

Brighton

PHIL HARMONIC
Orchestra



85th
**Concert
Season**

October 2009
– March 2010

Sunday 21 March 2010
Brighton Dome Concert Hall

Welcome to the Brighton Philharmonic Orchestra's 85th Concert Season

Today's concert programme continues a trend developed over the past few seasons, by making the last performance more like a party than a concert! This year that concept feels more than ever appropriate, as we conclude what has been, by general agreement, one of the most successful and enjoyable seasons we have experienced. I think every home has a pot or a drawer into which, over time, a miscellany of smaller items get stored, whose only reason for being placed together is simply that there is nowhere else to put them... drawing pins, the key that bleeds the radiator, paper clips, elastic bands and one or two tiny metal objects once thought indispensable, whose use has been entirely forgotten... and perhaps this programme is a bit like that... but these works are very good, and I hope will go together well, especially as some of them are difficult to programme in the more traditional form of concert.

To an extent it reflects the season as a whole by continuing the 'At 50' thread, and we bring you a novelty in the form of a very humorous work from the Master of the Queen's Music. Could this be the first time the pipes have been heard in the Dome I wonder?

We started with Tchaikovsky and I doubt I will ever forget the thrill of that performance from Vasko of the Violin Concerto, and now we end with another of his best loved works, which should test the robustness of the Dome itself... and to add to the fun, a chance to hear the Sorcerer's Apprentice... well yes, you have guessed quite rightly, to give us the chance to show off!

I thank you all for your support throughout the season. We wish you all a good summer and look forward to seeing you at the start of our 86th season, on 3rd October, when John Lill returns to play Liszt. I will be really sorry if you miss that special event, so please put it in your diary now.



Barry Wordsworth | MUSIC DIRECTOR/PRINCIPAL CONDUCTOR







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The BPO needs your support because without it, there would be only half a season!

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MID SUSSEX TIMES

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Brighton

PHILHARMONIC
Orchestra

Sunday 21 March 2010 | 2.45pm

Brighton Dome Concert Hall

Barry Wordsworth conductor

Rob Jordan bagpipes

Glinka

Overture *Ruslan and Ludmila* [5']

Maxwell Davies

An Orkney Wedding with Sunrise [13']

Dukas

Sorcerer's Apprentice [12']

Interval [20 minutes]

Dove

Run to the edge [12']

De Falla

Ritual Fire Dance from *El Amor Brujo* [8']

Tchaikovsky

Overture *1812* [16']

This concert is sponsored by Esther Welch

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 AND JONATHAN DOVE © 2010

Overture *Ruslan and Ludmila*

Mikhail Glinka (1804-1857)



Mikhail Ivanovich Glinka did not so much achieve greatness as have it thrust upon him by later generations of Russian composers. The so-called 'father of Russian music' was in reality a

cosmopolitan dilettante. He enjoyed financial security all his life, working for only two brief periods – first in the Ministry of Communications, then as Master of the Imperial Chapel – because it was always an easy matter for him to exploit the generosity of his doting mother. He suffered from weak health, which he exaggerated to provide an excuse for regular travels to warmer climates.

Tchaikovsky admired Glinka's music so much that he compared him with Mozart. However, he qualified this by saying, 'Glinka is a talented Russian gentleman of his time, pettily proud, little developed, full of vanity and self-adoration.' Even so, Tchaikovsky regarded Glinka as 'the acorn from which the oak of Russian music sprang'. During Glinka's youth, foreign influences dominated in Russian concert halls and opera houses. It was Glinka who first threw off these influences and created a true Russian style.

At the age of twenty-six, Glinka began a three-year visit to Italy. During this time he worked with Italian teachers, meeting Bellini, Donizetti and, more briefly, Mendelssohn. More serious studies followed in Berlin, and when he eventually returned home in 1834 he was resolved to compose a national opera. The result was *A Life for the Tsar*. The work was enthusiastically received and he began almost immediately on his next opera, based on Pushkin's poem *Ruslan and Ludmila*. This was given its first performance on 9 December 1842, but received a lukewarm reception. The failure of the opera threw Glinka into the deepest despair, and his last years were sadly unproductive. For most of the last thirteen years of his life Glinka travelled a great deal, spending considerable periods of time in Paris, Madrid, Seville and Berlin, where he died and was buried. Four months later his remains were re-interred in St Petersburg; the 'father of Russian music' had returned home.

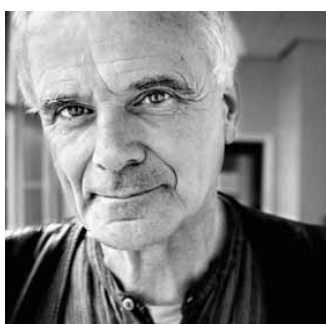
The opera gets its title from the two lovers who, separated by the powers of magic, are eventually reunited. The overture has great vivacity and gaiety, the Russian national colouring being somewhat underplayed. The overture begins and ends in festive mood with a sprightly, rhythmic theme that epitomises the essential happy flavour of the piece. The thematic material is drawn mostly from the final scenes of the opera.

Peter Back © 2010



An Orkney Wedding with Sunrise

Peter Maxwell Davies (b.1934)



Sir Peter Maxwell Davies, knighted in 1987 and current Master of the Queen's Music, is one of the leading composers of our time. His extensive output includes

major serious works in all forms of the art as well as several lighter orchestral works, of which *An Orkney Wedding with Sunrise* is perhaps the best known.

In 1971 Maxwell Davies moved to Hoy, one of the Orkney Islands off the northern coast of Scotland. The dramatic landscape of the islands profoundly affected the composer. 'There is no escape from yourself here; you just have to realize what you are through your music with much more intensity than in urban surroundings.' Many of the works written after his move find inspiration in the islands, including his *Symphony No. 3* (1984), whose second movement was sparked in part by the sight of a steep Orkney cliff-face thronged by circling seabirds. He wrote *An Orkney Wedding with Sunrise* that same year, finding a different sort of inspiration at the wedding of a friend in Hoy. The music was written for the Boston Pops Orchestra as a commission for its centenary, and conducted at the first performance by John Williams. Maxwell Davies described the

piece as a picture postcard of an actual wedding, and outlined its programme for the first performance:

'At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky. The band tunes up, and we get on with the dancing proper. This becomes even wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band together any more. We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour.'

Lashing string figures serve to represent the 'bad weather' at the opening. A Gaelic flavour is introduced by a solo oboe and soon taken up by other woodwinds. Dancing begins in earnest with the strings, interrupted by a somewhat tipsy tuning session, and followed by dances in various moods from raucous, to military, to gentle (this last featuring an extended solo for first violin). These dances fall in and out of sync as the orchestra reaches its 'inebriated climax.' Having marked the guests' entrance, the oboe now denotes their departure into the early morning. Great brass swells announce the coming of sunrise, and a bagpiper enters the hall and processes to the stage. The work closes in triumphal brilliance.

Peter Back © 2010

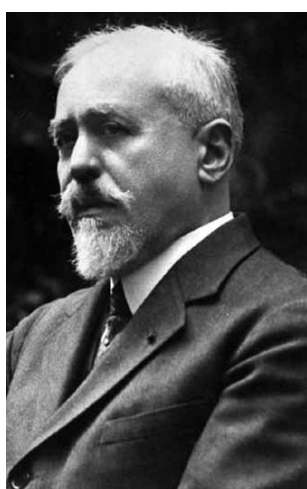
Programme *notes*



BY PETER BACK AND JONATHAN DOVE © 2010

The Sorcerer's Apprentice

Paul Dukas (1865-1935)



The orchestral wizardry of Paul Dukas is fully employed in this orchestral showpiece about a sorcerer and his wayward apprentice. The part of the apprentice was famously portrayed by Mickey Mouse, in the 1940 Disney film

Fantasia, bringing the work to an audience far beyond the concert hall.

The programme for *The Sorcerer's Apprentice* is based on a ballad by Goethe – a cautionary tale warning against meddling with forces beyond our control.

The poem begins with an old sorcerer departing from his workshop, leaving his apprentice with chores to perform. Tired of fetching water by pail, the apprentice casts a spell on a broom to do the work for him. But he does not know how to cancel the spell and the floor is soon awash with water. In desperation he chops the broom in half with an axe. This merely doubles the problem and at twice the speed. At the point where the apprentice is about to be

consumed by the deluge, the sorcerer returns and saves the day. The poem concludes with the old sorcerer's statement that powerful spirits should only be called upon by the master himself.

Dukas took Goethe's ballad poem as the pretext for an orchestral showpiece – a colourful symphonic scherzo containing unmistakable musical equivalents for the events of the poem. The single-movement piece is tightly constructed, beginning with a brief introduction depicting the mysterious aura of the sorcerer's workshop. Muted violins, slithering downwards, suggest magic and, later, the water which that magic summons. This gives way to the broomstick theme, first heard played slowly on a solo clarinet but later, up to speed, on the woody-sounding bassoon. Before the broom gets into its stride, the sudden, breathless arrival of the apprentice is signalled and the spell motif rings out on trumpets. The magic has been effective and, with a single timpani stroke, the fun can begin.

As things get out of control the apprentice hacks at the broom, accompanied by four violent chops from the entire orchestra. This prompts a fresh start, once again on the bassoon, leading to a second build-up and an acceleration that brings back the slithering motif from the beginning; a mini-fanfare then heralds the return of the sorcerer. He restores order and the mysterious stillness of the opening returns.



Nietzsche referred to Wagner as 'the old Sorcerer' and there are certainly echoes of Wagner's *Ride of the Valkyries* in the stormier parts of *The Sorcerer's Apprentice*. Dukas had certainly learned 'the lessons of the Master', but combined them with a French penchant for formal clarity in his own masterly piece.

Peter Back © 2010

Run to the edge

Jonathan Dove (b.1959)



As a teenager, I played viola in the London Schools Symphony Orchestra. It was the highlight of my musical and social life, and, as it turned out, it was a fantastic education for a

composer. One of the most exciting things we did was to tour the USA with conductor Simon Rattle, who was then not much older than the players. He made us late for one rehearsal by insisting we all had one more ride on the Disneyland Matterhorn.

Run to the edge is a celebration of the adventure of playing in an orchestra, and all the other adventures to which that can lead.

Jonathan Dove © 2010

Ritual Fire Dance from El Amor Brujo

Manuel De Falla (1876-1946)



Manuel de Falla was born in Cádiz; not surprisingly he was most strongly influenced by the music and culture of Andalusia. With Albéniz and Granados, he cultivated the

heritage of Spanish music. He composed a number of *varzuelas* (traditional Spanish operettas) without great success, and left for Paris in 1907 where he met Dukas, Debussy, Ravel and Stravinsky. On his return to Madrid, at the outbreak of the First World War, he completed the three works on which his reputation largely stands: *Nights in the Gardens of Spain*, and his two popular ballets, *Love, the Magician* and *The Three-Cornered Hat*, for Diaghilev's Ballets Russes.

The *Ritual Fire Dance* from *El amor brujo* (usually translated as *Love, the Magician*) is one of Falla's most popular works. Falla may have heard the tale of the gypsy girl Candelas from the mother of Pastora Imperio, whose dance troupe was to give the first performance of *El amor brujo* in Madrid in 1915. Candelas, a beautiful gypsy girl, is haunted by the ghost of her dead lover, which threatens her hopes of finding

Programme *notes*



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happiness with her new lover Carmelo. She and the other gypsies form a magic circle and on the stroke of midnight they begin the ritual fire dance in a vain attempt to drive the spirit away.

The music of the ballet is influenced by the folk songs of Andalusia, and especially the *cante jondo* (the so-called 'deep song' of the gypsies). Falla's ability to distil its essence is nowhere more clearly heard than in the *Ritual Fire Dance*, so evocative of smouldering passion.

Peter Back © 2010

Overture 1812

Peter Ilyich Tchaikovsky (1840-93)



Tchaikovsky's *1812 Overture* was written, 'without any warm feelings of love,' in order to fulfil a commission. He said of it: 'The Overture will be very loud and noisy, but I've written it

without affection and enthusiasm and therefore there will probably be no artistic merit in it.' Artistic merit or not, Tchaikovsky applied considerable craft to the construction of this perennial

favourite of the orchestral repertoire, with its almost overwhelming impact.

Tchaikovsky composed the *1812 Overture* in a week, during the autumn of 1880, admitting that his inspiration was more commissioned than spontaneous. This may explain the many borrowings, including the prayer *Save, Lord, thy People* at the beginning, the imperial hymn *God Save the Tsar!* and *La Marseillaise*. The Overture was to be played on the occasion of the consecration of the Cathedral of the Saviour in Moscow in 1881. The Cathedral had been built as a memorial to Napoleon's defeat in Russia in 1812. The piece was to be played in front of the cathedral with a colossal orchestra, military ensembles and cannon. Tchaikovsky may have thought that all of this would make the piece more intelligible, along with the inclusion of familiar tunes such as *La Marseillaise*, a song born, not out of Napoleon's career, but out of the revolution of 1789.

Tchaikovsky decided to write a programmatic overture about the Battle of Borodino and Napoleon's flight from Moscow. The Overture opens with the Russian hymn, *Save, Lord, thy People*, in the strings. The main part of the piece is devoted to a description of the Battle of Borodino - quotations from the Russian anthem *God Save the Tsar!* and *La Marseillaise* identify the opposing armies. A powerful climax is built up; at its peak the triumphant strains of the imperial anthem proclaim Russian victory.

Peter Back © 2010

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 Moszkowsky 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 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.

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 the orchestra for *Les Misérables* at the Palace Theatre, London.

His ten-year appointment in 1986 as Director of Johann Strauss Gala performances for Raymond Gubbay Ltd was especially rewarding, and John's expertise 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 also conducted the orchestra for 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.

The second quarter of last year saw John Bradbury tour America and Canada as guest leader of the Royal Philharmonic Concert Orchestra for a series of 35 spectacular performances entitled *Star Wars in Concert*.

The music performed was from the original sound track by John Williams, and had to be kept in synchronization with the best of *Star Wars* film clips running on a screen behind, over, and to each side of the orchestra.

The technical logistics required a team of 65 to install and transport a 40 x 20 foot screen for each venue – not to mention gas flares, steam blasts, lasers, an extra large stage and a vast sound system. The orchestra consisted of 85 musicians plus a choir of 60, and played to audiences of up to 20,000 people at a time. The whole enterprise took four years to plan, and has been such a success that a further tour of 25 shows around the UK and Europe is taking place in March and April of this year. John is delighted to be leading for this too, but hopes that you will understand his sadness at being unable to attend the last two Brighton concerts of the season.

Josef Fröhlich guest leader



Josef Fröhlich arrived in Britain from Czechoslovakia in 1968. After completing his studies at the Royal Academy of Music with Prof. G. Pauk he was appointed leader of the London Mozart Players.

He spent a period of time in Holland as first Violin of the Haydn Quartet. After returning to Britain, he joined the Academy of St. Martin in the Fields and

concurrently the English Chamber Orchestra where he became associate leader in 1982 appearing as soloist with Y. Menuhin, I. Stern, P. Zukerman, J. Galway and conductors like D. Barenboim, G. Solti, R. Kubelik, and C. Davis. He undertook extensive worldwide tours with both orchestras. Since 1988 he has been active as a freelance violinist in London. In 2002 he joined the Orpheus Quartet in Düsseldorf and has been a member of the BPO since 2000.

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.

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.



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Brighton

PHILHARMONIC

Orchestra

Barry Wordsworth conductor



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Raising money for the Brighton Philharmonic Orchestra

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.

The Trust's capital comes from various sources, notably the proceeds of the fund-raising 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 Brighton Orchestra Trust
12 West Drive, Brighton BN2 0GD*

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Brighton PHILHARMONIC *Orchestra*

Season 2010/2011 86th Annual Concert Season



Sunday 3 October 2010

Barry Wordsworth conductor

Wagner
Prelude to *Die Meistersinger*
von Nürnberg

Liszt
Piano Concerto no 1

Liszt
Totentanz
John Lill piano

Rachmaninov
Symphonic Dances

Sunday 24 October 2010

Barry Wordsworth conductor

Grieg
Peer Gynt Suite no 1

Nielsen
Flute Concerto
Christine Messiter flute

Dvořák
Symphony no 9 (*From the*
New World)

Sunday 14 November 2010

Barry Wordsworth conductor

Walton
Spitfire Prelude and Fugue

Bruch
Kol Nidrei
Peter Adams cello

Butterworth
A Shropshire Lad

Faure
Elegy

Elgar
Enigma Variations

Sunday 21 November 2010

Barry Wordsworth conductor
Brighton Festival Youth Choir

Corelli
Concerto Grosso op 6 in G
minor *Christmas Concerto*

**Richard Rodney
Bennett**
Four American Carols
(*world première*)

Dvořák
Serenade op 22 in E major

**Richard Rodney
Bennett**
Four English Carols
(*world première*)

Sunday 5 December 2010

Howard Shelley
piano/conductor

Mendelssohn
Overture - *The Hebrides*
(*Fingal's Cave*)

Schumann
Piano Concerto in A minor
op 54

Tchaikovsky
Symphony no 4

Friday 31 December 2010

Concertmaster John Bradbury

**New Year's Eve
Viennese Gala**

Sunday 16 January 2011

Stephen Bell conductor

Tchaikovsky
Fantasy-Overture
-*The Tempest*

Delius
The Walk to the Paradise
Garden

Delius
Concerto for violin and cello
Tamsin Waley-Cohen violin
Gemma Rosefield cello

Tchaikovsky
Symphony no 5



Sunday 30 January 2011

Barry Wordsworth conductor
Brighton Festival Choir
– *Baritone tbc*

Walton
Coronation March - *Crown Imperial*

Work with soloist TBC

Walton
Belshazzar's Feast



Sunday 13 February 2011

Barry Wordsworth conductor

Mozart
Overture - *The Magic Flute*

Beethoven
Piano concerto 3 in C minor
Evelina Puzaitė piano
by kind permission of the Kirckman Concert Society

Schumann
Symphony no 3 in E flat
(*Rhenish*)



Sunday 6 March 2011

Barry Wordsworth conductor

Brahms
Academic Festival Overture

Bartók
Violin Concerto no 2
Matthew Trusler violin

Mahler
Symphony no 4 in G major
Elizabeth Atherton soprano

Sunday 27 March 2011

Barry Wordsworth conductor

Beethoven
Overture - *Coriolan*

Dohnányi
Konzertstücke in D
Thomas Carroll cello

Brahms
Symphony no 2

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Tickets go on sale to the general public via Dome Box Office from 19 July 2010



Sunday 1 May 2010 | 2.00pm Brighton Dome Concert Hall



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CONCERT HALL

Commissioned by BRIGHTON FESTIVAL 2010

The world première of

The Selfish Giant

by Howard Goodall based on the story by Oscar Wilde

Tickets:

£5, £10, £15

Children under 16
half price on top
two ticket prices

Brighton
PHILHARMONIC
Orchestra

Howard Goodall conductor
Brighton Festival Youth Choir

Howard Goodall
Psalm 23 (Theme from The Vicar of Dibley)

John Williams arr. Whitney
Harry Potter and the Chamber of Secrets

Howard Goodall
The Selfish Giant

From *Peter and the Wolf* to *Carnival of the Animals* classical music has inspired children's imagination. Now in a world première performance, BAFTA- and EMMY®-winning composer Howard Goodall unveils *The Selfish Giant*, a full-scale orchestral work based on Oscar Wilde's classic fairy tale.

The Giant's story - reimagined in Goodall's specially commissioned score - is brought to life by a suitably towering ensemble, featuring full orchestra, chorus, guest narrator and Brighton Dome's very own concert organ as the eponymous ogre.

Goodall's *The Selfish Giant* is a timeless and touching musical tale to melt even the most selfish of hearts...