

Brighton

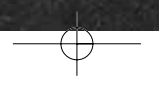
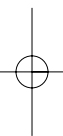
PHILHARMONIC
Orchestra

brighton
DOME

87th Concert season

October 2011 – March 2012

Sunday 27 November 2011



The
Courtyard
Restaurant & Coffee Bar

*Offer valid November 27th.
December 11th and December 31st booking required.*

Brighton Philharmonic Orchestra

Lunch Menu

£8.95

Glass of Wine

Crisp Confit of Duck

*With crushed New potatoes,
Green Beans and a cider gravy*

Or

Roasted marinated Vegetable Linguine (v)

Roasted marinated vegetables tossed in a tomato and basil sauce

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Just 'round the corner from The Dome

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The
Courtyard
Restaurant & Coffee Bar

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December 11th and December 31st booking required.*

Brighton Philharmonic Orchestra

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Pot of Tea (or Two)

Cucumber finger sandwiches

Home-made Cake selection

or

Home-made scone(s)

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Welcome

to the Brighton Philharmonic Orchestra's 87th Concert Season

“ I am still feeling the glow from last Sunday's Verdi Requiem. It was not only a very high point artistically, but it is always inspiring to see a big audience at the Dome. We are lucky to have such a fine concert hall, and we must endeavour to attract a full house for everything we do. I sincerely hope that today's concert will attract wide interest and support as it is always a pleasure to see Stephen Bell on the podium, and especially today in repertoire which we don't often have the chance to hear in Brighton. I welcome him to our 87th season and I wish everyone the greatest success with this wonderful and demanding symphony. ”



Barry Wordsworth

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR

“ My first introduction to the later symphonies of Bruckner was by being involved in performances conducted by the great German Maestro Gunther Wand who had an amazing intuitive grasp of the overall structure of these enormous works. Bruckner was constantly revising his compositions; in fact his re-workings of this mighty Eighth Symphony are probably the main reason the Ninth was incomplete at the time of his death in 1896. Although the work opens in a dark, sombre mood in C minor, we eventually arrive, after an energetic Scherzo and protracted slow movement (almost half an hour, but worth the wait for the magnificent climax and big moment for the percussion) at the close of the extended finale in a blaze of C major glory - quite a journey!

It is also a great pleasure to welcome horn virtuoso Martin Owen to Brighton with a performance of Mozart's best-loved horn concerto, and as a curtain raiser, a charming, witty and rarely-heard opera overture by the young Mozart. I sincerely hope you enjoy the concert. ”



Stephen Bell

GUEST CONDUCTOR



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

MID SUSSEX TIMES

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www.brightonphil.org.uk

Brighton PHILHARMONIC *Orchestra*

brighton
DOME

Sunday 27 November 2011 | 2.45PM

Stephen Bell Guest Conductor

Martin Owen Horn

Mozart

Overture *La Finta
Giardiniera* (K196) [5']

Mozart

Horn Concerto No. 4
in E flat major (K495) [16']

Interval [20 minutes]

Bruckner

Symphony No. 8 in C
minor [74']

*This concert is sponsored by
Martin and Frances Lindsay-Hills.*

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

Overture *La Finta Giardiniera* (K196) Wolfgang Amadeus Mozart

(1756-91)



After his highly successful trip to Italy, Mozart returned to Salzburg in 1771 a famous composer. The rest of the 1770s were years of lower profile; in his teens he no longer stood out so obviously as a prodigy. By now he had turned to opera, which he preferred, even at this time, to all other forms of music. 'I have an inexpressible desire', he wrote, 'to write another opera. I only need to hear talk about opera, I only need to be in the theatre, to hear voices – and I am quite beside myself.' But the daily drudgery of his work for the Lord Archbishop of Salzburg had to be attended to first. Suddenly, out of the blue, a commission arrived for an *opera-buffa* (a comic opera) for the 1775 Munich Carnival Season. He began work immediately on *La Finta Giardiniera* (The Pretend Gardener) in September 1774 in Salzburg, and completed it the following December in Munich.

La Finta Giardiniera played to full and appreciative houses in Munich. In a letter to his mother Mozart wrote, 'It is impossible for me to describe the tumult of applause.' His *opera-buffa* writing had become richer, deeper and more subtle, but because the comedy is not on the surface some early critics insisted he had become 'too subtle, elaborate, ingenious, and

clever for the words.' The Munich audiences clearly did not share this opinion and demanded generous curtain calls, even in the intervals.

The story, involving disguises, love intrigues and machinations by hired help, is nothing less than standard and stereotypical *opera-buffa*. However, Mozart's music added depth to the characterisation and a level of subtlety to the twists and turns of the plot; as such he was in his element. The Overture of *La Finta Giardiniera* consists of two movements; a sprightly *Allegro*, with a vigorous theme consisting of a series of rising gestures, and a delicate *Andantino*.

Horn Concerto No. 4 in E flat (K495)

Wolfgang Amadeus Mozart

(1756-91)

Allegro Moderato

Romanza: Andante

Rondo: Allegro Vivace



The Concerto in E flat, K495, dates from the summer of 1786 and was completed in the weeks following the première of *The Marriage of Figaro*. Although numbered the fourth horn concerto it was, in fact, the second to be completed; No. 3 was probably finished in 1787, and No. 2 was completed after Mozart's death by his pupil Süßmayr. All of the concertos, therefore, date from the time of Mozart's maturity.

Mozart's four horn concertos were written for the 'hand horn', a smaller version of the hunting horn of his youth. It fitted comfortably on the player's right-hand side, making it easy for the hand to be inserted into the bell of the instrument. In the decades before the invention of valves, this enabled horn players to produce notes between the 'natural' ones of the harmonic series by adjusting the position of the hand in the bell. A contemporary master of this technique of hand-stopping was Joseph Leutgeb, who was at the peak of his abilities during the last decade of Mozart's life, when both men were living in Vienna.

Leutgeb had become a firm friend of the Mozart family in Salzburg. He was a larger-than-life character on whom Mozart appears to have enjoyed playing practical jokes of a musical kind. Several orchestral works from this period have daringly high horn parts designed to challenge, if not taunt, the player. Leutgeb had married the daughter of a Viennese sausage and cheese merchant; the couple had returned to Vienna to run the business. This was a sound investment against the time when Leutgeb's abilities went into decline. (When a horn player's teeth started to go, he was finished as a musician.)

Apart from other works that feature a solo horn, Mozart composed four concertos for the instrument, plus several single movements and a quintet for horn and strings. Most, if not all, of this music was written with Joseph Leutgeb in mind. The nature of Mozart's friendship with Leutgeb is suggested by the childishly comic use of four different coloured inks on what has survived of the autograph score – his normal black, plus blue, red and green.

The insults that Mozart heaped on Leutgeb belie the closeness of their friendship. On the manuscript of one work Mozart calls him an 'ass, ox and clown' – but he must have been a player of superb quality and clearly a performer of great sensitivity. The evidence for this is in the music itself.

If Leutgeb's exceptional gifts inspired Mozart to write music of great poetic subtlety for the horn, the composer did not overtax these gifts in terms of duration. The first and last movements of the horn concertos are, on average, much shorter than those for other instruments. Mozart was sensitive to realise that there was a physical limit even to Leutgeb's powers.

As well as virtuosity, the first movement explores the warm lyrical properties of the horn. In fact, all of the thematic material in the first movement leans in that direction. Even in the central development section, when some bravura passage-work might be anticipated, Mozart introduces a new melody in C minor. This lyrical aspect is more fully exploited in the following *Romanza*. The *Rondo* finale has all the swagger and bravado of the hunt and brings the composer's multi-coloured score to an invigorating conclusion.

Symphony No. 8 in C minor

Anton Bruckner (1824 -96)

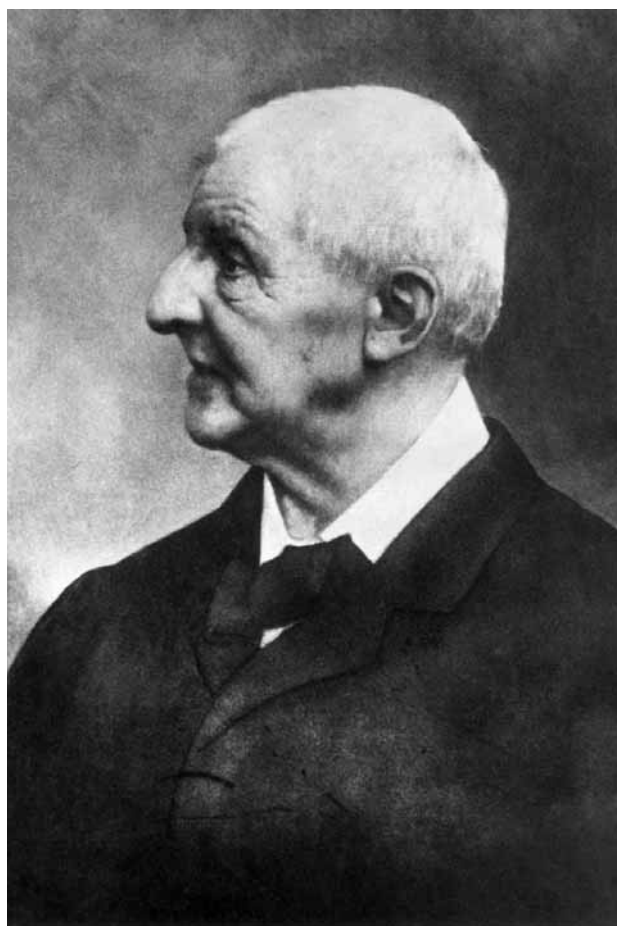
Allegro moderato

Scherzo: Allegro moderato –

Trio: Langsam [Slow]

Adagio: Feierlich langsam; doch nicht schleppend [Solemn and slow, but not dragging]

Finale: Feierlich, nicht schnell
[Solemn, not fast]



Bruckner's journey to recognition as a composer was slow and arduous. He was an outstanding organist and particularly gifted at improvisation – in 1856 he became organist at Linz Cathedral. He continued to study the techniques of composition, but it was a performance of Wagner's opera *Tannhäuser* that gave him the inspirational spur he needed. He later met Wagner as well as Liszt and Berlioz, but despite this exposure to sophisticated and mature composers Bruckner maintained his own musical style. His compositions at this time centred on sacred music – he was devoutly religious throughout his life – but in 1866, at the age of forty-two, he produced his First Symphony.

His gaucherie and lack of self-confidence meant that he was unsuccessful in all his attempts to find a young wife (he had a liking for teenage girls) and was frequently rejected. He had an anxious disposition and was obsessive, causing him to have a serious nervous breakdown in

1867. Four months in a sanatorium averted threatening insanity and restored his balance. The next year he was appointed to the Vienna Conservatoire and moved to the capital. He was to live there for the rest of his life.

Successful performances of his most recent masses enhanced his reputation, but Bruckner now concentrated on writing symphonies. Today his unique style puts him among the great symphonists, but this individuality created much resistance during his lifetime. Bruckner dedicated his Third Symphony to Wagner, even referring to it as the *Wagner Symphony*. This was not an astute political move in Vienna, where he was perceived as a Wagnerian by the musical establishment who favoured the more traditional approach as personified by Brahms. Achieving performances at this stage became nigh on impossible.

It was only with the première of his Seventh Symphony in 1884, by which time he had reached sixty, that Bruckner first gained public recognition. It was in a rare spirit of confidence, therefore, that he began his Eighth Symphony, and worked on it for almost three years, until September 1887, when he offered the score to Hermann Levi, the great conductor who had worked with Wagner. Yet Levi was totally unable to comprehend a new symphony so different from the Seventh, and his rejection of it not only propelled Bruckner into a serious nervous crisis but led to a confusing process of revision, which has left permanent doubts as to what the composer's final intentions were. Between 1887 and 1890 he made substantial alterations to all four movements. He enriched the orchestral sound by increasing the woodwind from double to triple, and doubling the number of horns from four to eight. By cutting the fortissimo ending of the first movement he was able to provide a more effective contrast to the Finale. The many changes he made give the Symphony as a whole greater dramatic tension and emotional depth.

The problem of what is to be considered the definitive text of some of Bruckner's major works has been much complicated by his

letting himself be persuaded by conductors and devoted pupils to cut, rewrite and re-orchestrate, or to allow this to be done by them. In the case of the Eighth Symphony, the 1955 edition by Leopold Nowak claims to represent Bruckner's final intentions in 1890, and is the edition that we shall hear today.

Bruckner's Eighth Symphony is a large-scale edifice of cathedral-like proportions, but nonetheless one with an immediate appeal to the emotions. Where other symphonists create impact through compression, Bruckner's modes of construction and expression are expansive. Haydn, to quote an extreme example, was capable of using the same basic theme twice within a movement in two different keys. Such economy was not for Bruckner; but in order to achieve coherence within long movements strong contrasts are needed. Much of the effect of Bruckner's writing lies in his use of the most basic elements of music and what has been described as, 'the constant tension between departure and return, between the exploration of remote areas of experience and the rediscovery of simplicity.' His musical language sets expressive chromatic harmony against clearly-defined tonality. It explores an original world of tone colour, and embraces a flexibility of rhythm and phrasing that sounds almost improvised, but is in fact firmly under the control of its master architect.

The Eighth Symphony in C minor opens with one of Bruckner's most terse movements, and is the only first movement where he ends quietly. There is no doubt from his contemporary letters that this sombre ending represented death in some way. The physical exuberance of the *Scherzo*, with its relentless rhythmic theme shrouded in mysterious violins, is offset by the more ambivalent mood of the *Trio*. It is followed by a profound and extended slow movement, which builds up to a devastating climax. In the last movement he concludes triumphantly in the major key, combining themes from the previous movements and bringing an overwhelming experience to a triumphant close.

Stephen Bell Guest Conductor



Born in Bury, Lancashire, Stephen Bell studied conducting at the Royal College of Music under the renowned conductor Norman Del Mar, and now finds himself increasingly in demand as a conductor for a wide variety of European orchestras such as the Royal Philharmonic, BBC Philharmonic, Hallé, London Symphony Orchestra, Manchester Camerata, BBC Scottish Symphony Orchestra, ERT National Symphonic Orchestra (Athens), Brighton Philharmonic and Ulster Orchestras. A progressively challenging conducting schedule now affords Stephen the opportunity to conduct both at home and abroad, in venues such as London, Istanbul, Toronto and Athens.

Stephen's recent discography includes critically acclaimed CDs on ASV, Naxos and Dutton labels, including two with the Royal Philharmonic Orchestra and most recently, a disc of Gordon Jacob for Dutton Records and three world première recordings with violist Roger Chase and the BBC Concert Orchestra. He also has extensive broadcasting experience, frequently appearing on BBC Radio, Classic FM and BBC television. In 2009, he was appointed Artistic Director of the City of Oxford Orchestra.

His diverse repertoire, versatility and aptitude for communication with audiences of all genres have led to exciting conducting projects with an eclectic range of artists from Guy Johnston, Xeufei Yang, Alexei Grynyuk, Julian Lloyd Webber, Alan Opie, Sarah-Beth Briggs, Julian Bliss, Alexander Sitkovetsky, Mark Simpson, Stephen Hough and the BBC Singers, to Katie Melua, Alfie Boe, John Barrowman, Tony Hadley, Natasha Marsh, Chris De Burgh, Hayley Westenra and G4. Previous seasons' highlights include the Queen's Jubilee Concert at Chatsworth House, the Royal Festival Hall tribute concert for Stanley Black, conducting a gala event at Windsor Castle for Prince Charles, the Westminster Abbey Memorial Concert for

Alastair Cooke and the award-winning *Pitch Perfect* at Wembley for BBC TV's *Children in Need*.

From 2005 to 2010, Stephen was invited to conduct the annual televised *BBC Proms in the Park* with the BBC Philharmonic, and in both 2011 and 2012, he will direct the BBC Scottish Symphony Orchestra for their live TV broadcasts of the *Last Night of the Proms* celebrations. The highly successful 2008 *Doctor Who Prom* represented his Royal Albert Hall Proms début. His 2011/2012 season includes further engagements with orchestras including the Royal Philharmonic, Hallé, City of Birmingham Symphony Orchestra, London Concert Orchestra, Ulster Orchestra, London Symphony Orchestra, Southbank Sinfonia, Manchester Camerata, Guildford Philharmonic and the BBC Scottish Symphony Orchestra, together with a further collaboration on disc with Roger Chase and the BBC Concert Orchestra for Dutton Records.

For further details, please visit www.stephenbell.info

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 Moskovsky 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.

Martin Owen Owen



Martin Owen is widely regarded as one of Europe's leading horn players, appearing as guest Principal Horn both with the major London orchestras and those further afield, including the Berlin Philharmonic Orchestra and Chamber Orchestra of Europe. He also appears as soloist and chamber musician in some

of the leading music festivals around the world. Since making his Wigmore Hall debut in 1997, Martin has performed a variety of recitals and concertos at home and abroad, including the USA, Japan, Germany, Italy, France, Ireland, Holland, Belgium, Bulgaria and Kazakhstan. In 1998, he was appointed Principal Horn of the Royal Philharmonic Orchestra, relinquishing the post in 2008 after ten years of service.

Martin currently holds the position of Principal Horn at the BBC Symphony Orchestra, but still enjoys a busy and varied solo career. Recent highlights include performances of Richard Strauss's second horn concerto with the New World Symphony; Malcolm Arnold's concerto with both the Scottish Ensemble and Bulgarian Chamber Orchestra; Britten's *Serenade for Tenor, Horn and Strings* with Guildhall Strings and a range of tenor soloists including Toby Spence and Philip Langridge; Messiaen's *Des Canyons aux Etoiles* with Ensemble Modern; Haydn's second concerto with English Sinfonia; Jan van der Roost's *Rhapsody* with the Scottish Academy; and Gordon Jacob's Concerto and Weber's Concertino at the British Horn Festival, as well as many performances of the four Mozart concertos with the Royal Philharmonic Orchestra. Martin also gave the world première of Malcolm Arnold's recently-discovered *Burlesque* with the Royal Philharmonic in the composer's home town of Northampton.

In 2003, Martin Owen recorded Britten's *Serenade* with Toby Spence and the Scottish Ensemble directed by Clio Gould for the Linn label, to great critical acclaim - Paul Driver of The Sunday Times cited that "*Owen's playing is a luxury for the ear*". He recently returned to Wigmore Hall to give performances of the *Serenade* and Schubert's Octet with Michael Collins (which was recorded for Wigmore Hall Live label). Other highlights have included a German tour of Schumann's *Konzertstück* with the Royal Philharmonic Orchestra, recordings of Mozart's concerto No. 4 (for RPO classics) and of Roderick Elms's *Four Seasonal Nocturnes for Horn* (also with the RPO, for the Dutton label), and, in 2007, his solo debut at the BBC Proms performing Schumann's *Konzertstück* with the BBC Philharmonic Orchestra.

More recently, Martin performed Britten's *Serenade* with the BBC Symphony Orchestra at the 2008 Bad Kissingen Festival, and subsequently made his Barbican in the London première of Elliott Carter's horn concerto, also with the BBC Symphony/Oliver Knussen, as part of Carter's 100th birthday celebrations. Martin's performance of this work was released by Bridge Records in March 2010. His recent recording of Danzi's *Sinfonia Concertante*, with the Orquestra de Cadaques, was released in 2009 on the Trito label. Martin returned to the Proms as soloist in a highly-acclaimed performance of Oliver Knussen's horn concerto with the BBC Symphony conducted by the composer, broadcast live on BBC television and radio.

Martin Owen has been awarded a Fellowship from the Royal Academy of Music, where he is Professor of Horn.

Brighton PHILHARMONIC *Orchestra*

Guest Conductor Stephen Bell



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* excluding New Year's Eve Fundraising concert

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.

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We look forward to welcoming you once again to our 87th season of concerts. More details of all our activities and of our Friends membership scheme can be found on our website at **www.brightonphil.org.uk**

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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
 Registered Charity no.298038**

Trustees: John Carewe, Frances Colban, Wilfred Goddard, Simon Keane, Richard Watson



Good news!!!

After several years of campaigning NCP have finally offered to support audiences by offering a voucher which ensures a substantial discount for car parking for Brighton Phil concerts. The standard rates are £25 for parking over four hours including Sundays but for voucher holders from 2 October the rate will be £4.50 for the same period. Vouchers are currently limited to 250 cars per concert. This offer applies to all Brighton Phil Concerts 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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Ditchling Press wish the Brighton Philharmonic Orchestra every success for the forthcoming season

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PHILHARMONIC
Society

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

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SUNDAY 11 DECEMBER 2011

Evelina Puzaite Piano

Humperdinck

Prelude to *Hansel and Gretel*

Dohnányi

Variations on a Nursery Song op 25

Tchaikovsky

Extended Suite from *Swan Lake*

SATURDAY 31 DECEMBER 2011

John Bradbury Concertmaster

New Year's Eve Viennese Concert

SUNDAY 15 JANUARY 2012

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

SUNDAY 29 JANUARY 2012

Vasko Vassilev Violin

Rossini

Overture *William Tell*

Sarasate

Zigeunerweisen (Gypsy Airs)

Sarasate

Carmen Fantasy on themes of Bizet op 25

Sullivan (arr. Mackerras)

Pineapple Poll

SUNDAY 12 FEBRUARY 2012

Craig Ogden Guitar

Chabrier

España

Rodrigo

Concierto de Aranjuez

Bizet

Orchestral Suite from *Carmen*

Debussy

Petite Suite

Nigel Westlake

Shadow Dances for Guitar

Rimsky-Korsakov

Capriccio Espagnol