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PHILHARMONIC
Orchestra

87th Concert season

October 2011 – March 2012

Sunday 12 February 2012

brighton
DOME

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Welcome

to the Brighton Philharmonic Orchestra's 87th Concert Season

“ I'm writing this introduction with the snow on the ground, so it seems all the more welcome to be thinking of Spain whilst we are in the grip of such cold, even though I gather they are having a rather cold spell too.

The bold colours and virtuoso orchestration, such a feature of this repertoire, seem ideally suited to the character of our orchestra at the moment. Almost every principal player has solos requiring both sensitivity and dexterity, so it's a bit difficult to pick on anyone in particular, but I know you will be thrilled by the playing of our Leader John Bradbury, our Principal Clarinet John Payne and Principal Flute Christine Messiter. In part this programme views Spain through the eyes of French and Russian composers. I am especially pleased that we have been able to invite Craig Ogden to play *Shadow Dances* by fellow Australian Nigel Westlake alongside the ever popular *Concierto de Aranjuez* by Rodrigo. Since this programme is such a showcase for our principal players, this is a very good time for me to add my thanks to all those of you who have been able to sponsor our principal players this season. It is very inspiring to us that every principal chair in the orchestra is sponsored. Thank you, and I hope you will have a wonderful afternoon. ”



Barry Wordsworth

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR



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MID SUSSEX TIMES



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Brighton

PHILHARMONIC
Orchestra

brighton
DOME

Sunday 12 February 2012 | 2.45PM

Barry Wordsworth Conductor

Craig Ogden Guitar

Chabrier

España [8']

Rodrigo

Concierto de Aranjuez [21']

Bizet

Carmen Suite No. 1 [13']

Interval [20 minutes]

Debussy

Petite Suite [13']

Nigel Westlake

Shadow Dances for Guitar [13']

Rimsky-Korsakov

Capriccio Espagnol [15']

*This concert is sponsored in memory
of Margaret and Norman Clark.*

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 © 2012

España, rhapsody for orchestra

Emmanuel Chabrier (1841-94)



Emmanuel Chabrier showed great musical promise as a child, but his family intended him to be a lawyer. He dutifully studied, passed his exams, and worked in the Ministry of the Interior for eighteen years. But his passion was always music. He composed in his spare

time and, being an impressive pianist, became a popular figure at the Paris salons. He counted many writers and artists among his friends; when he died his estate was a virtual *Who's Who* of impressionistic art work, including a Cézanne, eleven Manets, eight Monets and six Renoirs.

Only in 1880 did he give up his job to compose full-time after hearing Wagner's *Tristan and Isolde*. At the age of forty he made an extended trip to southern Spain with his family. The result of his Andalusian sojourn was *España*, originally a piano piece, which he later orchestrated.

Quintessentially French and obsessed with all things sensual, it is not surprising that he found inspiration not only in the vibrant colours and sounds of the country itself, but also in its women. An extract from a letter home captures the essence of his fascination: 'Since coming to Andalusia I haven't seen an ugly woman . . . I won't let on what these women display, but they display it beautifully . . . they spend their time, laughing, gesticulating, dancing, and drinking.' Quite an intimate observation, considering that he was accompanied by his wife.

Something of this can be found in the hip-swinging swagger of the first of the two

main tunes, born in this case of the rumbustious northern Spanish dance known as the *jota*. The other is related to the gentler southern Spanish *malagueña*. The work as a whole has an increasingly infectious lilt, with Chabrier hinting at the 'endless variety of rhythms' he heard superimposed on the basic triple pattern of the first dance. The brilliant orchestral colours he invented for this piece add to its intoxicating richness. This is Spain observed through the eyes and ears of a Frenchman. Perhaps Poulenc got it right when he said, 'the trappings of *España* come from a large Parisian store'. But as someone once added, 'it may be a picture postcard; but what a picture!'

Concierto de Aranjuez

Joaquín Rodrigo (1901-1999)

Allegro con spirito

Adagio

Allegro gentile



The composer of this, one of the most popular concertos for any instrument written in the twentieth-century, was blind from childhood. Like a number of other Spanish musicians it was in Paris that he found his musical feet. He studied with Dukas

who, with de Falla, proved to be a lasting influence on the young composer.

Rodrigo lived in northern Europe during the Civil War, moving to Madrid in 1939, his years of study and travel now behind him. The 1940 première of the *Concierto de Aranjuez* for guitar and orchestra, his most famous work, propelled him to the forefront of Spanish music. The title refers to the royal site of Aranjuez on the road between Madrid and Andalusia. The composer responds with a stylised view of his Spanish musical heritage in a lyrical, retrospective idiom with some French elements.

Initially, Rodrigo's concerto was considered

something of a curiosity because of the apparent incongruity of pitting a guitar against an orchestra. The writing, however, is always superbly balanced and leans towards classical models. The guitar part, although always idiomatic, requires exceptional virtuosity from the soloist.

Traditional concerto procedures are treated flexibly in order to overcome the problems of balance between guitar and orchestra. He foregoes the usual orchestral exposition and begins the work with an introduction for solo guitar, strumming broken chords, while the double basses sustain a quiet pedal note. Throughout the movement the orchestration is clear and colourful, the guitar continually contrasted with the timbres of other solo instruments – cello, clarinet, oboe, flute. The element of competition, often characteristic of the concerto form, is suggested throughout, but never really embarked upon.

The second movement begins with the guitar accompanying the *cor anglais*' melody, a theme rich in lyrical sentiment. When the guitar repeats the theme it adds its own idiomatic embellishments. In a cadenza the guitar develops a variety of figurations based on motifs drawn from the theme. The movement ends with an orchestral *tutti*.

The final movement explores a single terse contrapuntal theme, stated first by the guitar and appearing in a number of keys and different orchestral settings. The concerto concludes with a brisk descending figure, *pianissimo*!

Carmen Suite No. 1

Georges Bizet (1838-1875)

Prélude

Aragonaise

Intermezzo

Séguedille

Les Dragons d'Alcala

Les Toréadors

Bizet was one of those composers who found composing as easy as falling off a log - so much so that at one stage he suffered a *crise de*



conscience occasioned by what he guiltily felt to be his almost indecent facility.

He entered the Conservatoire in Paris at the age of ten, and won the Prix de Rome in 1857. The prize enabled him to study in Italy for three years. His return

to Paris in 1860, however, brought disappointment. He enjoyed some success with his early operas but by the age of thirty he had still not achieved anything that unmistakably bore out the promise of his youth. Finding it difficult to focus his creative impulses (partly because of the pressing necessity to earn his living by teaching, coaching and arranging for publishing firms), he repeatedly abandoned work on libretti which had at first filled him with enthusiasm.

The success of his incidental music for the play *L'Arlésienne* in 1872 changed matters. He now needed a large-scale work to confirm his reputation as a leading French composer. When *Carmen* was produced on 3 March 1875 a large section of the public was alienated by what they considered the shocking realism of Mérimée's story, despite the modifications of the librettists. At the end of the month Bizet was taken seriously ill with a recurrence of the throat infection that had afflicted him in Rome during his student days. He died on 3 June, just as *Carmen* was beginning to receive the acclaim that it has enjoyed ever since.

The opera *Carmen* centres on the tragic love-triangle between the factory-girl Carmen, the toreador Escamillo and Don José, a corporal of the guard whom she seduces and whose life she corrupts and ruins. The opera ends with her murder by the jealous Don José.

The Suite opens with the *Prélude* to Act One, establishing the Spanish atmosphere and introducing strains of the Toreador's Song. The 'Fate' theme also is heard for the first time, foreshadowing the murder that is to come. The *Aragonaise* is based on the Spanish *jota*, a rapid triple-time dance. The *Intermezzo* serves

as a prelude to Act Three, where Carmen and her gypsy smuggler-companions march to their mountain encampment. It is in the *Séguedille* that Carmen first seduces Don José in order to secure her release from arrest on a charge of wounding a fellow-worker in the factory. *Les Dragons d'Alcala* is the marching song of Don José's regiment, which he has deserted because of his love for Carmen. *Les Toréadors* features the best known of all the melodies in *Carmen*, sung in the opera by Escamillo, Carmen's toreador lover.

Petite Suite

Claude Debussy (1862-1918)

En bateau

Cortège

Menuet

Ballet



Debussy's *Petite Suite* is one of his earliest works. Composed in 1889, for piano duet, it was later orchestrated by the conductor Henri Büsser, with the apparent approval of the composer. Stylistically the piece looks to the past, being mostly a child of

French Romanticism rather than a product of Impressionism. The work has a simple lyricism which contrasts with much of the composer's output from the late 1880s, marked as it was by trend-setting harmonies and colours that drew the wrath of contemporary critics for being 'too modernistic'.

The *Petite Suite* draws much of its inspiration from the poetry of Paul Verlaine. The poet's influence on the composer was immense. A description of Verlaine's style, one favouring insinuation over declaration, might even be applied to Debussy's music – an accumulation of fleeting subtleties being more to the point than grandly revealed statements. The first two movements of Debussy's *Petite Suite* are drawn from two poems from Verlaine's 1869 volume

Fêtes galantes. The poems evoke the era of 18th century aristocrats on country outings, the world depicted in the fanciful paintings of Fragonard and Watteau.

In *En bateau*, revellers in a boat have their minds on romantic trysts as they sail at dusk on a dark lake. Debussy's music captures perfectly a mood of water-borne serenity and languor, opening with an irresistible musical sigh. There is an unfulfilled longing for romance in Verlaine's poem, which ends with a wistfulness that Debussy captures in music that hints at dreaming and longing.

In *Cortège* Debussy happily conveys the playfulness of Verlaine's poem as a lady and her escort of a liveried monkey and pageboy retire upstairs. There is also a suggestion of the less-than-pure thoughts in the minds of her companions as their mistress ascends.

The two final movements, *Menuet* and *Ballet*, while not connected to specific poems, convey something of the nostalgia and sparkle held in balance throughout the poems of *Fêtes galantes*.

Shadow Dances for Guitar

Nigel Westlake (b. 1958)



Australian composer Nigel Westlake started his musical career as a clarinettist, following in the footsteps of his father Donald, principal clarinet with the Sydney Symphony Orchestra. He left school early and began touring with ballet companies, a

circus troupe, chamber music groups, fusion bands, and orchestras, which took him all over the world. He began composing for radio and circus in the 1970s. Commissions for TV and film soon followed. His highly acclaimed scores for the films *Babe* and *Miss Potter* have brought him international recognition.

The guitar has always brought out the best in Westlake's original music. His compositions for this instrument are notable for the degree of

player-specific detail he puts into each score. He will often revise works to tailor them for the needs and personalities of individual performers. *Shadow Dances*, for instance, began life in 2000 with the title *Images*, before being re-worked, four years later, for Slava Grigoryan.

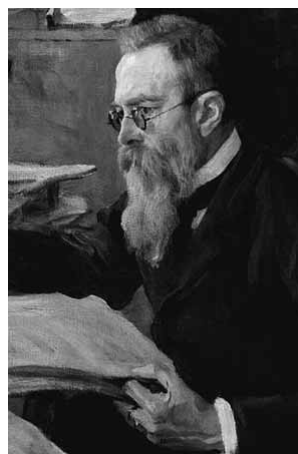
The work opens with an abrupt explosion of orchestral colour. A dissonant work at first, snatches of melody build toward the decisive entry of the soloist. The piece proceeds in a more gentle fashion, the dialogue between soloist and orchestra achieving an intimacy that breaks out into a free-form cadenza. This serves as a bridge to the 'dance' proper, described by the composer as a 'pulsating, high-energy sequence of rhythmic invention based on repetition and variation'. There is detectable Spanish influence in the extensive exploration of guitar sonorities and idiomatic figurations. Much of Westlake's music conveys such a sense of place and atmosphere – a 'descriptive' quality that has resulted in so many successful film scores. One other point worthy of mention is that Westlake is that rarest of creative animals – a 'serious' composer with a sense of humour.

Capriccio Espagnol

Nikolay Rimsky-Korsakov

(1844-1908)

Alborada –
Variazioni –
Alborada –
Scena e canto gitano –
Fandango asturiano



Rimsky-Korsakov is widely regarded as one of the great masters of orchestral technique. He even wrote a valuable treatise on the subject. A self-acknowledged 'propensity for brilliant orchestration' resulted in some of the composer's most colourful and

enduringly popular works. *Capriccio Espagnol* is a brilliant exercise in virtuoso orchestration. In fact, according to Rimsky-Korsakov, the orchestration is 'the very essence of the composition and not [merely] its garb'. The work is almost a concerto for orchestra, in which various soloists are given plenty of time to themselves in cadenza-like passages.

It was Glinka, the father of Russian musical nationalism, who paved the way for Rimsky-Korsakov's exploration of 'Spanish' music. Glinka's Spanish sojourn in the 1840s had resulted in a number of works inspired by the melodic patterns and dance rhythms of the Iberian peninsula. These would have been known to Rimsky-Korsakov when he decided to follow the success of his *Russian Fantasy* for violin and orchestra of 1886, with a *Spanish Fantasy* on similar lines. By the summer of 1887, however, this had developed into the orchestral showpiece known as *Capriccio Espagnol*.

The dance-like Spanish themes employed in *Capriccio Espagnol* proved to be a rich source of material for what the composer called his 'multiform orchestral effects.' He was a master-colourist, describing the work as 'a purely external piece, but vividly brilliant for all that.' Tchaikovsky, no less, was a great admirer of the orchestration. Extrovert and sunny, *Capriccio Espagnol* has been described as a five-movement hymn to life itself.

The opening *Alborada* (or 'Dawn Song') is lively and noisy, expressing the sheer joy of being fully awake and alive. The second movement is more restrained, consisting of a set of contrasting variations on a lyrical theme. It includes some wonderfully atmospheric horn stopping alternating with evocative writing for the cor anglais. This is followed by a differently coloured elaboration of the *Alborada*. The *Scena e canto gitano* ('Scene and Gypsy Song') has a number of cadenza-like sections, including a notable one for solo violin. Finally, the obligatory castanets add a distinctly Spanish flavour to the foot-stamping *Fandango* (a popular dance from Asturia). A coda brings back for a final appearance the theme of the opening *Alborada*.

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.

Craig Ogden Guitar



Australian-born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen. In 2004 he became the youngest instrumentalist to

have received a Fellowship Award from the Royal Northern College of Music in Manchester.

One of the UK's most recorded guitarists, his recordings for Virgin/EMI, Chandos, Nimbus, Hyperion, Sony and Classic FM have received wide acclaim. Ogden's Classic FM albums *The Guitarist* and *Summertime* both shot straight to no.1 in the UK classical chart in summer 2010 and 2011 respectively.

Craig Ogden has performed concertos with all of the main UK orchestras plus many abroad in countries including Latvia, Russia, South Africa, Sweden and Australia. During the concert season 2011/12 he returns to the Philharmonia Orchestra, London Philharmonic Orchestra and Ulster Orchestra and will be playing with the WDR Rundfunk Orchestra in Köln the following season.

Craig Ogden regularly appears as soloist and chamber musician at the major London venues and collaborates regularly with many of the UK's top artists and ensembles. In 2008 he made his presenting debut on BBC Radio 3 in 'The Segovia Legacy' co-presented by Louis de Bernières. In 2011 Ogden also presented a series of interviews with artists including John Williams for ABC Classic FM (Australia).

Craig Ogden is Principal Lecturer in Guitar at the Royal Northern College of Music in Manchester and Visiting Lecturer at London's Royal College of Music.

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

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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

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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.

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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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Principal Conductor

Barry Wordsworth

87th Concert Season

October 2011 – March 2012

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SUNDAY 4 MARCH 2012

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

SUNDAY 25 MARCH 2012

John Lill Piano

Debussy
Prélude à l'après-midi d'un faune

Rachmaninov
Piano Concerto No. 3 Op. 30 in D minor

Berlioz
Symphonie fantastique Op. 14

