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**DOME**

# Brighton

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*Orchestra*

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

October 2011 – March 2012

**Sunday 15 January 2012**



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# Welcome

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

“ Happy New Year, and welcome to our concert to celebrate the genius of Benjamin Britten in advance of his forthcoming centenary in 2013. Another programme of favourite works of mine, these three works show something of the enormously wide ranging scope of his creativity. The society was fortunate to have him as President between 1958 and 1966, but he had an association with Brighton long before that as his teacher and friend Frank Bridge lived very close to the Dome. Essentially the programme is a reflection of his musicianship in its various forms - composer, performer, arranger and educationalist. However we will perform *The Young Person's Guide to the Orchestra* without narrator, as I want to show the amazing musical creativity in this ingenious set of Variations on the original Purcell theme.

It is also very appropriate to be performing the *Sinfonia Concertante*, as Britten was such a fine interpreter of Mozart, and I am especially happy to welcome these wonderful young musicians from the Yehudi Menuhin School as a reflection of Britten's enthusiasm for working with young people. ”



**Barry Wordsworth**

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR



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MID SUSSEX TIMES



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# Brighton PHILHARMONIC *Orchestra*

brighton  
DOME

Sunday 15 January 2012 | 2.45PM

**Barry Wordsworth** Conductor

Anna Lee Violin

Nazli Erdogan Viola

*By kind permission of the Yehudi Menuhin School*

**Britten**

Four Sea Interludes  
from *Peter Grimes* [16']

**Mozart**

Sinfonia Concertante  
in E flat (K364) [30']

**Interval** [20 minutes]

**Britten**

Matinées Musicales Op. 24 [13']

**Britten**

The Young Person's Guide  
to the Orchestra Op. 34 [18']

*This concert is sponsored in memory  
of Betty Harvey and Sheila Ruiz from their bequests.*

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.

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## Programme notes

BY PETER BACK © 2012



# Four Sea Interludes from *Peter Grimes*

**Benjamin Britten** (1913-76)



*Dawn*

*Sunday Morning*

*Moonlight*

*Storm*

'For most of my life I have lived closely in touch with the sea. My parents' house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the neighbouring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea – difficult though it is to treat such a universal subject in theatrical form.' (Benjamin Britten, in discussion).

Britten lived nearly all his life by the North Sea – during his childhood in Lowestoft, and for most of his adult life in Aldeburgh, where *Peter Grimes* is set. He understood its personality as no other composer has done, and the sea in the opera is as important a character as Grimes – the opera's inscrutable and misanthropic fisherman hero whose story appears in *The Borough*, George Crabbe's 1830 portrait of a Suffolk fishing village.

*Dawn* comes between the prologue and the first act. The scene is a 'cold grey morning' on the village street, where people are quietly at their work, 'folding and cleaning nets, baiting lines,

mending sails'. Unison violins, supported by flutes, suggest the huge sky above the sea and the cries of gulls; the harp and clarinet arpeggios evoke the wind rippling the surface of the waves. Beneath it all, the latent menacing power of the sea sounds in deep brass chords.

*Sunday Morning* leads into the second act, which shows the village street on a bright and sunny Sunday morning. Church bells ring out in the horns; above, syncopated woodwind chime in high octaves, suggesting smaller bells or, perhaps, the 'glitter of waves and glitter of sunlight'. The sympathetic nature of the schoolmistress, Ellen Orford, is suggested by the legato melody for lower strings.

*Moonlight* depicts the Borough and the sea at night. The sea is calm, with a gentle swell – flute and harp pick out the glints of moonlight on the waves.

*The Storm* interlude divides the two scenes of Act I in the opera. Its syncopated ferocity and chromatic blasts from trumpets and trombones are powerful enough. Towards the end there is a sudden calming, the unison strings sing out an impassioned melody that the tormented Grimes has just sung to the words, 'What harbour shelters peace?' His question is answered by a return of the storm music, culminating in an overwhelming chromatic descent to harsh minor chords.

## Sinfonia concertante in E flat major, K364

**Wolfgang Amadeus Mozart**

(1756-91)

*Allegro*

*Andante*

*Rondo: Allegro*

The title 'Sinfonia concertante' was often used in the late 18th century for compositions that attempted to fuse the symphony with the concerto – a sort of lightweight symphony with important parts for two or more instruments.

Mozart's *Sinfonia Concertante*, however, is nothing less than a full scale concerto for violin



and viola, the only significant concerto ever written for this combination.

Mozart had to overcome the problem of balancing the softer-toned and less agile viola with the brilliance and penetration of the violin. His solution was to write the viola part a semitone lower,

in D major, and then instruct the player to tune the strings of his instrument a semitone higher, so that it actually sounds in E flat. By increasing the tension of the strings the viola sounds more penetrating, more able to balance the violin playing in the less brilliant and technically more difficult key of E flat. Such practical considerations were always in the forefront of Mozart's mind, and belie the impression often given that his music landed perfectly formed on the page as if from above.

Mozart's *Sinfonia Concertante* was composed in 1779, shortly after his return to Salzburg from a sixteen-month tour. Far from being the triumph anticipated by himself and his family, this tour had been soured by professional failure and the death of his mother in Paris, and by the rejection of his love for Aloysia Weber in Munich. Nursing the wounds to his self-esteem, he resigned himself for the time being to the limitations of a provincial environment that gave him too few opportunities to show what he was capable of.

It is not known for whom and for what particular occasion the *Sinfonia Concertante* was written, neither is there evidence of any performance in Mozart's lifetime. He was an excellent player of both violin and viola, so it is possible that he took part in a performance of the work at some stage. The piece was not published until eleven years after his death.

The soloists emerge dramatically, almost magically, out of the orchestral opening on a high, held E flat. Throughout the work they alternate with each other, exchanging phrases or picking up where the other leaves off. It is a

continuously evolving dialogue, exploiting and ultimately transcending their differences in a relationship of perfect sympathy and understanding. In the *Andante*, Mozart achieves heights of expression that the twenty-three-year-old composer had rarely approached until now. Eloquent and impassioned solo lines, bordering on the tragic, unfold against a veiled orchestral background. A light-hearted rondo finale dispels the gloom. Towards the end of the movement, first the viola and then the violin are taken up to astonishing heights before the closing exultant bars.

## Matinées Musicales, Op. 24

**Benjamin Britten** (1913-76)



*March*

*Nocturne*

*Waltz*

*Pantomime*

*Moto Perpetuo*

During the 1930s Benjamin Britten worked in the British film industry. This was not as glamorous as it may seem; he worked in a unit

that made documentary films for the GPO. W.H.Auden, then a young prep-school teacher, also worked in the unit as a script writer and collaborated with Britten on *Night Mail*, a film which has since established itself as a classic of its kind. In 1936 and 1938 Britten adapted and orchestrated several pieces by Rossini for the GPO Film Unit; later, these were published under the title *Soirées Musicales* and choreographed by Anthony Tudor for a ballet.

In the early 1940s Britten was in America. He became involved with the New York ballet scene through his friendship with Lincoln Kirstein, director of the American Ballet Company. For Kirstein, Britten arranged another Rossini suite, *Matinées Musicales*, which was added to the earlier work. The result was the ballet *Divertimento*, with choreography by Balanchine. During the spring of 1941 Britten, together with the singer Peter Pears, motored all the way across America to California, stopping early each evening so that Britten could 'write the extra numbers for the Rossini ballet'.

Britten's 'Second Suite after Rossini', *Matinées Musicales*, contains arrangements of songs and dances by the Italian master. Rossini himself had published an album of short vocal pieces (songs and duets) under the title *Soirées Musicales* in 1835, six years after his final opera, *William Tell*. The pieces were described as being 'for the study of Italian song', and their wide variety of character proved to be fertile material for Britten's ingenious instrumental arrangements. Three of them are used in *Matinées Musicales*.

The Suite begins with a march, taken from the ballet music in *William Tell*. Then follow the items from Rossini's vocal album. The *Moto Perpetuo* was adapted from a different volume by Rossini consisting of vocal exercises.

Britten retains Rossini's harmonies and achieves a freshness and clarity through selective instrumentation that avoids any kind of 'padding'. Melodic lines are rapidly distributed among all the orchestral colours, even within the phrase, and the greater agility of the modern brass section is exploited to the full. Britten, ever the practical musician, allows for alternative instrumentation and 'ad lib' instruments, which today includes a celesta.

The Suite is also scored for double woodwind, two horns, two trumpets, three trombones, timpani, percussion, harp and strings.

# The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell)

**Benjamin Britten** (1913-76)



1945 saw the two hundred and fiftieth anniversary of the death of Henry Purcell. It was also the year in which Benjamin Britten's opera, *Peter Grimes*, had its first performance, only a month after the war in Europe had come to an end. Britten had learnt much from Purcell, in particular from the 'clarity, brilliance, tenderness and strangeness' of his word setting.

Two months after the epoch-making first performance of *Peter Grimes*, Britten was touring the concentration camps of Germany with Yehudi Menuhin, giving two or three short recitals a day. He found the experience terrifying and as soon as he got back to England

he 'defied the nightmare horror' by writing his *Holy Sonnets of John Donne* (Op. 35) in which Purcell's influence can be clearly heard. To commemorate Purcell's death, Britten composed the String Quartet No. 2 (Op. 36), which was given its first performance on the actual anniversary, 21 November 1945.

Although *The Young Person's Guide to the Orchestra* has an earlier opus number, Op. 34, it was actually composed after the *Donne Sonnets* and the String Quartet. Britten had been approached by the Crown Film Unit (previously the GPO Film Unit for whom Britten had worked in the thirties) to write a score for a film to be distributed by the Ministry of Education. The purpose was to demonstrate to schoolchildren the instruments of the orchestra. He began the composition sketch in mid-December 1945 and completed it on New Year's Eve. Certainly it had been a busy year.

The film was conducted and narrated by Malcolm Sargent, who preferred the music's subtitle - *Variations and Fugue on a Theme of Purcell* - to the anti-pompous *Young Person's Guide* chosen by Britten. The theme in question is a splendid hornpipe from Purcell's incidental music for the play *Abdelazar, or The Moor's Revenge*. After a rendering of the theme by the whole orchestra, it is then given to each of the four orchestral families in turn before a repeat of the orchestral *tutti*. We are then treated to a succession of variations for the individual instruments, culminating in a fugue at the end of which the main theme enters triumphantly in one of the most exciting moments in twentieth-century music.

Britten had a particular young person in mind while writing his *Guide to the Orchestra* - Humphrey Maud, the eleven-year-old son of musical friends. Humphrey played the cello. The published score bears the names of all the Maud children as dedicatees, but the copy given to the family has a more specific hand-written inscription: 'For Humphrey and his sisters with much love from Ben.' The passage for solo cellos, which has a Mahlerian melancholy and tenderness that stands out from the rest of the work, may serve to reflect this dedication.

# 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.

## Anna Lee Violin

Anna Lee was born in Korea in 1994 and began studying the violin when she was five. Within a couple of years she had won prizes in two national competitions, and in September 2004 she took up a place at the Yehudi Menuhin School, where she is studying with Natasha Boyarsky. Since arriving, she has played in a number of concerts as a soloist, chamber musician and orchestral player, performing in venues such as Dorking Halls, Bradford Cathedral, Wigmore Hall and The Menuhin Hall. In 2009 she performed Mozart's Concerto No. 4 with the Munich Dacapo Kammer Philharmonie Orchestra in Oberhaching, and in 2010 she gave a recital in Korea. Also in 2010 she led a quartet performing Robert Xavier Rodriguez's work *Meta 4* in the Bloomsbury Theatre and the Swan Theatre, High Wycombe with dancers from The Yorke Project.

## Nazli Erdogan Viola

Nazli Erdogan was born in Turkey in 1992, and began to play the violin when she was five. In 2006 she was awarded a place at the Yehudi Menuhin School, where she studied initially with Lutsia Ibragimova. Her love of the viola soon became evident in chamber music, and in 2010 she changed to viola as her principal instrument, studying with Claire Telford. Since joining the school she has taken part in many concerts as soloist, chamber musician and orchestral player; in the latter role she has performed in France, Switzerland, and throughout the UK. In 2011 she performed Telemann's G Major Concerto with the Menuhin School Orchestra, and has also performed at Wigmore Hall. Future plans include a trip to China with other pupils from the School.

## The Yehudi Menuhin School



The Yehudi Menuhin School was founded in 1963 and moved down to Stoke d'Abernon the following year. It aims to give talented young string players and pianists a rounded education, allowing them time to fulfil their musical potential alongside their academic studies. It is a boarding school with 74 pupils this year. The school is truly international; about half the students are British and the others come from twenty different countries – France, Spain, Germany, Ireland, Serbia, Bulgaria, Belarus, Latvia, Tunisia, Turkey, Israel, Canada, South Africa, Australia, Taiwan, Hong Kong, Japan, South Korea, Singapore and Malaysia.

The school is honoured to have Daniel Barenboim as its President. Many distinguished musicians visit the school to give concerts or masterclasses; recent visitors include Zachar Bron, Dora Schwarzberg, Zvi Zeitlin, Andras Schiff, Murray Perahia, Steven Isserlis, John Lill, Tasmin Little, Piers Lane, Julian Lloyd Webber, Francois Rabbath, John Williams and Heinrich Schiff.

After graduating from the school, pupils have continued their musical training with some of the most renowned teachers in the world, mostly at Conservatoires in the UK or overseas. Many past pupils are now well-known figures in the music world. These include Nigel Kennedy, Tasmin Little, Melvyn Tan, Kathryn Stott, Paul Coker, Colin Carr, Paul Watkins, Nicola Benedetti, Alina Ibragimova and members of the Endellion, Australian and Belcea Quartets.

Entry to the school is open to any pupil between the age of 8 and 16 years and is by rigorous musical audition. All UK pupils qualify for an 'Aided Place' (also available to overseas pupils once they have been in the school for a full 2 years), and scholarships exist to help meet the fees of other pupils. These schemes help ensure that Lord Menuhin's aim of providing the opportunity for gifted children to develop their skill and love of music is continued, irrespective of nationality and the ability to pay.

# 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)

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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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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.

### 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 PHILHARMONIC *Orchestra*

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)



### 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*

### SUNDAY 29 MARCH 2012

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**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*