

# Brighton

PHILHARMONIC  
*Orchestra*



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

October 2009  
– March 2010

Sunday 22 November 2009  
Brighton Dome Concert Hall

# Legal & General

## Making a Difference to local communities

Legal & General Group Plc  
Registered in England no. 01417162  
Registered Office: 1 Coleman Street, London EC2R 5AA  
A member of the Association of British Insurers.  
[www.legalandgeneral.com](http://www.legalandgeneral.com)



**University of Brighton**

# Changing lives...

find out more  
[www.brighton.ac.uk](http://www.brighton.ac.uk)

21,218  
students

500  
courses

2,645  
employees

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

Today has already been another exciting day in the Brighton Phil's calendar.

We have already had an open rehearsal this morning where lots of Brighton's younger musical audience had the chance to experience the work first hand that our musicians have to do to prepare for a programme.

The rehearsal was open to them, and they had the chance to sit in and around the orchestra to get a real hands on feel of what goes on.

I am also delighted to welcome back the Brighton Festival Youth Choir after their highly successful participation in *Midsummer Night's Dream*. The chance to have them perform with us again was one of the main reasons for choosing Act 1 of *The Nutcracker* for this programme as there is no choir in Act 2. It is a masterstroke on Tchaikovsky's part to include a choral element after 40 minutes of exclusively symphonic orchestral sound, and gives the score the special Christmas tingle factor that makes it such a magical theatrical experience. With a duration of some 50 minutes this is a longer span of music than any of the symphonies.

It is a masterpiece of musical construction, and is surely one of Tchaikovsky's most inspired melodic and theatrical creations. Having conducted this work in well over 100 performances, I can truly say that I never tire of unfolding the magic contained on the pages of this marvellous score.

It is a pleasure to welcome Michael Fenton-Stevens, our Narrator for *The Snowman*, and I thank him for stepping in at very short notice. This is a concert for children of all ages, and I hope you enjoy being part of the feel good factor this music should inspire in all of us.



**Barry Wordsworth**

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR





*Friends of*  
**Brighton**  
PHILHARMONIC

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

With anything from 45 to 100 highly experienced professionals on stage for every concert, a season of BPO concerts costs almost £1/2million. Yet even if every seat was sold for every concert the income from ticket sales would only cover around 60% of these costs.

Without the support of its Friends, Patrons and Sponsors, the BPO could not have survived for more than 80 years at the heart of the city's music-making - your support can help it remain there.

“Brighton is **privileged** to have an orchestra of such **quality** on its doorstep”

MID SUSSEX TIMES

**There are many ways that  
you can support the BPO:**

- Become a Friend for an annual subscription of £18 or a Life Friend for a one-off donation of £300.
- Become a Patron for an annual subscription of £140.
- Sponsor a position in the orchestra from £300.
- Jointly or fully sponsor a concert from £500.
- Leave a bequest in your will to the Brighton & Hove Philharmonic Society (registered charity no.250921).

For details of how to sponsor a concert or a position in the orchestra, or to become a Friend, Life Friend or Patron, please contact:

**Judith Clark,**  
**General Manager**  
**Brighton Philharmonic Orchestra**  
**41 George Street**  
**Brighton BN2 1RJ**  
**Tel: 01273 622900**

# Brighton

PHILHARMONIC  
*Orchestra*

Sunday 22 November 2009 | 2.45pm  
Brighton Dome Concert Hall

**Barry Wordsworth**  
conductor

**Brighton Festival**  
Youth Choir

**Williams**

*Harry Potter and the  
Philosopher's Stone* [8']

**Blake**

*The Snowman* [26']

**Interval** [20 minutes]

**Tchaikovsky**

*Act One of The Nutcracker* [50']



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 © 2009



## Harry Potter and the Philosopher's Stone [8']

John Williams (b.1932)



'MAGIC. There's precious little of it in today's world. Most of us rediscovered magic in the pages of J. K. Rowling's *Harry Potter* books. As adults we were transported back to a more innocent time in our lives, a time when we first discovered the promise

of a better future and the possibility that good can overcome darkness and evil.' These are the words of Chris Columbus, who directed the film *Harry Potter and the Philosopher's Stone*. In wishing to remain 'true and faithful to the spirit of the book', he knew there was only one composer who could capture the 'richness and texture of this complex, imaginative story.'

Williams has always been able to combine the writing of incidental music for films with more abstract music for the concert hall. But his greatest success came with his scores for *Jaws*, *Close Encounters of the Third Kind*, and George Lucas's *Star Wars* trilogy during the 1970s and 1980s.

Williams's score, *Harry Potter and the Philosopher's Stone*, captures the wonder and adventure of J. K. Rowling's first book about the young wizard, transporting the listener straight into that amazing fantasy

world. The film score is brim full of mystical wonder, youthful exuberance and sheer joy, while allowing for elements of the dark forces that have to be overcome.

The music for *Harry Potter and the Philosopher's Stone* works on several levels, as all good incidental music should. It integrates seamlessly with every image and emotion; as Chris Columbus says, 'it captures the soul of the Harry Potter world.'

There are many novel elements in the score. At the start we are introduced to *Hedwig's Theme*, Hedwig being the name of Harry's owl. Because of the strong bond between the two of them, it could almost be thought of as the main 'Harry's Theme', so often does it occur during the film. The theme is introduced on a celeste, evoking the feeling of magic and wonder before being blended seamlessly with Williams's orchestral colours.

There is a moment in the book and film when Harry opens his letter from Hogwarts School of Witchcraft and Wizardry and realises that he is, in fact, a wizard. At that moment he becomes free to dream. John Williams's music aims to create the same response in the listener. In listening to his *Harry Potter* music we can dream of flight, of defeating Dark Lords, dream of winning a Quidditch match, and to quote the film's director once more, 'dream of magic.'





## *The Snowman* [26']

**Howard Blake** (b.1938)



Howard Blake was still very much in demand as a successful film and television composer when, in the early 1970s, he retreated to a mill house in Sussex, meditated, took up yoga and began to re-educate himself musically. The result

manifested itself in a series of more 'serious' compositions for the concert hall, beginning with the *Diversions* for cello and piano in 1973. In 1980 came a dramatic large-scale choral work, *Benedictus* – a work that can be said to reflect his own spiritual odyssey. However, Howard Blake did not abandon his former life altogether and in 1982 accepted an invitation to provide music for *The Snowman*, an animated film based on Raymond Briggs's highly successful picture-book. The phenomenal success of the film is a testament to the emotional pull of the simple story and the captivating characters that Briggs created. Blake's music not only complements the action of the story but adds another layer of meaning, which is the mark of all good incidental music. The concert score of Blake's music for the film has been performed throughout the world; it also exists as a ballet and in a staged version. *Walking in the Air*, the song at the heart of the score was recorded by Aled Jones and has become an indispensable part of Christmas itself.

*The Snowman* is the story of a little boy who wakes up one winter's morning to find that everything outside has turned snow-white.

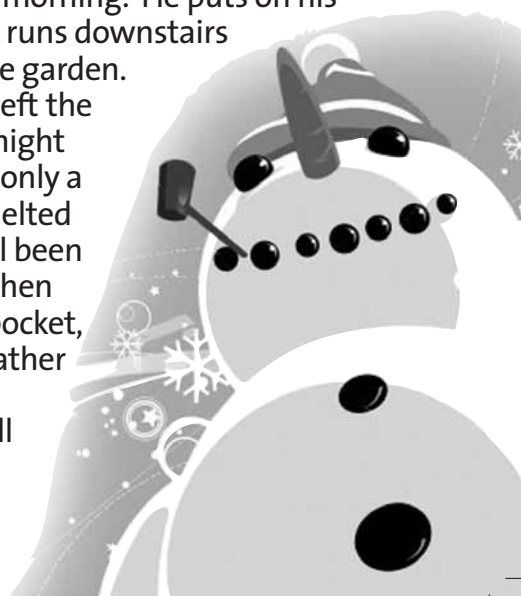
Overjoyed, he rushes downstairs and into the garden where he begins to build a snowman. That night, unable to sleep, the boy creeps downstairs to check on his day's work.

Unable to believe his eyes, the boy finds himself face to face with a smiling snowman. The two exchange greetings, and so begins a magical friendship and a marvellous adventure.

Blake is the consummate musical illustrator. Every nuance and detail of the pair's big adventure is reflected in the score from the moment the snowman enters the living room of the boy's house and startles the family cat. The snowman jumps backwards into the Christmas tree, setting all the little bells ringing, the candles shaking, and the fairy wobbling. After exploring the delights of indoors with its appliances and toys, they venture outside and go for a ride on a motorcycle before realising that they can fly unaided. They fly from the boy's home and land silently in the frozen north, in the middle of a great forest of snow-covered pine trees. They dance at a party with all the other snowmen and meet Father Christmas, who gives the boy a lovely blue scarf.

Next morning, back at home, the boy awakes to a fine sunny morning. He puts on his dressing gown, runs downstairs and out into the garden.

Where he had left the snowman the night before, he sees only a little heap of melted snow. Had it all been a dream? But then he feels in his pocket, and the scarf Father Christmas has given him is still there.



# Programme *notes*

BY PETER BACK © 2009



## Act One of *The Nutcracker* [50']

**Peter Ilych Tchaikovsky**  
(1840-1893)

*Miniature Overture*

*The Decoration of the Christmas  
Tree March*

*Children's Gallop and Entry of the  
Parents*

*Arrival of Drosselmayer*

*Grandfather Dance*

*Scene: Clara and the Nutcracker*

*Scene: Battle*

*Scene: In the pine-forest*

*Waltz of the Snowflakes*



Early in 1891, Tchaikovsky wrote to his brother: 'I'm working extremely hard and I'm beginning to reconcile myself to the subject of the ballet.' The ballet in question was to be based on Hoffmann's tale, *Nutcracker and the Mouse King*.

Tchaikovsky had known the tale for

many years but had to be persuaded that it was a possible subject for a stage piece. With conducting and other commitments pending, the composer needed to get *The Nutcracker* out of the way as quickly as possible. He apparently derived little satisfaction in the work once it was finished, rating it far inferior to *The Sleeping Beauty*. However, its subsequent success eventually led him to view the piece far more favourably.

Certainly the stories behind *Swan Lake* and *The Sleeping Beauty* had proved more dramatically satisfying. As David Brown in his definitive biography of Tchaikovsky writes: 'Why on earth a young girl (Clara), for a mild act of sentimental unselfishness and the heroic deed of hurling her shoe at the back of an unsuspecting mouse, be rewarded by the grossest offering of glitter and candy beggars comprehension. And since the piece leads to no true culmination, what was it all about anyway?'



Given the limitations of the subject matter, Tchaikovsky's achievement is remarkable. He was able to draw out the dramatic potential within individual incidents and respond to each evocative suggestion in the detail of the story. Perhaps more than anything else the success of *The Nutcracker* lies in its orchestral magic. Often regarded as an unqualified masterpiece of scoring and fantasy, *The Nutcracker* makes use of familiar instruments in unusual combinations. Tchaikovsky created a special kind of music for *The Nutcracker* – music that is uniquely suited to its purpose.

After a lightly scored *Miniature Overture* in which a dream world is skilfully depicted, the curtain rises at the beginning of Act 1 on the house of Councillor Silberhaus, President of the local town-council. It is Christmas and Silberhaus and his wife organise the decoration of the Christmas tree. After the owl clock has struck nine their children, Clara and Fritz, burst into the room with some friends (*The Decoration of the Christmas Tree*). Silberhaus calls for a march to be played and the children join in the lively dance around the room (*March*). The march turns into a gallop, the children's parents enter dressed as fops and dandies and dance to a popular French tune (*Children's Gallop and Entry of the Parents*).

Councillor Drosselmayer, Clara's godfather, enters, and at first his odd appearance frightens the children. However, when he produces mechanical dolls and soldiers from a large cabbage and a pie the children cheer up. The toys begin to dance (*Arrival of Drosselmayer*). As Clara and Fritz are not allowed to take the toys away they

become upset, but Drosselmayer soon comforts them with a new toy, a Nutcracker shaped like a man. Fritz manages to break the new toy, but Clara takes the Nutcracker and cradles it soothingly in her arms, singing a lullaby. The guests join a final dance before departing (*Grandfather Dance*).

The children are sent off to bed but Clara soon creeps back to see her beloved Nutcracker. As the owl clock strikes midnight it seems to take on Drosselmayer's face and Clara collapses in fright as mice appear (*Scene: Clara and the Nutcracker*). A fight now ensues with the gingerbread soldiers, who are eventually eaten up by the mice. The Nutcracker engages in combat with the Mouse King, but is only victorious when Clara kills the Mouse King by throwing her slipper at it. Transforming himself into a handsome Prince, the Nutcracker invites Clara to visit his kingdom (*Scene: Battle*). Guided by gnomes, Clara and the Prince make their way through a snow-covered pine-forest (*Scene: In the pine-forest*). When they arrive in the Prince's kingdom they are greeted by the King and Queen and the first act ends with monarch and subjects dancing the *Waltz of the Snowflakes*.

As an evocation of a childhood fantasy world, *The Nutcracker* remains a perennial Christmas favourite and the most popular of all ballets.



## 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.



## Michael Fenton-Stevens

### *The Snowman* narrator



Michael's very full career has included theatre, television, radio, film, musicals, revue, writing, script editing, stand-up, presenting, voice-overs, adverts, cabaret, panto, improv. and a number one hit single in Britain and Australia.

His TV work includes 'Drop The Dead Donkey', 'Mr Bean', 'Alas Smith and Jones', 'The Man From Auntie', 'Only Fools & Horses', 'One Foot In The Grave', 'As Time Goes By', 'My Hero', 'People Like Us', 'Ladies of Letters', 'Doctors', 'Holby City', 'Casualty', 'The Bill', 'Eastenders', 'Judge John Deed', 'Nighty Night', 'Trevor's World of Sport', 'Katy Brand And Friends', 'Lead Balloon', 'Coronation Street', 'Footballers Wives', 'My Family', 'Two Pints Of Lager' and 'Outnumbered'.

On the radio he has featured in 'Old Harry's Game', 'Bleak House', 'Radio Active', 'Revolting People', 'Paperback Hell', 'Book of the Week', 'The Afternoon Story', 'Maigret', 'With Great Pleasure', 'Poetry Please', 'Cabin Pressure', 'The Hitch Hiker's Guide to the Galaxy', 'Dirk Gently's Holistic Detective Agency', 'Ruddy's Rare Records' and 'Inspector Stein' amongst many others.

His theatre work includes 'After the Ball is Over', 'The Tempest' and 'Saint Joan' with Sir Anthony Quayle's company, Compass. Other theatre credits are 'The Bed Before Yesterday' at the Almeida, 'Fields of Ambrosia' at the Aldwych and the improvisation play 'Scissor Happy' at the Duchess.

## Brighton Festival Youth Choir



Brighton Festival Youth Choir was founded in January 2002 and has a growing membership of talented young singers aged between 11 and 18. Their first performance was a live broadcast on BBC Radio 3, while their concert debut was at the Brighton Festival with the Philharmonia Orchestra and Brighton Festival Chorus under Paul Daniel.

Since their debut, this dynamic young choir have worked with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia, City of London Sinfonia, Brodsky Quartet, Brighton Philharmonic Orchestra, L'Orchestra National de Lorraine, under such conductors as Richard Hickox, Jacques Mercier, James Morgan, David Angus and Carl Davis. They performed to an audience of thousands at Leeds Castle with the Royal Liverpool Philharmonic, conducted by Carl Davis, and they have undertaken three foreign tours where their concerts were a huge success.

The aims of the choir are to create one of the pre-eminent youth choirs of its type in the country, to provide for its members the opportunity to receive first class training under its director, Juliette Pochin, and to participate in performances of the highest quality, working with orchestras, choirs and conductors of international acclaim.

## Matthew Scrivener

### Guest Leader



Matthew Scrivener, Leader of The Orchestra of English National Ballet, studied at the Royal Northern College of Music, during which time he was the winner of the Eleanor Warren Salon Competition. On leaving college he spent a year as scholar to the Royal Academy of Music, followed by five years as a member of the English Chamber

Orchestra. He then transferred to the Royal Liverpool Philharmonic Orchestra where he was appointed sub-leader.

He has subsequently guest led for many of the major Symphony Orchestras including: National Symphony Orchestra, City of London Sinfonia, City of Birmingham Symphony Orchestra, The London Mozart Players, Royal Philharmonic Orchestra, Royal Philharmonic Concert Orchestra, The Ulster Orchestra, National Symphony Orchestra of Ireland, The Ulster Orchestra and The BBC Scottish Symphony Orchestra.

In addition to guest leading, Matthew's busy schedule has encompassed a great deal of commercial work, including five years as soloist and leader for Sarah Brightman's world tours between 1999 – 2004.

His association with Raymond Gubbay Ltd was especially rewarding, and saw Matthew involved in productions of Madam Butterfly, La Boheme, La Rondine, Barber of Seville, Lamour la Tres Rei, Eugene Onegin, Werther, Don Giovanni, Marriage of Figaro, Cosi Fan Tutti, Pearl Fishers, La Traviata, Merry Widow, Die Fledermaus, Adriana Lecouvreur, Tosca, Andrea Chenier, Suor Angelica, Luisa Miller, Stiffellio.

## 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.



# Brighton PHILHARMONIC *Orchestra*

**Barry Wordsworth** conductor



## First Violin

**Matthew Scrivener**  
The position of Leader is sponsored by Ronald Power MBE  
**Josef Fröhlich**  
**Jonathan Strange**  
**Paul Buxton**  
**Daniel Bhattacharya**  
**Laurine Rochut**  
**Joyce Nixon**  
**Geraint Tellem**  
**Jeremy Allen**  
**Caryn Cohen**  
**Joanne Chen**  
**Claire Roff**  
**Helena Ruinard**  
**Non Peters**

## Second Violin

**Mark Messenger**  
The position of Principal Second Violin is sponsored by Brian Chattock  
**Melanie Hornsby**  
**Hazel Correa**  
**Keith Lewis**  
**Gregory Warren Wilson**  
**Rachel Steadman**  
**Jonathan Newton**  
**Jo Davies**  
**Rachel Allen**  
**Gillian Brightwell**  
**Lucy Butler**  
**Emma Penfold**

## Viola

**Ricardo Zweitsch**  
**John Rogers**  
The position of Sub-principal Viola is sponsored in memory of Marion Mercer  
**Richard Peake**  
**Michael Schofield**  
**Rachel Benjamin**  
**Robert Puzey**  
**Susan Appel**  
**Lucy Hill**  
**Andrew Strange**

## Cello

**Martin Thomas**  
The position of Principal Cello is sponsored by Mrs Austin Brown  
**Tim Hewitt Jones**  
**Jessica Cox**  
**Elisabeth Parker**  
**Clare Constable**  
**Rebecca Leyton**  
**Tim Volkard**  
**Melanie Woodcock**

## Double Bass

**Stephen Warner**  
The position of Principal Double Bass is sponsored by Martin & Frances Lindsay-Hills  
**Richard Watson**  
**Caroline Harding**  
**Louis Garson**  
**Adam Precious**  
**Lucy Heath**

## Flute

**Christine Messiter**  
The position of Principal Flute is sponsored by Jackie Lythell OBE & Peter Lythell  
**Jillian Carter**

## Piccolo

**Deborah Davies**

## Oboe

**Owen Dennis**  
The position of Principal Oboe is sponsored by Kathleen Ireland  
**Lauren Weavers**  
The position of Sub-principal Oboe is sponsored by Ben Gough

## Cor Anglais

**Clare Hoskins**

## Clarinet

**John Payne**  
The position of Principal Clarinet is sponsored by Helena Frost  
**Helen Bishop**

## Bass Clarinet

**Steve Pierce**

## Bassoon

**Jonathan Price**  
The position of Principal Bassoon is sponsored by Michael Woolley  
**Andrew Stowell**

## Contra Bassoon

**Catherine Duckett**

## Horn

**John James**  
The position of Principal Horn is sponsored by Ulla Dunlop  
**David Whythe**  
**Alex Carr**  
**Richard Stroud**  
**Jane Hanna**

## Trumpet

**John Ellwood**  
The position of Principal Trumpet is sponsored by Professor Gavin Henderson CBE  
**Julie Ryan**  
**Oliver Preece**

## Trombone

**Lindsay Shilling**  
**Jeremy Gough**

## Bass Trombone

**Ian Fasham**

## Tuba

**John Eliot**

## Timpani

**Graham Reader**  
The position of Timpanist is sponsored by Sapphire IT Limited

## Percussion

**Donna-Maria Landowski**  
**Donal O'Neil**  
**Marcus Gruett**  
**Bobby Ball**  
**Geoff Boynton**  
**Justin Woodward**

## Harp

**Emma Granger**  
**Helen Sharp**

## Piano/Celeste

**Catherine Edwards**

## Acknowledgements Corporate Members

American Express  
Legal & General  
University of Brighton

## Trusts and Foundations

John Carewe Brighton Orchestra  
Trust

## Support in-kind

The soloists' concert pianos chosen and hired for these performances are supplied and maintained by Steinway & Sons.

Flowers kindly provided by  
Gunns,  
6 Castle Square,  
Brighton  
(tel 01273 207490)

Volunteer support kindly  
provided by  
The Fabric Warehouse  
Yummy Stuff

## Personal Sponsors in 2009

Anonymous Friends  
Orchestral Chair Sponsors  
Mr and Mrs Trevor Bolton  
Brian Chattock  
Phyllis Goodman  
Barbara Heyda & Richard Brooker  
Kathleen Ireland  
Ted McFadyen  
D. V. Newbold CBE  
Tony Newton  
Julian Pelling  
Esther Welch

## Friends and Patrons

Thanks go to every one of the Brighton & Hove Philharmonic Society's Friends and Patrons for their continued support and donations received during the season.

For information on becoming a Friend or Patron please telephone 01273 622900.

# Audience *choice*

In the concert on 21 March 2010, the more beady-eyed among you will have noticed that there is a chance for you to choose a work which you think deserves to be heard.

The idea behind this initiative is that as regular concert-goers you may have heard or remembered hearing something unusual, special or delightful which you would like to introduce to others.

The size of the orchestra planned for the final concert in the season is quite large and the existing pieces in the programme are quite short, so we have room to accommodate a wide variety of works which might be suggested.

What we are looking for from you, is nominations of attractive works around 15 minutes long and your own reasons for suggesting them. What you write about the music should be a sort of manifesto for its inclusion and may be memories, the first hearing, its musical or personal importance or indeed a musicological argument. There will be a shortlist of works drawn up before Christmas and voting during January and February. The deadline for nominations is the close of the Annual General Meeting around 7pm on Sunday 6th December 2009.

Send suggestions directly to the office at the address overleaf, give a written note to one of the ambassadors at a concert or send an email to:

**[judithclark@brightonphil.org.uk](mailto:judithclark@brightonphil.org.uk)**



**From the award-winning film director Phil Grabsky**

Seventh Art PRODUCTIONS

**ESCAPE FROM LUMINA**

"a tender, inspiring portrait of three war-weary musicians - with a very funky soundtrack"  
Radio Times

**The Boy who Plays on the Buddhas of Bamiyan**

"Astonishing and beautiful"  
San Francisco Weekly

**The Music of Beethoven**

"One of the finest movies about a great musician I've ever seen"  
Philip French, The Observer

**The Music of Mozart**

"Conveys the intensity of the musical experience more grippingly than anything I have seen on film or television"  
The Times

**The Collection**

"Unpretentious and straight forward art-history"  
Financial Times

DVDs available from all good retail outlets and online at [www.seventh-art.com](http://www.seventh-art.com)

# Brighton

*and Hove*

## PHILHARMONIC Society

The Brighton Philharmonic Orchestra is managed by the Brighton & Hove Philharmonic Society (Registered Charity No.250921)

**Music Director**  
Barry Wordsworth

**President**  
John Lill CBE

**Vice-Presidents**  
John Carewe  
Jackie Lythell OBE  
Ronald Power MBE

**Chair**  
David House

**Hon Treasurer**  
Howard Attree CPFA

**General Manager**  
Judith Clark

**Concert Manager**  
Ian Brignall

**Librarian**  
Charles Strickland

**Audience Services Officer**  
Madeline Holm

**Accounts & Renewals Administrator**  
Glynis Leaney

**Brighton Philharmonic Orchestra**  
41 George Street, Brighton BN2 1RJ  
Tel: 01273 622900 | Fax: 01273 697887  
Email: [mail@brightonphil.org.uk](mailto:mail@brightonphil.org.uk)

[www.brightonphil.org.uk](http://www.brightonphil.org.uk)

We are most grateful to photographer

## David Gerrard

ARPS

for the use of his work in this programme, in the season brochure, on the foyer stands and in other associated literature.

[www.dagerra-images.co.uk](http://www.dagerra-images.co.uk)

Photographs and recordings of the performance are not permitted. The Brighton & Hove Philharmonic Society reserve the right to substitute artists and vary programmes if necessary.  
Printing: Ditchling Press  
Photos: David Gerrard ARPS

# JOHN CAREWE BRIGHTON ORCHESTRA TRUST

## 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*

REGISTERED CHARITY NO:298038

TRUSTEES: JOHN CAREWE, FRANCES COLBAN, WILFRED GODDARD, SIMON KEANE, RICHARD WATSON



**mpa creative**  
**engaging audiences**

By delivering strategic marketing solutions, we aim to connect your brand directly to your audience, using the most appropriate and cost effective media.

Our services include brochure design, digital communication, exhibitions, retail packaging, display and point of sale, advertising, direct mail and website design.

To find out how we can help engage your audience:  
email: [mpa@btinternet.com](mailto:mpa@btinternet.com)



**DITCHLING Press**

wishes  
**Brighton Philharmonic Orchestra**  
a **Successful 85<sup>th</sup> Season**



## D-Zine Lounge

- Ⓞ Website Design
- Ⓞ Architectural Visualisation

m: 07855354513  
t: 0845 1775 185  
[www.d-zinelounge.com](http://www.d-zinelounge.com)



# 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 Zweitisch and Martin Bloor (violas)

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



[www.brightonphil.org.uk](http://www.brightonphil.org.uk)