

# Brighton

PHILHARMONIC  
*Orchestra*

**85<sup>th</sup>**  
Concert  
Season

October 2009  
– March 2010



Sunday 14 February 2010  
Brighton Dome Concert Hall

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The John Carewe Brighton Orchestra Trust was established in 1987 and provides financial support for the Brighton & 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.

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# Welcome to the Brighton Philharmonic Orchestra's 85<sup>th</sup> Concert Season

I am very happy to have a concert on Saint Valentine's Day, as it gives me the perfect excuse for playing four of my favourite pieces of music together on the same programme. It is intriguing to compare the music of Tchaikovsky and Bernstein, who wrote on the same subject, viewed from a different continent and a different century.

I am looking forward to working with Alexei, who returns to Brighton after his big success here with the *Emperor Concerto* in 2008. Alexei comes to us courtesy of the Kirckman Concert Society, who have also nurtured such Brighton favourites as John Lill, Melvyn Tan and Anthony Marwood.

In addition, the inclusion of the *Adagio* from *Spartacus*, which everyone knows from *The Onedin Line*, will I hope complete a programme which will bring you lots of love and happiness.



**Barry Wordsworth**

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR





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# Brighton

PHILHARMONIC  
*Orchestra*

Sunday 14 February 2010 | 2.45pm  
Brighton Dome Concert Hall

**Barry Wordsworth**  
conductor

**Alexei Grynyuk**  
piano

**Tchaikovsky**  
Fantasy Overture  
*Romeo and Juliet* [19']

**Rachmaninov**  
Rhapsody on a theme  
of Paganini [22']

Interval [20 minutes]

**Khachaturian**  
Adagio of Spartacus and Phrygia [9']

**Bernstein**  
Symphonic Dances from  
*West Side Story* [22']



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*



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## Fantasy-Overture, *Romeo and Juliet*

Peter Ilyich Tchaikovsky (1840-93)



*Romeo and Juliet* is the earliest and the best known of the three large-scale orchestral pieces that Tchaikovsky based on Shakespearean subjects, the others being *Hamlet* and *The Tempest*.

It was begun in 1869, largely at the

instigation of Balakirev who recognised the budding genius of the inexperienced, and as yet unknown, composer. Balakirev was the leading light of a group of Russian composers who met together with the aim of establishing a specifically Russian style of music. Balakirev was the only one who was trained in youth as a professional musician, and he acted as advisor and mentor to the other four. (Cui was an army officer, Borodin a chemist, Mussorgsky a civil servant and Rimsky-Korsakov a naval officer.) Determined not to be influenced by German and Italian traditions, and tending to avoid formal academic training, 'the five' assisted each other with compositions, even to the extent of finishing or 'improving' them.

Tchaikovsky was not a member of this group, but this did not prevent Balakirev

from exerting some influence over him. Always the helpful type, Balakirev sketched the form that Tchaikovsky's orchestral piece should take, and proceeded to shower him with advice on everything from harmonies to working habits. 'Arm yourself with galoshes and go for a constitutional,' he suggested, 'and by the time you reach Sretensky Boulevard, some idea will have occurred to you.'

One idea that came to Tchaikovsky, even without galoshes, is that he would much prefer to chart his own musical course. He was too polite to argue, however, and even though he bristled when Balakirev donated a couple of themes to the cause, he continued working out the score along the lines formulated by his mentor. In January 1870 it was finished; Balakirev came to give it his personal blessing, and the Fantasy-Overture was premiered in March of the same year.

'It had no success at all,' wrote the crestfallen Tchaikovsky. 'I longed for sympathy and recognition, but the Overture was wholly ignored. After the concert, a group of us supped at Gurin's Restaurant, and nobody spoke so much as a word to me about it!' Fortunately, the cloud had its own peculiar sort of silver lining – Balakirev was off his back at last. That very summer Tchaikovsky completely revised the piece, restoring his original ideas, and put the score into the shape in which we know it today. (Further changes were made for the second edition published in 1881.)



The Fantasy-Overture *Romeo and Juliet* is dramatic and terse. The solemn opening and the poignant, lamenting conclusion frame the central drama of the two feuding households, the Montagues and Capulets, who ‘from ancient grudge break to new mutiny’. Woodwind, horn and strings picture the hatred and fury that find their outlet in street brawls. Then comes Romeo’s Love Theme, pure and simple at first, but soon throbbing with passion. It is reminiscent of Tchaikovsky’s famous melody, *None but the lonely heart*, composed in the same year as the Overture.

The emotional intensity of the Overture, its urgent themes and dramatic sweep brilliantly depicting the moods of Shakespeare’s romantic tragedy, has given it a permanent place in the concert repertoire.

## Rhapsody on a Theme of Paganini

Sergei Rachmaninov (1873-1943)



In the summer of 1934, Rachmaninov and his family settled into a new villa he had built on the shores of Lake Lucerne. He and his wife called it ‘Senar’ after their initials, SErgei and NATalia Rachmaninov.

When they took up residence in April, Rachmaninov was delighted to find a surprise gift already installed – a new grand piano from Steinway and Sons.

Following a minor operation in Paris in May, he returned to ‘Senar’ and, inspired by his new environment, began to compose. Working in great secrecy, he completed the *Rhapsody on a Theme of Paganini* for piano and orchestra within seven weeks during July and August.

The previous year, the sixty-year-old Rachmaninov had been asked by an interviewer if he had given up composing. ‘Not entirely,’ he replied. ‘During my summer rests from the fatigue of my tours as a pianist, I return to composition.’ The truth was that the heavy demands of performing had left little time to compose, and important new works were few and far between. Four days before the first performance of the *Rhapsody* in New York, a critic wrote: ‘When Mr Rachmaninov plays the piano as magnificently as he does, the listener cannot help wondering where the composer of the concertos, the etudes, the preludes etc. had found the time to become one of the world’s greatest pianists. Or *vice versa*.’

The day after Rachmaninov had completed the *Rhapsody* he wrote to his sister-in-law: ‘The work is rather a large one, it is written for piano and orchestra, about twenty to twenty-five minutes in length. But it is no “concerto”! It is called *Symphonic Variations on a Theme by Paganini*.’ Three days later he was referring to it as a ‘*Fantasia for*

# Programme *notes*

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*Piano and Orchestra* in the form of variations on a theme of Paganini.'

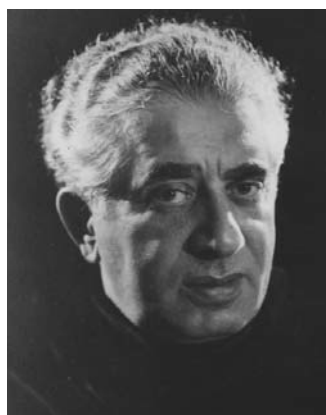
The première was given by the composer with the Philadelphia Orchestra conducted by Leopold Stokowski on 7 November 1934 in Baltimore. It was an immediate success; indeed, it became so popular that Rachmaninov began to have doubts about it – if it was so popular, there must be something wrong with it!

The *Rhapsody* consists of twenty-four continuous variations on the last of Paganini's *Caprices* for solo violin. The theme's simple harmonic structure, memorable melodic shape, regular phrasing and characteristic rhythms can all be endlessly varied, while the original remains constantly in the background of the listener's mind. The variations are broadly grouped into four sections that correspond, roughly speaking, to the first movement, scherzo, slow movement and finale of a symphony.

The first variation precedes the theme, outlining its skeleton before the full theme is given out by the violins, with the main notes picked out on the piano. The medieval plainchant *Dies Irae*, symbolising death and mortality, was much loved by Rachmaninov and makes a solemn appearance on the piano in Variation 7 and once again in Variation 10, a marchlike variation. The 'slow movement' section of the work culminates in the 'big tune' of Variation 18, which consists of Paganini's theme slowed down and turned upside down. The final section resumes the quick tempo with a gradual acceleration to the final Variation and a last reference to the *Dies Irae* in the brass.

## Adagio of Spartacus and Phrygia

Aram Khachaturian (1903-78)



Khachaturian began studying music seriously only quite late, graduating from the Moscow Conservatoire in 1934, at the age of thirty-one. His music combines a romantic lyricism

with exciting dance rhythms and colourful orchestration, and he quickly established a world-wide reputation with his Piano Concerto and Violin Concerto. Like Shostakovich, he composed a great deal of film music, but his most popular works are undoubtedly the ballet scores.

'I grew up in an atmosphere rich in folk music: popular festivities, rites, joyous and sad events in the life of the people were always accompanied by music, the vivid tunes of Armenian, Azerbaijani and Georgian songs and dances ... became deeply engraved on my memory, that determined my musical thinking ... Whatever changes and improvements took place in my musical tastes in later years, their original substance, formed in early childhood in close communion with the people, has always remained the natural soil nourishing all my work.'

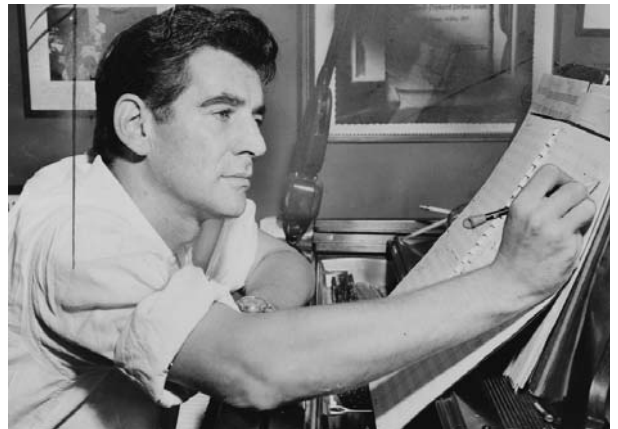


Given Khachaturian's passionate interest in folk music and dance, it was inevitable that he should involve himself in the world of ballet. As with his other ballets, the original score for *Spartacus* (1956) underwent considerable revision, both musically and dramatically, and there exist several versions of the score and scenario. The story tells of the slave Spartacus, the great 'hero of the people', who leads a revolt against the Roman oppressors, leading to his ultimate betrayal and death. The composer justified his choice of this ancient story by claiming that 'the era of Spartacus was an important one in the history of mankind, and now that many oppressed nations of the world are intensifying their struggle for national liberation and independence, the immortal image of Spartacus has acquired particular significance. When I composed the music of my ballet and strove to comprehend the atmosphere of ancient Rome and bring to life the pictures of the remote past, I never ceased to feel the spiritual closeness of Spartacus to our own times.'

However, the glorious love music, *Adagio of Spartacus and Phrygia*, since its use as the theme music for the BBC's series *The Onedin Line*, will forever be associated with the sea!

## Symphonic Dances from *West Side Story*

Leonard Bernstein (1918-90)



*Prologue*  
*Somewhere*  
*Scherzo*  
*Mambo*  
*Cha-Cha*  
*Meeting Scene*  
*'Cool' Fugue*  
*Rumble*  
*Finale*

In December 1956, immediately after the opening of the Voltairean musical *Candide*, Bernstein went into seclusion. He talked to no one for three days, except to order his meals, as he rested and licked his wounds far from the madding crowds of Broadway. Too much of his music had been jettisoned for him to feel comfortable

# Programme *notes*

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about the hit-and-miss business of composing a Broadway show. He must have experienced a brief sense of despair at all the hard work and agonised hours that had failed to gel. *Candide* was a box office flop but Bernstein's music for it was widely praised.

By the time *Candide* went into production, *West Side Story* was virtually finished, but getting this new show up and running must have given Bernstein some grave doubts. After all, he had already committed himself to a heavy new load of conducting and television programmes. His appointment as joint principal conductor of the New York Philharmonic, for the 1957-58 season, was widely seen as a test of his willingness and ability to devote a substantial portion of his time to the orchestra.

By late spring 1957, the eleventh hour for *West Side Story* had arrived, and with it the crisis without which no Broadway show is complete. Having nursed the production for more than a year, the show's producer resigned. Bernstein felt suicidal. 'I don't know how many people begged me not to waste my time on something that could not possibly succeed... a show full of hatefulness and ugliness.' But when the show eventually opened it received rave reviews and went on, as Bernstein put it, 'to change the face of American Musical Theatre.'

*West Side Story* was not the first Broadway musical to rework a Shakespearean play but it was certainly

the one that made the biggest impact. The Jets and the Sharks, rival teenage gangs from New York's West Side, act out the doomed confrontation of the Montagues and Capulets, while Tony and Maria match Shakespeare's Veronese lovers in the intensity of their inter-tribal passion. The 1957 stage show - and even more so the 1961 film version - were full of a raw energy that spilled over from the narrative into a sequence of dance episodes, brilliantly integrated into the original concept. *West Side Story* has more dancing than any previous Broadway show and Bernstein later felt able to give these dances a separate life in the concert hall.

*Prologue* was originally a big chorus number for the rival gangs with, as Bernstein put it, 'millions of lyrics to insanely fast music.' Eventually, the lyrics were dropped in favour of pure dance; the music sets up the savage undercurrents of gang warfare. We hear echoes of the big number, *Somewhere*, as the introduction to the second act dream ballet. In the fleeting *Scherzo*, the city youths dream of escaping into pure sunlight. *Mambo* accompanies the gangs as they participate in a competitive display of dancing in a school gym. A soft *Cha-Cha* does duty for the first encounter between the lovers, Tony and Maria. The 'Cool' *Fugue* perfectly characterises the Jets and the *Rumble* is the fatal fight that results in two deaths. The *Finale* is necessarily downbeat as befits the story's tragic ending.

# 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.



# Alexei Grynyuk

## piano



Equally at home in Classical, Romantic and Twentieth-Century repertoire, British-Ukrainian pianist Alexei Grynyuk has been described by 'Le Figaro' (Paris) as '...master of transparent and sovereign touch... astonishing personality and absolutely

transcendental virtuosity'. He has already appeared at many of the world's most renowned concert halls, including Wigmore Hall & South Bank Centre in London, Salle Cortot & Salle Gaveau in Paris, the Great Hall of Moscow Conservatoire, Metropolitan Museum of Art in New York and other prominent venues in Europe, United States, Mexico, Japan, South Korea and Morocco.

Acclaimed by London's 'Musical Opinion' Magazine for his 'breathtaking technical accomplishment and musicianship of the highest order', Alexei has been invited to perform at such prestigious festivals as Cervantino (Mexico), Duszniaki Chopin Festival (Poland), Kremlin Music (Moscow), Musica Sacra (Maastricht), Newport Music Festival (Rhode Island) and Mannes College International Keyboard Festival (New York). His performances have been broadcast on BBC Radio 3, Hessischer Rundfunk (Frankfurt), Bayerischer Rundfunk, Radio France, Ukrainian, Russian and Chinese television.

Last season's successful performance with Brighton Philharmonic was described by The Worthing Herald as '... a spell-binding performance of Beethoven's Piano Concerto No 5, "Emperor" ... His opening allegro was so full of grace and power that I could sense the audience wanted to break with convention and burst into applause. Grynyuk produced fireworks of his own from his fingertips in the faster passages, but also displayed his sensitive control of the slower moments.'

Alexei started performing at the age of six and studied at the Kiev Conservatoire under Valery Kozlov before winning a scholarship to the Royal Academy of Music in London, where he studied with Hamish Milne. After being awarded the first prize at the Sergei Diaghilev All-Soviet-Union competition at the age of thirteen, Alexei has achieved numerous successes at international piano competitions, most notably first prizes at the Vladimir Horowitz Competition in Kiev and the Shanghai Competition in China.

# 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 Moszkowsky of the Hungarian String Quartet.

Within a year of leaving College he was appointed Leader of the BBC Midland Light Orchestra. 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 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 work including leading for all the James Bond movie sound tracks made during the last twelve years.

He was the founder leader of the Royal Philharmonic Pops Orchestra under the baton of Henry Mancini, and tours as leader for Dame Shirley Bassey, Lesley Garrett, Russell Watson and Andrea Bocelli have been fascinating - as was a year as Leader of Les Misérables at the Palace Theatre.

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

# 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.

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 reopened, since which time more than 85,000 tickets have been sold to the BPO's concerts in its home venue.

2004 saw the orchestra's first broadcast for BBC Radio 3 and in 2005 it celebrated its 80th anniversary. In 2006 the orchestra presented a highly acclaimed Mozart series, and 2007 saw the start of a series of Beethoven Symphonies which continues into the current season.

Since the start of 2008 the BPO has already given the world première of a new work by Martin Butler, hosted the Association of British Orchestras' 2008 Conference, had its third broadcast on BBC Radio 3 and accompanied Brighton Festival Chorus for its 40th anniversary gala prom.



# Brighton PHILHARMONIC *Orchestra*



**Barry Wordsworth** conductor

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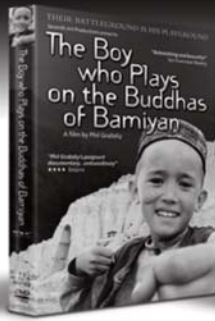
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**David Gerrard  
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for the use of his work in this  
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# Audience *choice*

## LAST CHANCE TO VOTE!

### VOTING CLOSSES ON 17 FEBRUARY

In the concert on 21 March 2010, there is chance for you, our audience, to choose a work in the programme. Since October you have told us about unusual, special or exciting works which you would like to introduce to others in a live performance. We have been inundated with suggestions but in the end the shortlist was compiled by looking at the players, the timings and the rehearsal available and at the musical 'flow' of the final concert.

### The shortlist is:-

#### Debussy

#### Prélude à 'L'après-midi d'un faune'

Nominated by Audrey Adams who first heard it at a schools concert at the Dome and then bought it on record and now has it on CD but thinks a live version would be wonderful!

#### de Falla

#### El amor brujo: Ritual Fire Dance

Nominated by a member who has fond childhood memories of this work and who has heard it played throughout life.

#### Walton

#### Crown Imperial (Coronation March)

Nominated by WJA Nicolle in celebration of the 58th year of the Queen's reign. He thinks this is an excellent reason for reviving and playing this marvellous, stirring work.

### PLEASE TICK THE BOX BY YOUR CHOSEN WORK

You can now vote on which work you would prefer to hear. Drop your vote into one of the boxes in the foyer, give your vote to one of the ambassadors at a concert, send your vote to the office at the address overleaf or send an email to [judithclark@brightonphil.org.uk](mailto:judithclark@brightonphil.org.uk)

A big thank you to all of you who took the time to tell us of your musical favourites and enthusiasms. In fact, there were so many good ideas that you'll find many of them programmed in the main concert seasons over the next two or three years! A full list of nominations is printed in the Friends Newsletter and published on our website.

# Brighton PHILHARMONIC *Orchestra*

## 2009-2010 Concert Season

in the BRIGHTON DOME CONCERT HALL

Sunday 4 October | 2.45pm  
**Borodin, Tchaikovsky & Rachmaninov**  
Barry Wordsworth (conductor)  
Vasko Vassilev (violin)

Sunday 25 October | 2.45pm  
**Rossini, Mendelssohn, Butler and Bizet**  
Barry Wordsworth (conductor)  
Sergey Levitin (violin)  
Min-Jung Kym (piano)

Sunday 15 November | 2.45pm  
**Haydn, Todd, Mozart & Kodály**  
Barry Wordsworth (conductor)  
Emma Johnson (clarinet)

Sunday 22 November | 2.45pm  
**Williams, Blake and Tchaikovsky**  
Barry Wordsworth (conductor)

Sunday 6 December | 2.45pm  
**Rossini, Beethoven VIII, Brahms**  
Barry Wordsworth (conductor)  
Rafal Zambrzycki-Payne (violin)  
Thomas Carroll (cello)

Thursday 31 December | 2.45pm  
**New Year's Eve Viennese Concert**  
Stephen Bell (conductor)

Sunday 17 January | 2.45pm  
**Beethoven IX Symphony (Choral)**  
Barry Wordsworth & Brighton Festival Chorus

Sunday 31 January | 2.45pm  
**Walton, Jacob & Dvořák**  
Stephen Bell (conductor)  
Peter Moore (trombone)  
BBC Young Musician of the Year

Sunday 14 February | 2.45pm  
**Tchaikovsky, Rachmaninov, Khachaturian,  
Bernstein West Side Story**  
Barry Wordsworth (conductor)  
Alexei Grynyuk (piano)

Sunday 7 March | 2.45pm  
**Bach, Barber, Bridge, Gough, Tchaikovsky**  
Barry Wordsworth (conductor)  
Ricardo Zweitsch and Martin Bloor (violas)

Sunday 21 March | 2.45pm  
**Glinka, Maxwell Davis, Dove, Dukas,  
Tchaikovsky 1812**  
Barry Wordsworth (conductor)



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