristol, Exeter, Poole and Portsmouth it is also the largest cultural provider in the South West of England serving one of the biggest and most diverse regions.

Maintaining the highest artistic ideals the BSO remains committed to new and lesser-known repertoire whilst remaining relevant to its broad audience's tastes. Under Chief Conductor Kirill Karabits the Orchestra's *Voices from the East* series of former Soviet music continues to receive critical acclaim, and its recent recordings of Prokofiev and Walton are outstanding modern performances. The Orchestra is also loved for its performances of film and light music, and its discography charts a number of landmark moments in 20th century music. A commissioner of new music, the Orchestra will give premiere performances of works by Azerbaijani composer Franghiz Ali-Zadeh, Shirley J. Thompson and Magnus Lindberg in its 2020/21 season. In recent years it has worked with Mark-Anthony Turnage, Sally Beamish and James MacMillan.

**A bold champion of talent** the BSO boasts an enviable list of principal conductors, including Marin Alsop — the first female principal conductor of a major UK orchestra — Constantin Silvestri, Paavo Berglund and Andrew Litton. It has given memorable performances at Carnegie Hall, the Musikverein and Rudolfinum, and gives regular live broadcasts on BBC Radio 3 and Classic FM.

**Empowering lives through music remains at the core of all that the BSO does.**

Awarded the Royal Philharmonic Society's Impact Award in 2019, for its work in improving opportunities for disabled talent, the BSO continues to explore new territory with BSO Resound — the world's first professional disabled-led ensemble at the core of a major orchestra. BSO Participate works with all ages off the stage and is internationally recognised as an act to follow: over 650 community workshops and events take place each year across the Orchestra's vast region, empowering thousands of lives every year.

Following the longest break in its 127-year history, the BSO was one of the first ensembles in the UK to launch a series of full symphonic performances in 2020.

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