

# Brighton

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*Orchestra*

brighton  
DOME



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

October 2011 – March 2012

**Sunday 23 October 2011**



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# Welcome

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

The 87<sup>th</sup> Concert Season is a showcase for the orchestra, and so it is entirely appropriate that this second programme gives you the opportunity to hear two of our magnificent Principal Players in a concerto context. I am delighted that Christine and Alun are playing two baroque concerti by Vivaldi and Albinoni, two composers who established and developed the idea of the concerto.

Around these we have the chance to hear a very famous symphony by Mozart, and a less well known one by Haydn, two composers who laid the foundations of the development of the Symphonic form. I am very fond of this middle period Haydn, in the so-called Mannheim tradition. It is a delightful work whose nickname comes from the style of the finale which depicts the hurdy-gurdy like sounds that were used to accompany performing Bears.

The Jupiter Symphony is the zenith of the Symphonic composition at this time, and shows Mozart's complete mastery, not least in the intricacy of the fugal finale.

Here is a concert in complete contrast to the repertoire of the remainder of the season, and one which I hope will give you a memorable afternoon of unalloyed pleasure.



**Barry Wordsworth**

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR



"Brighton is privileged to have an orchestra of such quality on its doorstep"

MID SUSSEX TIMES

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**Brighton Philharmonic Orchestra**  
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# Brighton PHILHARMONIC *Orchestra*

brighton  
DOME

Sunday 23 October 2011 | 2.45PM

**Barry Wordsworth** Conductor

Alun Darbyshire Oboe

Christine Messiter Flute

**Haydn**

Symphony No. 82 in C  
(*Bear*) [23']

**Albinoni**

Oboe Concerto Op 9,  
No. 2 [14']

**Interval** [20 minutes]

**Vivaldi**

Double Concerto for  
Oboe and Flute [9']

**Mozart**

Symphony No. 41 in C  
major K551 (*Jupiter*) [29']

*This concert is sponsored by D.V. Newbold CBE*

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 © 2011

# Symphony No. 82 in C (*The Bear*)

Joseph Haydn (1732 – 1809)



*Vivace assai*

*Allegretto*

*Menuet e Trio*

*Finale: Vivace*

The six 'Paris' symphonies Haydn composed in 1785-86 for the *Concerts de la Loge Olympique*,

a Masonic organisation, represent a blossoming of his symphonic style. He achieved a remarkable synthesis between energy and grace, between emotional depth and directness of expression, and between art music and folk-song. In so doing he created a new popular style, and brought it to perfection.

The first of the set, Symphony No. 82 in C, was actually the last of the six Paris symphonies to be composed. It was completed in 1786 and given its first performance in 1787. The subtitle – *The Bear* – is a 19th century conceit, supposedly describing a captive bear dancing to the music of the *Finale*, an unlikely situation at best. Like the other Paris symphonies, *The Bear* was written for the largest orchestral ensemble that Haydn had employed up until then. In its outer movements it is one of the most aggressive and powerful symphonies he ever wrote. It is one of a long and distinguished series of festive symphonies in C, with high horns (or trumpets) and timpani.

A sense of impetus is established at the outset of the first movement. With its tight organisation and vibrant orchestration, it was intended to electrify audiences all over Europe – and especially in France at the close of the *ancien régime*. (The Revolution, though no one knew it, was only two years away.)

The *Allegretto* is a double-variation movement. The main subject in the major key sounds like a folk-song; this is followed by a theme in the

minor key. This major/minor dichotomy is explored in the contrasting sections that follow, linked together by similar rhythms. The orchestration is lightened by removing timpani and trumpets.

The *Menuet* is French in spirit and sophistication, with measured *staccato* crotchets in the bass and pompous quavers at critical points from the brass and timpani. The *Trio*, once again folk-song-like, is orchestrated with the utmost finesse. We are in the world of Marie Antoinette, Catherine the Great, even Brighton's own raffish Prince of Wales (later George IV). A more tragic world was round the corner, but at this time Europe was still basking in the sunshine, though it was much later in the day than anyone realised.

The *Finale* is a return to the kind of formal *tour de force* that informed the opening movement. Haydn builds up enormous tension that is only resolved at the recapitulation. A coda follows in which the timpani have a drum roll over nine bars, pushing home the last entry of the bagpipe-like drone bass with which the movement began.

## Oboe Concerto Op 9, No. 2

**Tomaso Albinoni** (1671 – 1751)



***Allegro e non presto***

***Adagio***

***Allegro***

Tomaso Albinoni's father was a stationer and manufacturer of playing cards. He owned several shops

in Venice and some landed property. As the eldest son, Tomaso dutifully completed his apprenticeship as a stationer while learning the violin and taking singing lessons. When he came of age he decided not to join the family

firm, nor to seek a formal post as a musician in church or court, devoting himself instead to the life of a dedicated amateur – 'il dilettante Veneto', as he was called. He became widely known in Italy and beyond during the early decades of the 18th century through his operas, symphonies, concertos and cantatas.

Albinoni dedicated his *Concerti a cinque* Op. 9 to Maximilian II Emanuel, possibly because he had heard of the excellence of the oboists at the Elector's Bavarian court. The *Concerti* are perfectly tailored to the northern European taste of the time, being substantial in length and meticulously crafted, with inner parts more active than before. Here and there a slightly cosmopolitan flavour emerges. There is a particular emphasis in these concertos on the slow movements, of which the present work is the outstanding example with its longer-breathed style of melody.

The *Adagio* of op. 9, No. 2 is sometimes referred to as the composer's 'Second *Adagio*' but in fact the famous *Adagio* in G minor often attributed to Albinoni is a 20th century construction based on a mere fragment that may or may not be by him. The Op. 9 *Adagio* is in the relaxed key of B flat, a pleasing contrast to the rather dour D minor of the outer movements. Its aria-like *cantabile* line has several very long notes that lend themselves to embellishment or *messa di voce* (a gradual increase and decrease in volume favoured by 18th century singers of the *bel canto* style). The first violins have a continuous succession of semiquavers in which broken-chord shapes predominate, while the other strings provide a gently chugging quaver accompaniment. The mechanical regularity of this makes an effective foil to the rhythmic variety of the solo line, which has an expressive quality worthy of Bach. The movement has an emotional depth and sensuous warmth beneath a deceptively calm surface.

# Double Concerto for Oboe and Flute

Antonio Vivaldi (1678 – 1741)



*Allegro*  
*Andante*  
*Allegro*

From 1703 to 1740 Vivaldi was employed on and off as conductor, composer, teacher and general superintendent of music at the

Ospedale della Pietà in Venice. The Pietà was one of four *ospedali* in the city whose function was to provide for and supervise the education of orphaned and illegitimate girls, of whom there were a considerable number in Venice at the time. Music lessons were provided and it was soon discovered that concerts given by pupils, many of whom became highly accomplished, would help towards the upkeep of the institutions and their inmates. From 1723 onwards Vivaldi provided the Pietà with two concertos a month, to be sent by post if he was not in Venice. He claimed he could compose a concerto faster than his copyist could copy it.

He wrote a concerto for two mandolins (RV532) for the students of the Ospedale della Pietà. The mandolin is a high-pitched instrument tuned in fourths and was very popular in Venice during the composer's lifetime. The fact that the solo parts do not contain chords means that the concerto could easily be transcribed for other instruments – in this case for the flute and oboe.

His use of a three-movement plan proved to be highly influential. A skilful orchestrator, he favoured effects such as muting and *pizzicato* ('plucked') when writing for strings. A characteristic feature is the use of *ritornello* form (ABACADA) in the fast movements, in which a returning orchestral passage is interspersed with contrasting episodes for the soloist(s).

The opening and closing *Allegro* movements follow the same *ritornello* structure, with themes constructed from repeated rhythmic motives. Both movements are light, crisp, and in a duple meter that almost achieves the dance feel of a quickstep. The strings are played *détaché* ('detached') throughout these movements, matching the plucking of the concerto's original solo instruments, the mandolins. In the contrasting episodes the flute and oboe sometimes echo each other, or move in congenial parallel movement; trills and other ornaments are thrown in for good measure.

The *Andante* is in D minor, the soloists playing continuously over *pizzicato* violins and violas in unison. The graceful melody is built mostly of overlapping, echoing phrases with the two coming together harmonically to heighten the emotion at certain moments. The opening section is repeated in an ornamented fashion, followed by a developmental section that journeys through several keys before returning home for a repeat of the opening section.

## Symphony No. 41 in C, K551 (*Jupiter*)

Wolfgang Amadeus Mozart

(1756-1791)



*Allegro vivace*  
*Andante cantabile*  
*Menuetto: Allegretto*  
*Molto allegro*

The impresario Johann Peter

Salomon earned himself an honoured place in music history by commissioning Haydn's twelve 'London' Symphonies. He is less well-known for inventing the not entirely inappropriate nickname 'Jupiter' for Mozart's final symphony.

Certainly the opening of the first movement is majestic, but it is highly unlikely that Mozart had the king of the gods in mind when he composed it. There is no sense of divine detachment in any of the first three movements – rather there is musical evidence of real human emotion and feeling. And there is certainly nothing Olympian in the little auxiliary theme in the first movement, which Mozart borrowed quite shamelessly from one of his own comic operas.

In the final movement, however, Mozart does give us some awareness of the wonders of divine creation. It is Mozart's crowning achievement, and with it he said farewell to the symphony. Franz Xaver Mozart, the composer's son, considered the Symphony to be 'the highest triumph of instrumental composition' – few today would disagree. No amount of analysis can explain the mystery of how such directness of expression and immense technical skill combine in such a perfectly balanced work of art.

Mozart's achievement in this symphony is truly amazing when considering the circumstances under which it was written. His father had died in May 1787 and Wolfgang felt the loss very deeply. At the same time his financial situation was becoming increasingly desperate. With no lucrative commissions on the horizon and pupils harder to find, he began to borrow money from the wealthier of his fellow Freemasons. The need to support his wife and children was paramount and the importuning letters he wrote are still distressing to read. Mozart had for some time sought a prestigious court appointment but the only such role offered was nominal, that of *Kammermusicus* (Chamber musician), involving the composition of dance music for court entertainments.

During the first few months of 1788 Mozart composed only one full-scale work, a piano concerto; but in June a move to new and cheaper lodgings in the Viennese suburb of Währing broke the spell. In a letter he wrote: 'During the ten days since I came to live here I have done more work than in two months in my former quarters . . . my rooms are pleasant, comfortable and cheap.'

During the summer of 1788 Mozart wrote his last three great symphonies. They were probably intended for a series of subscription concerts at the Casino in Vienna, which had to be cancelled through lack of support. He may have wanted to complete these symphonies in time for a planned visit to England; but, like so many of his plans, nothing came of it. It is also possible that Mozart never heard his last symphonies, but the evidence is inconclusive.

The majestic scale of the first movement is established at the outset. The main theme has two sides to its character – imperious unison flourishes are answered by a beseeching phrase for strings alone. This idea eventually propels the music towards the second group; this contains two distinct melodies, the second of which is the perky tune lifted straight from a comic aria Mozart had recently composed. This receives some strenuous imitative treatment at the beginning of the development, which becomes quite stormy in a passage based on the opening flourishes.

The serenity of the theme that opens and closes the *Andante cantabile* is not allowed to dominate. More restless, turbulent music enters to break the spell from time to time. Calm is restored when the broad second theme makes its appearance, accompanied by its sensuous chromatic sequel.

For all its refinement, the *Menuetto* is no mere aristocratic entertainment. The sighing chromatic line heard in the opening bars permeates virtually every bar. The laconic *Trio* contains a foretaste of the final movement's main theme.

The *Molto allegro* is the Symphony's glorious apotheosis. This elaborate movement incorporates fugal textures with unparalleled virtuosity. Mozart initiates five subjects, which he combines in dazzlingly diverse ways. The culmination comes in the coda where all five themes appear together in various juxtapositions. As a display of compositional counterpoint it is a *tour de force*, and one of the most thrilling moments in all music.

# 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.

## Christine Messiter Flute



Christine's musical life began with a 3-keyed wooden piccolo, which she taught herself to play. A flute was the next instrument to attempt to master, and she continues to meet that challenge still.

Lessons with Sir James Galway, while she was still at school, led to an Exhibition to the Royal

College of Music in London, where she studied with Edward Walker and Douglas Whittaker. She graduated winning the RCM's top flute prize and the Mozart Memorial Prize that resulted in several concerto appearances with the London Mozart Players. She has also recorded concerti with the Philharmonia orchestra.

Her orchestral career began as Sub-principal Flute with the Bournemouth Symphony Orchestra. She was offered the same position with the BBC Symphony Orchestra one year later and then the position of Co-principal Flute with the BBC Symphony Orchestra. Several years later she was appointed Principal Flute with the Academy of St Martin-in-the-Fields.

She now freelances, working with all the major British Symphony and Chamber orchestras, the Royal Opera House, the Albeni, Allegri and Kandinsky string quartets and Endymion and

Capricorn Ensembles. She has taught at the Welsh College of Music and Drama, examined at the Royal Academy and Royal College of Music and given master classes in Europe and China.

Recent work includes a performance of Nielsen's Flute concerto, a summer season of opera at Holland Park and prom concerts with City of London Sinfonia.

## Alun Darbyshire Oboe



Alun studied at the Royal College of Music with Michael Winfield and in Freiburg, Germany with Heinz Holliger. He enjoys a varied career combining solo, chamber and orchestral playing.

In 1990 he played principal oboe for Leonard Bernstein in one of his last performances during the

Pacific Music Festival and since then has played guest principal with many orchestras including The Philharmonia, London Philharmonic, Royal Philharmonic and Oslo Philharmonic. He is principal oboe with Glyndebourne Touring Opera.

As a soloist Alun has broadcast extensively on BBC Radio 3, including the Young Artists Forum and a performance of the Mozart and Britten oboe quartets with the Ovid Ensemble. He has recently recorded an Albinoni concerto with the Adderbury Ensemble.

As a member of Ovid, one of Britains leading mixed chamber ensembles, Alun performs throughout the UK and has appeared in the Wigmore Hall, Purcell Room and Bridgewater Hall, Manchester.

# 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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John Bradbury  
*The position of Leader is sponsored by Ronald Power MBE*  
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Daniel Bhattacharya  
Jack Maguire  
Joyce Nixon  
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Laurine Rochut  
Caryn Cohen

## Second Violin

Mark Messenger  
*The position of Principal Second Violin is sponsored by Brian Chattock*  
Melanie Hornsby  
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## Viola

Konstantin Boyarsky  
*The position of Principal Viola is sponsored anonymously*  
Justin Ward  
Richard Peake  
Rachel Benjamin  
Susan Appel  
Andrew Strange

## Cello

Martin Thomas  
*The position of Principal Cello is sponsored by David House*  
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*The position of Principal Clarinet is sponsored by Helena Frost*

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### Trombone

*The position of Principal Trombone is sponsored by Caroline House*

### Tuba

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# JOHN CAREWE BRIGHTON ORCHESTRA TRUST

## 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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## 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 with the exception of New Years Eve.

### 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. 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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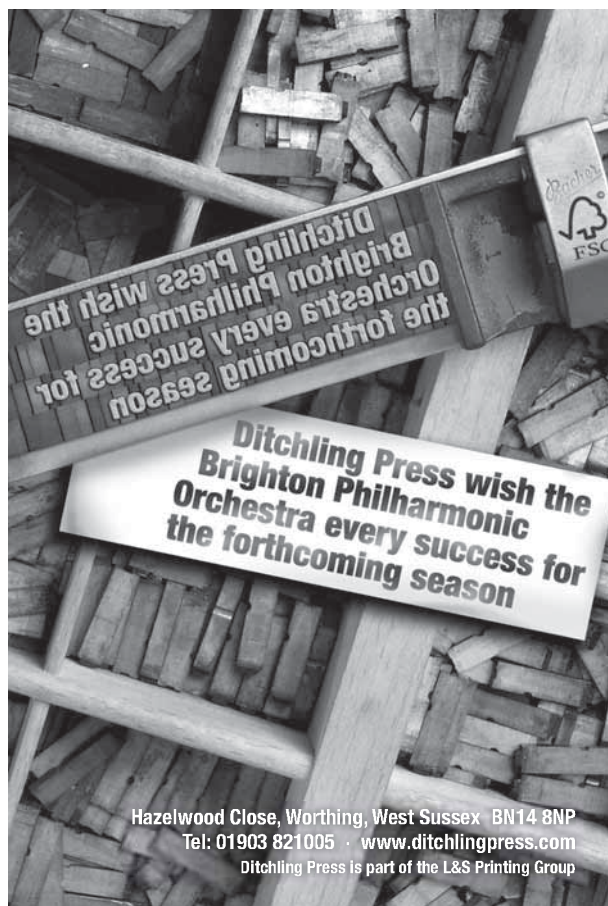
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# Brighton *and Hove* PHILHARMONIC *Society*

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

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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 13 NOVEMBER 2011

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**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

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**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

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**John Bradbury** Concertmaster

**New Year's Eve Viennese Concert**

### SUNDAY 15 JANUARY 2012

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**Musicians of the Yehudi Menuhin School**

**Britten**

Four Sea Interludes from *Peter Grimes*

**Mozart**

Sinfonia Concertante K364 E flat

**Rossini**

Matinées Musicales op 24

**Britten**

Young Person's Guide to the Orchestra op 34