



# Brighton

PHILHARMONIC  
*Orchestra*

**87<sup>th</sup> Concert season**

October 2011 – March 2012

Sunday 11 December 2011

brighton  
**DOME**

*The*  
**Courtyard**  
Restaurant & Coffee Bar

*Offer valid November 27th.  
December 11th and December 31st booking required.*

**Brighton Philharmonic Orchestra**

**Lunch Menu**

**£8.95**

**Glass of Wine**

**Crisp Confit of Duck**

*With crushed New potatoes,  
Green Beans and a cider gravy*

*Or*

**Roasted marinated Vegetable Linguine (v)**

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*Just 'round the corner from The Dome*

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**Brighton Philharmonic Orchestra**

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*or*

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# Welcome

## to the Brighton Philharmonic Orchestra's 87<sup>th</sup> Concert Season

“ Today's concert was planned as a Christmas present from all of us on the platform, to you, our wonderful audience, and since this morning's rehearsal was open to young people to observe the orchestra at work we devised a first half that reflects the magic of youth and Christmas. The overture is a fine curtain raiser to a wonderful opera. You will hear the witch cackling as she flies off, the hymn of the frightened children and overall a beautiful aural picture of happy domesticity.

I am very happy to welcome Evelina back to our concert series following her brilliant performance of the third concerto of Beethoven, and I know you will enjoy this brilliant and humorous set of variations.

My selection of some 40 minutes from *Swan Lake* for concert performance, has been made in an attempt to show the symphonic nature of Tchaikovsky's masterpiece. It will also show his wonderful theatrical and melodic gift. The first of his three great ballet scores, incredible as it seems, was considered unfit for dance at its first performances, and Tchaikovsky died thinking it was a flop. The successful version being given after Tchaikovsky's death with extra music written by Ricardo Drigo and the choreography we now cherish so dearly by Marius Petipa.

My Best Wishes for Christmas and New Year. ”



**Barry Wordsworth**

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR



"Brighton is privileged to have an orchestra of such quality on its doorstep"

MID SUSSEX TIMES



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**Judith Clark,**  
**General Manager**  
**Brighton Philharmonic Orchestra**  
**41 George Street**  
**Brighton BN2 1RJ**  
**Tel: 01273 622900**

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# Brighton PHILHARMONIC *Orchestra*

brighton  
DOME

Sunday 11 December 2011 | 2.45PM

**Barry Wordsworth** Conductor

Evelina Puzaitė Piano

**Humperdinck**

Prelude to *Hansel and  
Gretel* [8']

**Dohnányi**

Variations on a  
Nursery Song Op. 25 [22']

**Interval** [20 minutes]

**Tchaikovsky**

Extended Suite from  
*Swan Lake* [45']

*This concert is sponsored by  
Friends of Brighton Philharmonic.*

The concert will be followed by the Annual General Meeting of Brighton and Hove Philharmonic Society in the Founders Room at approx 5pm.

Unwanted noise in the auditorium can be distracting for the rest of the audience and the performers. Please try to restrain coughing until the normal breaks in the performance, and if you have a mobile telephone or digital watch alarm ensure that it is switched off.

Please note that the Brighton Dome Concert Hall does not have an induction loop. If you wish to use the Sennheiser infra-red assisted hearing system, headsets can be obtained from the Box Office (book in advance to ensure availability) and used in place of a hearing aid.



## Programme notes

BY PETER BACK © 2011

# Prelude to *Hansel and Gretel*

**Engelbert Humperdinck** (1854-1921)



It is ironic that the only opera by which the German composer Engelbert Humperdinck is widely remembered today, *Hansel and Gretel*, was composed almost by accident. He was a composition student of outstanding promise, who won

the Mendelssohn Prize in 1879. This gave him the funds to travel to Italy. There he met and came under the spell of Richard Wagner, who invited him to Bayreuth in order to assist with the preparation of *Parsifal* in 1881. His Wagnerism actually made it difficult for him subsequently to get suitable work; he occupied his time in a series of teaching jobs, in publishing and writing criticism. Although hailed by some as Wagner's successor, he actually wrote very little in the period 1880-90. Then, in 1890-92, he composed *Hansel and Gretel*.

Humperdinck's sister, who had written a play for children based on the Brothers Grimm fairy-tale *Hänsel und Gretel*, asked him to supply a little music for it. He complied with some reluctance, but later became so fascinated by the story that he extended the simple songs he had already written into a full-length opera. He sent the manuscript to Richard Strauss, who wrote back, 'this is truly a masterpiece of the first rank', and arranged for its première in Weimar on 23 December 1893. Many audiences in Germany had become weary of Wagner's gargantuan dramas with their political and social symbolism. A simple little opera, in which the text had no message to propound and in which the music had the charm and spontaneity of folk music, proved a welcome antidote.

The familiar story of Hansel and Gretel, who successfully turned the tables on the evil witch who catches them in the woods at night, is told with clarity and directness. The rich Wagnerian-

style orchestral writing has its antithesis in the catchy children's songs scattered throughout the score. The opera quickly became popular, establishing itself as a favourite children's entertainment the whole world over. It was a success that Humperdinck was never to repeat.

The Prelude is based on material from the opera. The opening religious theme on horns and bassoons is the children's second-act prayer. A dramatic change of mood describes their fright in the presence of the Witch. The Prelude then proceeds to the Dewman's third-act song and the children's dance after they destroy the Witch. It ends with a recall of the prayer.

## Variations on a Nursery Song, Op. 25

**Ernő Dohnányi** (1877 – 1960)



*Introduction Maestoso – Tema: Allegro*

1. *Poco più mosso –*
  2. *Risoluto –*
  3. *–*
  4. *Molto meno mosso –*
  5. *Più mosso –*
  6. *Ancora più mosso –*
  7. *Waltz: Tempo giusto –*
  8. *Alla Marcia: Allegro moderato –*
  9. *Presto –*
  10. *Passacaglia: Adagio non troppo –*
  11. *Chorale: Maestoso –*
- Finale fugato: Allegro vivace*

The Austro-Hungarian composer Ernő Dohnányi was an outstanding pianist. In his concerts he featured the neglected repertoire of the Viennese classical masters, being one of the first to perform their works at a time when only a handful were in the standard repertory. In 1920 he performed all of Beethoven's piano works, and in 1941 he gave a complete cycle of the Mozart concertos.

Championed by Brahms, it was natural that his own music should uphold the values of the great classical tradition. Among his output are two symphonies, four operas and a number of chamber works. In 1914 he wrote his best-known orchestral work, the *Variations on a Nursery Song*, described as 'for full orchestra with piano concertante'; it was dedicated 'to the enjoyment of lovers of humour and to the annoyance of others'. Disregarding the early twentieth-century *Zeitgeist*, Dohnányi represents something of a throwback to the Romantic Age, continuing to produce lush, melodic works long after they had gone out of fashion. From an early twenty-first-century vantage point, such considerations can have little relevance and it is the quality of the composer's inspiration that matters most

The expansive *Introduction Maestoso* might lead us to expect a work of epic proportions dealing with some great tragic event. The minor key, the portentous brass chords, the anxious string figuration and the blood-curdling 'fate' motif hammered out on the timpani and reinforced by the full orchestra, would certainly suggest as much. And then – 'to the enjoyment of lovers of humour and to the annoyance of others' – the pianist enters with the simplest of themes, known to children in this country as *Twinkle, twinkle, little star*.

In Variation 1 the piano skips off on a merry dance, at one point engaging in a little friendly banter with the harp. The horns and woodwind introduce Variation 2, a heavily chromatic variant of the theme in which the piano continues its rippling figuration. We hear echoes of Brahms in Variation 3, a romantic dialogue between piano and strings. Variation 4 features a grotesque wind sextet consisting of piccolo, flutes, bassoons and contrabassoon, with the piano taking a back seat. In Variation 5, the piano (with all pedals down) tries to sound like

a musical box. Through the veiled accompaniment we hear the theme played on the glockenspiel. Variation 6 has the woodwind counterpointing the piano's sparking figuration. Variation 7 is a glittering Viennese waltz, while Variation 8 introduces a military march to which the piano adds timorous interjections.

The pace quickens for Variation 9, which evokes the graveyard frolics of Saint-Saëns's *Danse macabre*, complete with bone-rattling xylophone and strings *col legno* (playing 'with the wood' rather than the hair of the bow). The piano forcefully interrupts these revels with the kind of double-octave flourish one might have expected at the start of the piece. A new note of dignity is established and leads to Variation 10, a majestic *Passacaglia* that pays homage to Brahms's *Variations on a Theme of Haydn*, bringing the rich, mellow-sounding strings to the fore.

A coda for full orchestra leads into the last variation – a solemn chorale in which piano statements alternate with woodwind and brass. After a quiet timpani roll, the piano resumes its former high spirits in a dazzlingly playful fugato. A loud chord heralds a final statement of the simple nursery song, before cascades of piano arpeggios and a six-octave *glissando* bring the variations to an end.

## Extended suite from *Swan Lake*

**Peter Ilyich Tchaikovsky** (1840-1893)



### *Prologue (Overture/Introduction)*

#### *Act 1: Waltz – Finale*

#### *Act 2: White Swan – Dance of the Cygnets*

#### *Act 3: Hungarian Dance (Czardas) – Mazurka – Neapolitan Dance – Spanish Dance – Black Swan Pas de deux*

#### *Act 4: Entr'acte – Final Scene*

The first *Swan Lake* was produced and choreographed by none other than Tchaikovsky himself, as an entertainment for his sister's family at their home in Kamenka during the summer of 1871. Years later one of his nephews recorded Tchaikovsky's part in the proceedings: 'The staging was done entirely by Uncle Pyotr. It was he who invented the steps and pirouettes, and he danced them himself, showing the performers what he required of them. At such moments Uncle Peter, red in the face, wet with perspiration as he sang the tune, presented a pretty amusing sight.'

It was to this tiny, unambitious domestic entertainment that Tchaikovsky turned when, four years later, he was commissioned to write a score for the Imperial Ballet in Moscow. *Swan Lake* was to become the most famous ballet in the world – but not immediately.

The ballet in Russia had had a long and, in many respects, distinguished history well before 1877, when *Swan Lake* was first mounted at Moscow's Bolshoi Theatre. However, what had given Russian ballet its quality was what happened onstage, not in the orchestra pit. Though ballets such as the ever-popular *Giselle* had reached Russia in the 1840s, the majority of music for the Imperial Ballet in Moscow had been provided by local composers who had neither the talent nor the encouragement to produce other than functional music to support the dancers. It was still the normal practice in the 1870s to employ such composers, even though Delibes's *Coppélia*, produced in Paris in 1870, had set a precedent for ballet music of an altogether higher quality. Tchaikovsky evidently did not know *Coppélia*, but even those in the Moscow audience who did would have been

unprepared for some of the challenges with which he presented them in *Swan Lake*.

In fact, as music for ballet, *Swan Lake* was as revolutionary as Stravinsky's *Rite of Spring* nearly forty years later. No ballet score had ever contained such rhythmically complicated music, and the challenge this presented to the dancers was so enormous that, even before the première, music by other composers was being slipped in. Press reaction was mixed, but mostly unfavourable. Yet the audience response was evidently good, and over the next six years the ballet was performed many times, though the musical substitutions continued until only two-thirds of Tchaikovsky's own music was left. In 1883 it was withdrawn from the repertoire, evidently because the scenery had disintegrated. It was never heard again in Tchaikovsky's lifetime.

And that might have been that. But in 1895, two years after Tchaikovsky's death, his brother Modest and others devised a new version of *Swan Lake*, with a new scenario, fresh choreography and more meddling in the music. The most serious mutilation was to give the story a happy ending. Despite all of this, the reworking proved enormously successful, laying the foundations for that overwhelming popularity *Swan Lake* enjoys today. However, productions in which the original scenario and Tchaikovsky's own score are used are surely preferable. As a musical dramatist, Tchaikovsky knew what he was about – his music responds unflinchingly to each situation in the unfolding drama. The following highly condensed outline of the plot may help to place the individual numbers of the Suite into context.

*Swan Lake* is a tragedy in which evil (Rothbart/Odile) overwhelms good (Odette/the Prince), yet cannot thwart the triumph of love over hate. The short orchestral prelude [*Prologue*] presents the opposing sides; a gracious theme on the oboe introduces music characteristic of the swans, while the violent music that follows forewarns of the evil forces that will finally seem triumphant.

Act 1 opens with a celebration – Prince Siegfried's coming of age. His tutor, Wolfgang, tells the Peasants to dance for the Prince's amusement [*Waltz*]. A messenger announces

the Princess, Siegfried's mother, who declares that he must marry and choose a bride the following day. She departs and the party resumes. Night falls, a flock of swans appear in the sky. Siegfried's friend Benno urges him to shoot; the tutor tries to dissuade him. But when the tutor leaves, Siegfried and Benno hurry off in pursuit of the swans [*Finale*].

Act 2 is set in a wild mountainous place near a lake at dusk. A flock of swans, led by one with a crown on its head, is swimming on a lake. Siegfried sees the swans but they vanish when he takes aim. Odette now appears as herself; transformed into a swan by day, she is the very swan Siegfried tried to kill. Siegfried begs forgiveness and they fall in love [*White Swan – Dance of the Cygnets*]. Odette promises to return the next night.

In Act 3 a magnificent ball is taking place. Fanfares announce von Rothbart and his daughter Odile, whom the Prince notices looks exactly like Odette (usually costumed in black and danced by the same ballerina). Odile dances and the Prince in due course joins her [*Black Swan Pas de deux*]. A suite of four national dances follows [*Hungarian Dance (Czardas) – Mazurka – Neapolitan Dance – Spanish Dance*]. Siegfried chooses Odile as his bride. As Rothbart gives Siegfried Odile's hand, his disguise falls away, and he is seen as the demon he is. A window flies open, and a swan wearing a crown appears. Siegfried flees.

Act 4 takes us back to the lakeside, at night; Odette's friends wonder about her disappearance [*Entr'acte*]. Odette rejoins her companions and laments that she loves Siegfried even though he has broken his vow. He arrives, and Odette agrees to see him one last time. A storm rises. Siegfried begs her forgiveness, but their situation is hopeless. As she attempts to retreat he takes her crown and throws it into the lake. Dying, Odette falls into Siegfried's arms, and they vanish in the waters. The storm quiets, the moon comes out, and a band of white swans appears on the tranquil lake [*Final Scene*].

# Barry Wordsworth

## Music Director/Principal Conductor

Barry Wordsworth is Music Director of the Royal Ballet Covent Garden, having previously held the position from 1990–1995. He has also been Music Director and Principal Conductor of the BPO since 1989, and in 2006 became Conductor Laureate of the BBC Concert Orchestra, having served as its Principal Conductor since 1989. From 2005–2008 he was Music Director of Birmingham Royal Ballet.

In 1989, Barry Wordsworth made his first televised appearance at the BBC Proms, and has conducted the BBC Concert Orchestra regularly in subsequent seasons of the Proms. He has also toured extensively with the orchestra, including tours to Japan and the USA for their 50th Anniversary in 2002.

Highlights in recent seasons have included guest appearances with the Royal Concertgebouw Orchestra, Toronto Symphony, Seoul Philharmonic, Guangzhou Symphony, Rotterdam Philharmonic, New Zealand Symphony and Sydney Symphony. In the UK, he has conducted the Philharmonia, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra and BBC National Orchestra of Wales.

In addition to his symphonic career, he has enjoyed a long and close relationship with the Royal Ballet and the Birmingham Royal Ballet and in recent seasons has also conducted the New National Theatre Tokyo, Leipzig Ballet and the ballet of the Opéra National de Paris.

He has a large catalogue of recordings, including a long association with Argo/Decca International. His recording of the 'Last Night of the Proms' achieved enormous popular success and his most recent release, with Bryn Terfel and the LSO, won a Grammy Award in 2007.

He holds honorary doctorates from the University of Brighton and the University of Central England, and in 2006 was made an Honorary Fellow of Trinity College of Music.



# John Bradbury Leader



John Bradbury, Leader of the Brighton Philharmonic Orchestra, is a Fellow of the Royal Manchester College of Music where he studied with four eminent violinists: the concerto soloists Endre Wolf, Manoug Parikian and Georgy Pauk, and finally with Alexandre Moskowsky of the Hungarian String Quartet.

Within a year of leaving College he was appointed Leader of the BBC Midland Light Orchestra which was then conducted by Gilbert Vinter. During this time he embarked upon the first of many broadcast recitals with his wife, the pianist Eira West, and also performed a wide range of solos with the orchestra.

He then transferred to the City of Birmingham Symphony Orchestra as their Leader combining duo, trio and quartet recitals with numerous concerto and solo performances before moving to London to lead the BBC Concert Orchestra. The ensuing seven years of BBC broadcasting ensured that the name John Bradbury was so well-known that he was able to turn freelance, and this has led to a wealth of diverse opportunities that would not otherwise have been possible.

In addition to guest leading for all the major London Symphony Orchestras John's busy freelance schedule has encompassed a great deal of commercial studio work including leading for all the James Bond movie sound tracks made since 1998. He was the founder leader of the Royal Philharmonic Pops Orchestra under the baton of Henry Mancini, and has toured

extensively as leader for Dame Shirley Bassey, Lesley Garrett, Russell Watson and Andrea Bocelli. Equally fascinating was a year as Leader of *Les Misérables* at the Palace Theatre, London. More recently John was engaged by the Royal Philharmonic Orchestra to lead the 'Star Wars in Concert' tours of America and Europe.

His ten year appointment in 1986 as Director of Johann Strauss Gala performances for Raymond Gubbay Ltd was especially rewarding, and John's expertise in this multi-talented form of entertainment is now well-known through the many exciting and highly acclaimed concerts he has presented throughout the UK and abroad.

Besides regular appearances as Leader of the Brighton Philharmonic Orchestra, John has conducted a number of concerts in the Dome, and has performed many exciting violin solos including works by Ysaye, Paganini, Kreisler, Tchaikovsky, Mozart, Bruch, Vivaldi and Saint-Saëns.

## Evelina Puzaitė Piano



Lithuanian-born pianist Evelina Puzaitė is an internationally recognised performer of natural sensitivity and strong charisma. She is in constant demand as both a soloist and as a chamber musician. Evelina regularly performs at the most prestigious venues such as Barbican, Wigmore Hall and South Bank Centre. Evelina has won numerous prizes, including First Prize at the Rubinstein Piano Competition in Paris, First Prize at the Tel-Hai International Piano Competition in Israel and many others. After unanimously winning the Abstract Securities Landor Competition in 2006, Evelina was awarded a long term recording contract with Landor Records.

Evelina appears regularly on television and radio in her native Lithuania, and has performed

extensively throughout Europe, including Italy, France, Greece, Sweden, Poland, Lithuania, as well as in Russia, Israel, and the USA. She has appeared with many prominent Orchestras and conductors including: Lithuanian Chamber Orchestra/Sondeckis, Lithuanian Symphony Orchestra/Antoni Wit/Alan Buribaev, Brighton Philharmonic Orchestra/Barry Wordsworth, GSMD Symphony Orchestra/David Angus, Guernsey Symphony Orchestra/Stuart Stratford, St. John's Chamber Orchestra/Nigel Wilkinson.

Her recital engagements have included performances at the Usedomer Music Festival in Germany, Festival di Londra in Italy, the first EPTA Festival in Cyprus, and the Presteigne Festival in Wales. She also performed at the opening concert of the Brighton Festival, YCAT/Landor Piano Festival at the Wigmore Hall, and has collaborated with the Fine Arts Quartet at the Vilnius Festival in Lithuania.

Evelina's exceptional musicality was first noticed at the Ciurlionis School of Arts in 2001, and she was awarded the prestigious Baltic State Scholarship to study at the Guildhall School of Music and Drama in London with Professor Joan Havill. Evelina received a Masters Degree of Music in Music Performance with Distinction in 2006, and two years later she was awarded an Artists Fellowship at the GSMD.

In 2011 Evelina released an album of Robert Schumann's music in France, with fellow Lithuanian oboe player - Andrius Puskunigis. They appeared together at the Edinburgh Festival in August 2011.

Evelina's future plans include performances with Brighton Philharmonic Orchestra at the Brighton Dome; with Lithuanian National Symphony Orchestra at the Lithuanian National Philharmonic Hall in Vilnius; 'Smart Concert Series' Festival in Sofia; Carnegie Hall debut in New York.

In addition to her piano career, Evelina Puzaitė is an avid writer and composer. Her first book *Tempo Primo* – a collection of short stories and poetic insights – was published in November 2008. Evelina has been recognized at the Grodno Composers' Competition, where she was awarded the Second Prize, and her compositions for piano have been published several times in Lithuania. In 2010 Evelina composed and performed music to accompany a documentary *Lieknas* by internationally acclaimed Lithuanian director Rimantas Gruodis.

# Brighton PHILHARMONIC *Orchestra*

Conductor Barry Wordsworth



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## Brighton Philharmonic Orchestra

The Brighton Philharmonic Orchestra was formed by Herbert Menges in May 1925 as the Symphonic String Players 'to become a large and powerful String Orchestra, and to give periodical concerts of a high standard in Brighton and Hove'.

By 1928 they had already moved into the Brighton Dome and become the fully orchestral 'Symphonic Players'. Menges remained as Principal Conductor and in 1932 Sir Thomas Beecham was appointed as the orchestra's first President (a position later held by Ralph Vaughan Williams and Benjamin Britten).

In 1972, after 47 years as Principal Conductor and having conducted more than 300 concerts, Herbert Menges died at the age of 69. His successor was John Carewe, whose first concert as Principal Conductor marked the start of the orchestra's 50th Anniversary season. In 1989 Barry Wordsworth was appointed as only the third Principal Conductor in the BPO's history. Barry's distinguished tenure at the helm has been marked by a series of notable performances of both well-known and more unfamiliar works together with a roster of accomplished and distinguished soloists. This and recent seasons have seen premières of new works by Will Todd, Richard Rodney Bennett, Martin Butler and Howard Goodall together with a series of all the Beethoven Symphonies and regular collaborations with the Brighton Festival Chorus and Brighton Festival Youth Choir.

Ten years later the Brighton Dome closed for refurbishment and the BPO returned temporarily to Hove Town Hall, and gave a series of Mozart Piano Concerto concerts in the Theatre Royal Brighton with its current President, John Lill. In 2002 the Dome re-opened, since which time more than 93,000 tickets have been sold for the BPO's concerts in its home venue.

The orchestra itself is best described as an 'all star' line up. That is all the musicians on stage play regularly for other premier orchestras in London and across the UK and we are fortunate to capture their skills, interest and love of the repertoire for our series of Sunday concerts.

We share players with the London Symphony Orchestra, Royal Philharmonic Orchestra, Philharmonia, London Mozart Players, Britten Sinfonia, English String Orchestra, City of London Sinfonia, City of Birmingham Symphony Orchestra, BBC Symphony and Concert Orchestras and the the orchestras of the Royal Opera House and English National Opera. Further details of the individual glories of our principal players are contained on our website.

We look forward to welcoming you once again to our 87th season of concerts. More details of all our activities and of our Friends membership scheme can be found on our website at [www.brightonphil.org.uk](http://www.brightonphil.org.uk)

## First Violin

John Bradbury  
*The position of Leader is sponsored by Ronald Power MBE*  
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Gillian Brightwell  
Emma Penfold

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Tim Volkard  
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*The position of Principal Double Bass is sponsored by Martin and Frances Lindsay-Hills*  
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Helen Rowlands  
Adam Precious  
Kylie Davis  
Lucy Heath

## Flute

Christine Messiter  
*The position of Principal Flute is sponsored by Jackie Lythell OBE and Peter Lythell*  
Jill Carter

## Piccolo

Francis Nolan

## Oboe

Alun Darbyshire  
*The position of Principal Oboe is sponsored in memory of Kathleen Wordsworth*  
Eugene Feild

## Clarinet

Fiona Cross  
*The position of Principal Clarinet is sponsored in memoriam Julian Bird*  
Helen Bishop  
*The position of Sub-Principal clarinet is sponsored in memory of the late Helena Frost*

## Bassoon

Sarah Burnett  
*The position of Principal Bassoon is sponsored by Michael Woolley*  
Andrew Stowell

## Contra Bassoon

Catherine Duckett

## Horn

John James  
*The position of Principal Horn is sponsored by Ulla Dunlop*  
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Alex Carr  
Clare Moss

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## Trumpet

John Ellwood  
*The position of Principal Trumpet is sponsored by Professor Gavin Henderson CBE*  
William O'Sullivan  
Julian Brewer  
Oliver Preece

## Cornet in Swan Lake

John Ellwood  
Oliver Preece

## Trombone

Richard Watkin  
*The position of Principal Trombone is sponsored by Caroline House*  
Jeremy Gough

## Bass Trombone

Ian Fasham

## Tuba

John Elliott  
*The position of Principal Tuba is sponsored anonymously by two Friends of the Philharmonic*

## Timpani

Graham Reader  
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Donna-Maria Landowski  
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## Harp

Emma Granger  
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## Celeste

Alistair Young

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Phyllis Goodman  
Barbara Heyda & Richard Brooker  
Martin and Frances Lindsay-Hills  
Kathleen Ireland  
Ted McFadyen  
D. V. Newbold CBE  
Tony Newton  
Julian Pelling  
Esther Welch

## Friends and Patrons

Thanks go to every one of the Brighton & Hove Philharmonic Society's Friends and Patrons for their continued support and donations received during the season. For information on becoming a Friend or Patron please telephone 01273 622900.

Please note that photographs and recordings of the performance are not permitted. The Brighton & Hove Philharmonic Society reserves the right to substitute artists and vary programmes if necessary.

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*J* *C* *B* *O* *T*  
JOHN CAREWE BRIGHTON ORCHESTRA TRUST

## Raising Money for the Brighton Philharmonic Orchestra

The John Carewe Orchestra Trust was established in 1987 and provides financial support for the Brighton and Hove Philharmonic Society. Each year the Society receives a grant from the Trust which is used either to fund additional orchestral rehearsals or to support a specific concert given by the Brighton Philharmonic Orchestra.

Since its foundation the Trust has given over £80,000 in grant aid to the Society.

The Trust's capital comes from various sources, notably the proceeds of the fundraising New Year's Eve Viennese Concert, now in its seventeenth season. The Trust also welcomes donations and encourages concert-goers to remember the Brighton Philharmonic Orchestra by means of legacies.

**FOR FURTHER INFORMATION PLEASE CONTACT:**  
Simon Keane, Trustee, John Carewe Orchestra Trust,  
12 West Drive, Brighton BN2 0GD

Registered Charity No.298038  
Trustees: John Carewe, Frances Colban,  
Wilfred Goddard, Simon Keane, Richard Watson



# Good news!!!

After several years of campaigning NCP have finally offered to support audiences by offering a voucher which ensures a substantial discount for car parking for Brighton Phil concerts. The standard rates are £25 for parking over four hours including Sundays but for voucher holders from 2 October the rate will be £4.50 for the same period. Vouchers are currently limited to 250 cars per concert. This offer applies to all Brighton Phil Concerts including New Years Eve.

### IT WILL WORK LIKE THIS

You will enter and exit the car park between 1pm and 6pm on concert days taking a ticket from the machine on entry as usual. When you come to leave the car park you will insert your car parking ticket in the ticket machine followed by your voucher and then pay only £4.50.

Friends of Brighton Philharmonic can obtain vouchers in advance by sending a stamped addressed envelope to the BHPS office,

41 George Street  
Brighton BN2 1RJ  
with their membership number and the date of the concert for which they are requesting a voucher on the back or flap of the envelope. Vouchers will then be dispensed as they become available from NCP (normally at the start of each month). Please note you will need to send an envelope for each concert for which you are requesting a voucher. The latest you can request these in advance is the Wednesday before the concert in question.

Brighton Dome and Festival Members can also apply for vouchers in advance by calling 01273 260827.

On the Concert Days there will be a Car Parking desk and attendant steward in the Foyer of the Dome Concert Hall. Friends of the Brighton Philharmonic and Brighton Festival and Dome members will show their membership card at the desk and obtain a voucher before the concert or during the interval.

At the end of each concert - All remaining discount Car Park vouchers will be available for other ticket holders to collect on a first come first serve basis from the Dome Foyer desk.

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# Brighton *and Hove* PHILHARMONIC *Society*

The Brighton Philharmonic Orchestra is managed  
by the Brighton & Hove Philharmonic Society  
(Registered Charity No.250921)

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Principal Conductor  
**Barry Wordsworth**

## 87<sup>th</sup> Concert Season

October 2011 – March 2012

Concerts commence at 2.45pm

[www.brightonphil.org.uk](http://www.brightonphil.org.uk)



### SATURDAY 31 DECEMBER 2011

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**John Bradbury** Concertmaster  
**New Year's Eve Viennese Concert**

### SUNDAY 15 JANUARY 2012

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**Anna Lee** Violin  
**Nazli Erdogan** Viola  
*by kind permission of the Yehudi Menuhin School*

**Britten**  
Four Sea Interludes from *Peter Grimes*

**Mozart**  
Sinfonia Concertante K364 E flat

**Rossini**  
Matinées Musicales op 24

**Britten**  
Young Person's Guide to the Orchestra op 34

### SUNDAY 29 JANUARY 2012

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**Vasko Vassilev** Violin

**Rossini**  
Overture *William Tell*

**Sarasate**  
Zigeunerweisen (Gypsy Airs)

**Sarasate**  
*Carmen* Fantasy on themes of Bizet op 25

**Sullivan (arr. Mackerras)**  
*Pineapple Poll*

### SUNDAY 12 FEBRUARY 2012

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**Craig Ogden** Guitar

**Chabrier**  
España

**Rodrigo**  
Concierto de Aranjuez

**Bizet**  
Orchestral Suite from *Carmen*

**Debussy**  
Petite Suite

**Nigel Westlake**  
Shadow Dances for Guitar

**Rimsky-Korsakov**  
Capriccio Espagnol

### SUNDAY 4 MARCH 2012

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**Robert Cohen** Cello

**Bax**  
Tintagel

**Elgar**  
Concerto for Cello op 85 in E minor

**Vaughan Williams**  
Norfolk Rhapsody

**Dvořák**  
Symphony No. 8 op 88 in G major