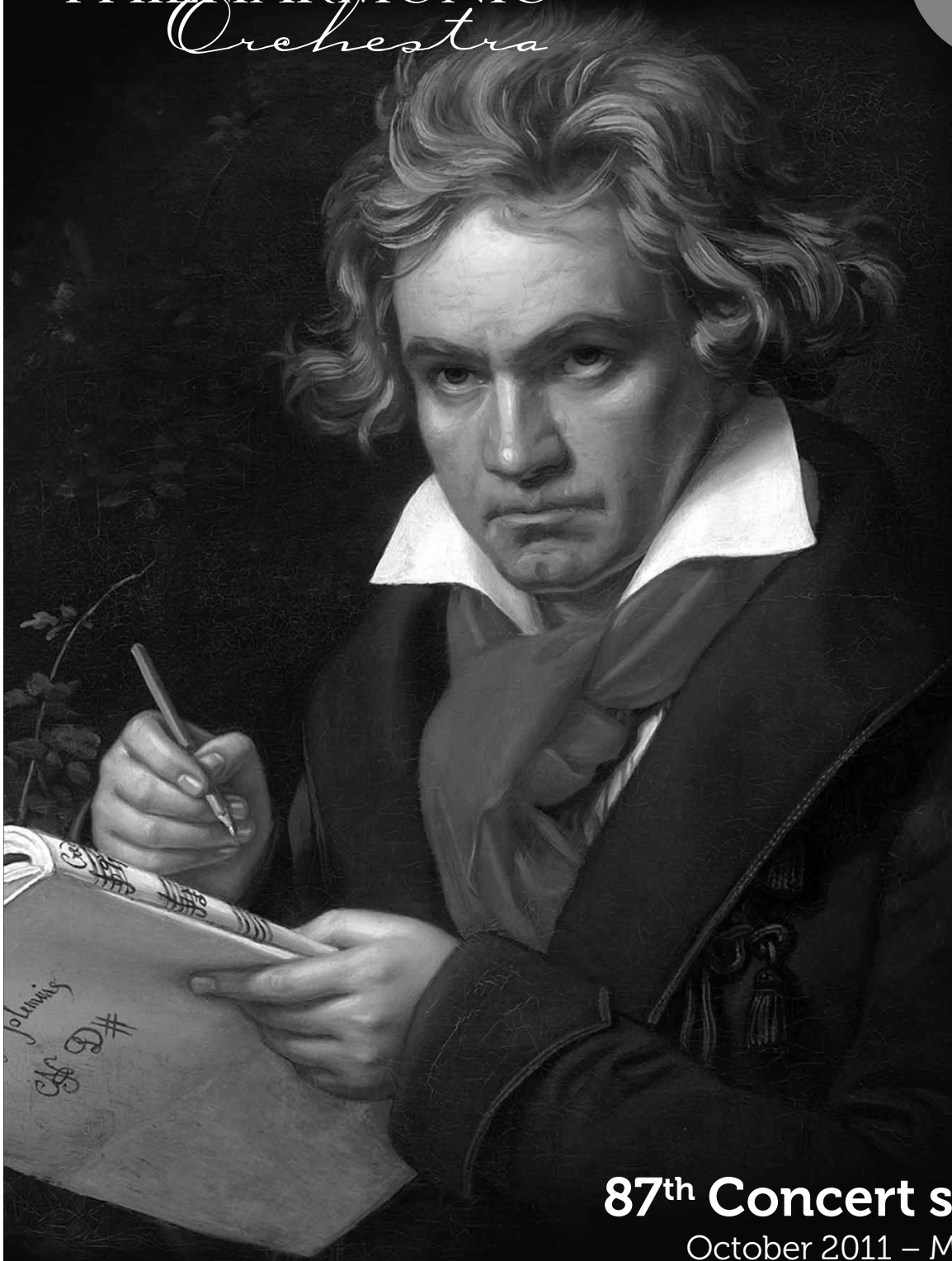


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87th Concert season

October 2011 – March 2012

Sunday 2 October 2011



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Welcome

to the Brighton Philharmonic Orchestra's 87th Concert Season

It's always such a very special moment beginning the new Brighton Philharmonic season. Like launching a ship it promises untold adventures, widening perspectives and a shared journey. It's always a thrill meeting old friends amongst our audience and our players, catching up on stimulating summer projects and experiencing the thrill of making music together once again.

This autumn - today - we open with a concert deliberately programmed to continue on from the final concert of last season, once again concentrating on a glorious Brahms symphony - this is one of my personal favourites. We are teaming it with the well known but rarely heard live, Triple concerto of Beethoven and one of his most considered overtures. We welcome back members of Dimension who have graced our stage together and singly over the last five seasons and are delighted that they and we can bring the worlds of chamber music and orchestral concert giving closer together in this collaborative endeavour.

As I said in my introduction to the season's brochure, our orchestra, its players and its ensemble, go from strength to strength and this season's repertoire showcases their amazing abilities through the scheduling of beacons of the symphonic repertoire. This concert highlights the first of these great works in Brahms fourth symphony - his last and some say greatest. One of the enormous treats of the Brighton Philharmonic is the shared enjoyment among players and between players and audience and I'm looking forward to starting this great enjoyable season's musical journey with you, our valued audience.



Barry Wordsworth

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR



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Brighton PHILHARMONIC *Orchestra*

brighton
DOME

Sunday 2 October 2011 | 2.45PM

Barry Wordsworth Conductor

Dimension Trio

Rafal Zambrzycki-Payne Violin

Thomas Carroll Cello

Anthony Hewitt Piano

Beethoven

Overture *Fidelio* [6']

Beethoven

Triple Concerto op 56
in C major [33']

Interval [20 minutes]

Brahms

Symphony no 4 op 98
in E minor [39']



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**
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Overture *Fidelio*

Ludwig van Beethoven (1770-1827)



By the time Beethoven had completed his Third Piano Concerto and his Third Symphony, his reputation as an instrumental composer was firmly established throughout Europe. Real success and fame, however, was more readily

achieved in the opera house, and so it was with great eagerness that he took up an invitation to write an opera for the Theatre an der Wien. The rage in Vienna at this time was for the imported operas from revolutionary France, with their contemporary realism and heroic plots. These were the immediate models for Beethoven's *Fidelio*, but the opera was to encounter many setbacks, including censorship difficulties, before it received its first performance in 1805.

Beethoven was not entirely preoccupied with the composition and production of *Fidelio* at this time; he was also in the middle of an intense relationship with the young, recently widowed, Josephine von Brunswick. Beethoven, as his letters reveal, was passionately in love. Josephine, though moved by his devotion, retained a certain reserve throughout and rejected any intimacy closer than that of a warm friendship. It would not be hard to find reasons why, after one unhappy marriage and with a young family now claiming her attention, she would be reluctant to throw in her lot with someone of Beethoven's uncontrolled nature. The relationship eventually came to an end by the autumn of 1807, with many rueful scenes and misunderstandings.

The most intense period of the relationship, however, coincided with the composition of the triumphant finale of *Fidelio*, a song of praise to the accomplishments of a virtuous wife and to married love. Beethoven, isolated and

oppressed by his deafness, must have identified with Florestan who lay alone in the darkness of his cell with no apparent hope of release. Leonora rescues Florestan from his prison, and in the same way Beethoven may have seen Josephine von Brunswick as the source of his own salvation.

Beethoven began work on his 'rescue' opera *Leonora* (later re-titled *Fidelio*) in 1804, and over the next three years produced not only two versions of the opera itself, but also no fewer than three overtures. The opera's première in 1805 was prefaced by the overture known as *Leonora No.2*, while *Leonora No.3* formed part of Beethoven's first revision in 1806. *Leonora No.1* was probably the last to be written and seems never to have been used in the theatre.

Why then did Beethoven feel the need to compose an entirely new overture for the final version of his opera in 1814? Perhaps he realized that his earlier efforts were too self-sufficient to serve as the prologue to an opera. *Leonora No. 3*, the greatest of the earlier overtures, is much longer, contains references to the opera and is a complete musical drama in itself. It can stand alone in the concert hall and frequently does. What Beethoven needed, however, was something different – music that would transport the listener into the elevated moral atmosphere of the opera itself – this is what he achieves so magnificently in the *Fidelio* Overture.

Triple concerto op 56 in C major (for violin, cello, piano and orchestra)

Ludwig van Beethoven (1770-1827)

Allegro

Largo

Rondo alla Polacca

Beethoven once remarked, 'It is well to mingle with aristocrats, but one must know how to

impress them.' He had many devoted and generous patrons from some of the highest noble families in Vienna. He also had a marked independence of mind and on occasion could show extreme rudeness towards the hands that fed him.

One of Beethoven's most constant patrons was Archduke Rudolph, the youngest son of Emperor Leopold II and brother of Emperor Franz. Rudolph was a first-class musician, a pupil of Beethoven's and a long-time friend for whom the composer wrote several major works culminating in the *Missa Solemnis*. He not only received the dedication of the *Emperor* Concerto but also performed it, and there can be little doubt that the Archduke took the piano part in the first performance of the Triple Concerto. This would have been a private performance, presumably given by the Archduke's own orchestra for whom the work was originally intended.

Beethoven wrote most of the Triple Concerto in the astonishing winter of 1803-4, when he managed to compose a whole series of masterpieces. He had more or less finished the *Eroica* Symphony by November, by which time he must have begun the Triple Concerto for the then unique combination of piano, violin and cello. Playing alongside Rudolph at that first performance were violinist Anton Seidler and the acclaimed cellist Anton Kraft, who had led the cellos in Haydn's orchestra at Esterháza. The Archduke must have asked Beethoven to give Kraft special prominence, or perhaps he did so on his own account as he was a great admirer of Kraft's playing. The date of the first private performance is unknown but the first public performance was not given until May 1808.

This is a relatively leisurely concerto, which reveals itself only gradually. In such a work, outbursts of virtuoso temperament would be clearly out of place. The first movement begins quietly and without fuss in the cellos and basses. Almost at once, Beethoven builds up the theme in an old-fashioned 'Mannheim' crescendo – a popular device with the Mannheim composers in the 1750s. A lyrical, second theme is introduced by the first violins. These themes are then taken over by the soloists for greater elaboration.

The cello presents the elegiac theme of the slow movement, followed by a series of sublime meditations. The cello's little bridge passage leads directly into the finale. A lively tune in the style of a polonaise is first presented by the cello before being given symphonic treatment by the other solo instruments and the orchestra. The returning polonaise section is contrasted and complemented by some of Beethoven's most exuberant and boisterous music.

Symphony No. 4 op 98 in E minor

Johannes Brahms (1833-1897)

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato



The four symphonies of Brahms appeared in quick succession over a mere nine years of the composer's mid-career. Each presents a contrasting response to the same dilemma - one facing an entire generation of aspiring

symphonists who felt the weight of Beethoven on their shoulders. They were nonplussed by the problems of integrating Classical and Romantic procedures and distracted by the alternative lures of the Lisztian symphonic poem. Yet it was by systematically working out

the problems of thematic integration, structure and orchestral composition in his chamber works, concertos and *German Requiem* that Brahms was enabled to complete his First Symphony in 1876. He met the challenge of Beethoven head-on and simultaneously redefined the scope of symphonic form itself.

In the opening movement of the First Symphony, for example, he sets out brief motifs which only later, in the development and coda, become 'smoothed out' into genuine themes. In the opening movement of the Second Symphony he brings together the expansive lyricism of Schubert with the dense development of Beethoven, reflecting a dual heritage which is none the less pure Brahms. The Third Symphony is full of extraordinary concentration on every level and is also the one in which instrumental colour is enjoyed for its own sake. It is the harmonic 'colour' of the Fourth that so strikingly sets it apart from the other three and represents Brahms's supreme achievement in symphonic form.

The relaxed, almost matter-of-fact beauty of the opening theme belies its complex construction. It consists of five short, melodically independent phrases, each one ripe for development. The notion that variation is the essence of composition is suggested the moment Brahms repeats this opening theme, with fresh viola and woodwind counterpoints. The second subject begins with fanfares, moving to a glorious, impassioned theme for cello and horn. The development of these themes is all that might be expected from the greatest master of variation since Beethoven - an intricate display of symphonic drama. The recapitulation starts with a mysterious passage in which time all but stands still. The coda, strengthened by hammering kettledrums, closes with a grim cadential 'Amen'.

The slow movement opens with a Romantic horn call, but the austere colouring of the theme for woodwind and pizzicato strings that ensues owes its character mainly to the old Phrygian church mode, associated with penitence and redemption, on which it is based. The second subject, full of ardent warmth, is given first to the cellos and only much later to a rich choir of strings. The tune is based on the

aria, 'God's angels never waver, they compass me about,' from Bach's Cantata No. 150. But care should be taken in reading too much into such references – Brahms was not a religious man and reveals himself only indirectly through his music. The movement ends in a glow of autumnal melancholy, one of his most expressive traits. Brahms was very much a composer of this world and melancholy for him was a form of realism, being a part of what all 'suffering mankind' must bear from time to time. His music was intended as a source of pleasure and solace; but it is, as Schoenberg remarked, 'music for adults.'

The gruff, bucolic scherzo was the last movement to be written. It banishes the melancholy of the previous one through its sheer rhythmic verve. The extended coda builds, over a pulsating timpani pedal note, to the exultant final bars.

For several years Brahms had considered composing a symphonic movement using the ground bass of the closing choral chaconne from Bach's Cantata No. 150. He found that by sharpening the fourth degree of Bach's scale he was able to employ the full resources of late nineteenth-century harmony. In fact, the movement marks the culmination of Brahms's lifelong struggle to give new life to the musical architecture of the Baroque and infuse it with the passion of the Romantic era in which he lived. In reality the movement is a symphonic passacaglia – the passacaglia being a more elaborate form of chaconne, whose theme can appear in any register, not just the bass. It consists of the theme announced by the brass, thirty variations and a coda. As the Brahms biographer Malcolm Macdonald so eloquently puts it, 'the sense of continuous, irresistible flow of ideas is undoubtedly the most important aspect of the movement.' The variations are crowned by a thrilling coda 'with an outburst of magnificent, wintry resolve.'

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.

Dimension Trio

Rafal Zambrzycki-Payne Violin

Thomas Carroll Cello

Anthony Hewitt Piano



Winners of the 2005 Parkhouse International Chamber Music Competition and the 2004 South East Music Schemes, DIMENSION is a unique violin, cello and piano trio of young musicians whose aim is to perform repertoire which is not restricted solely to the piano trio medium. In addition to presenting solos, duos and trios, DIMENSION collaborates with other musicians,

often becoming a quartet or a quintet. Guest artists appearing to date include Michael Collins, Tasmin Little, Gervase de Peyer, Julian Rachlin, Rachel Roberts, Radovan Vlatkovich and members of the Belcea and Alban Berg String Quartets.

DIMENSION performed the Beethoven Triple Concerto with the London Philharmonic Orchestra and with the Royal Philharmonic Orchestra in the Cadogan Hall in London. They also performed this piece with Orquesta Odissea in Madrid's Teatro Monumental and with the Wroclaw and Lodz Philharmonic Orchestras in Poland conducted by Daniel Raiskin and Otis Klöber respectively. Other highlights have included performances on Spanish National Television, appearances at the Kastav International Festival in Croatia, Bastad and Helsingborg Festivals in Sweden, Lancut Festival and the Warsaw Beethoven Festival in Poland. Critically-acclaimed concerts at the Wigmore Hall, St. John's Smith Square and the Purcell Room resulted from winning the Parkhouse Award and Audience Prize. The trio has also performed alongside Tasmin Little as part of her Dream Hunter's Festival in Leeds, at the Royal Northern College of Music for the Manchester Chamber Concerts.

In 2006 DIMENSION premiered Richard Hyung-Ki Joo's *Triology Dimension* and in 2003 Malcolm Singer's *Piano Trio*, the première of which was given at the Wigmore Hall and a few days later at St. John's Smith Square as part of the composer's 50th Birthday Concert.

Since winning top prize at the William Kapell International Piano Competition in Washington DC, **Anthony Hewitt** has established a successful career as recitalist, chamber musician and soloist with orchestra. He was also winner of the NFMS/ESSO 'Young Concert Artists Award' in London. This led to a twenty-five-concert tour of the UK and a platform on London's South Bank. Other awards include prizes at the International Schubert Competition and Special Prize at the ARD Munich Competition. Educated at the Yehudi Menuhin School in Surrey, the Curtis Institute of Music in Philadelphia, and the Mannes College of Music in New York, his teachers and mentors have included Leon Fleisher, Edward Aldwell, Seta Tanyel and Alfred Brendel. He has appeared as soloist with the National Symphony Orchestra in Washington DC, the Princeton Symphony Orchestra, the London Soloists' Chamber Orchestra,

Northern Sinfonia, Kaliningrad and Saratov Orchestras of Russia, and at the Royal Opera House in London.

Winner of the BBC Young Musician of the Year Competition in 1996, **Rafal Zambrzycki-Payne** was born in Lodz, Poland. He studied with Wen Zhou Li at the Yehudi Menuhin School and the RNCM in Manchester, and subsequently in Vienna with Gerhard Schulz. He has performed throughout Europe as well as in the Middle East, Far East, USA and South Africa. He performed Khatchaturian's Violin Concerto for the composer's centenary celebrations with the Armenian Philharmonic Orchestra and in 2004 gave the British première of Alexander Arutunian's Violin Concerto. Other recent engagements have included performances with the London Philharmonic, Royal Philharmonic, Armenian Chamber Orchestra, Danubia Symphony in Budapest, KZN Philharmonic in Durban, Johannesburg Philharmonic, Sinfonia Varsovia, Munich and Zurich Chamber Orchestras. In September 2009 he performed the Polish première of Hanna Kulenty's 2nd Violin Concerto with the Polish National Radio Symphony Orchestra at the "Warsaw Autumn" Festival. In 2004 Rafal became solo violinist and leader of the international Frankfurt-based contemporary music group Ensemble Modern, often performing with them as a soloist. He has released a recital disc for the EMI Debut Series and recently recorded the Bartók, Janáček and Lutoslawski Violin Sonatas for the Ensemble Modern Media/Hessischer Rundfunk series.

The Welsh-born cellist **Thomas Carroll** is, to date, one of only two artists to have won both Young Concert Artists, USA, and YCAT, UK. Thomas has also worked closely with today's composers and world-premiered Joe Duddell's Concerto, and recently performed Alan Hoddinott's concerto with the BBC National Orchestra of Wales for the composer's 75th birthday celebration. With the Chilingirian Quartet, he recorded the world première of Michael Berkeley's Quintet for Chandos. Concerto appearances include orchestras such as the London Symphony, Philharmonia, and the Bayerische Rundfunk, and he has frequently performed chamber music with artists such as Collins, Gitlis, Kremer, Maisky, Rachlin, and the Belcea and Endellion quartets. He studied with Melissa Phelps and Heinrich Schiff and is professor at the Menuhin School and the Royal College of Music in London.

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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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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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. Membership cards valid until end of September 2011 will be accepted until 23 October concert to allow time for renewal.

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

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SUNDAY 23 OCTOBER 2011

Alun Darbyshire Oboe

Christine Messiter Flute

Haydn

Symphony no 82 in C (*Bear*)

Albinoni

Oboe Concerto

Vivaldi

Double Concerto for Oboe and Flute

Mozart

Symphony no 41 in C major K551 (*Jupiter*)

SUNDAY 13 NOVEMBER 2011

Brighton Festival Chorus

Rachel Nicholls Soprano

Carolyn Dobbin Mezzo

Michael Bracegirdle Tenor

Paul Reeves Bass

Verdi

Messa di Requiem

SUNDAY 27 NOVEMBER 2011

Stephen Bell Guest Conductor

Martin Owen Horn

Mozart

Overture *La Finta Giardiniera* (K196)

Mozart

Horn Concerto no 4 K495 in E flat major

Bruckner

Symphony no 8 in C minor

SUNDAY 11 DECEMBER 2011

Evelina Puzaitė Piano

Humperdinck

Prelude to *Hansel and Gretel*

Dohnányi

Variations on a Nursery Song op 25

Tchaikovsky

Extended Suite from *Swan Lake*

SATURDAY 31 DECEMBER 2011

John Bradbury Concertmaster

New Year's Eve Viennese Concert