

A painting of a 19th-century ballroom scene. In the foreground, a woman in a red dress holds a white fan, and another woman in a purple dress looks towards the right. In the background, musicians play violins and a harp. The scene is set in an ornate room with a large window and a doorway.

Brighton PHILHARMONIC *Orchestra*

brighton
DOME

New Year's Eve Viennese Concert

Saturday 31 December 2011 | Programme: £2.00

J OHN *C* AREWE *B* RIGHTON *O* RCHESTRA *T* RUST

***This is a fund-raising concert for the John Carewe Brighton Orchestra Trust,
supporting the Brighton Philharmonic Orchestra.***

New Year's Eve Viennese Concert

Programme commences at 2.45pm and ends at approximately 4.45pm

Concertmaster
John Bradbury



March of the Gladiators
Julius Fučík

Wine Women and Song
Johann Strauss II

Liebeslied (violin solo)
Fritz Kreisler

Mädchenlaune
Eduard Strauss

Village Swallows
Josef Strauss

Éljen a Magyar
Johann Strauss II

Zingaro Amoroso
(violin solo)
(arr. John Bradbury)

INTERVAL 20 MINUTES

Gold and Silver Waltz
Franz Lehár

Die Libelle
Josef Strauss

Cachucha Galop
Johann Strauss I

Perlen der Liebe
Josef Strauss
(arr. John Bradbury)

Leichtes Blut
Johann Strauss II

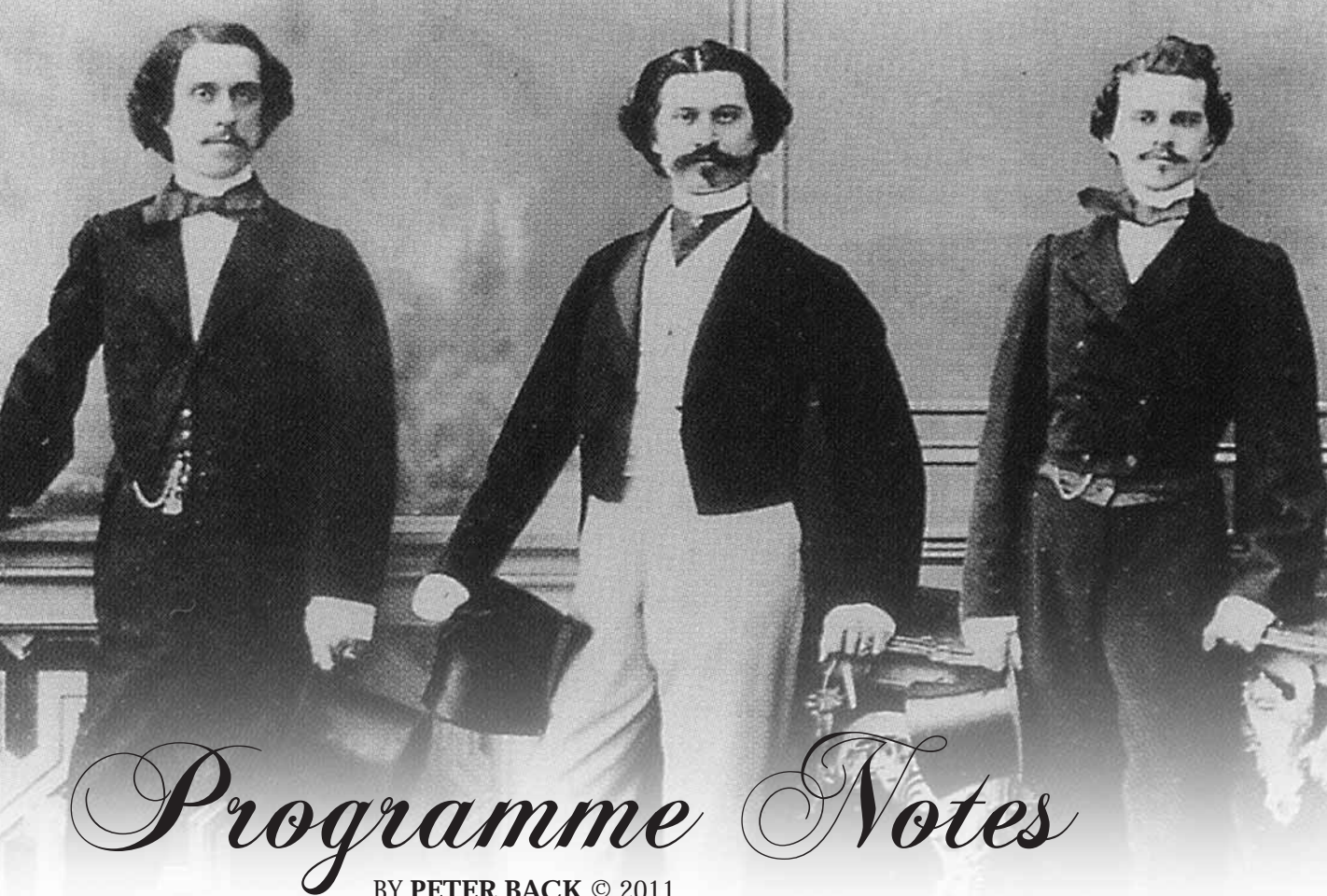
Mostly Monti's Czardas
(violin solo)
(arr. John Bradbury)

Wiener Blut Finale
Johann Strauss II

J OHN *C* AREWE *B* RIGHTON *O* RCHESTRA *T* RUST

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Programme Notes

BY PETER BACK © 2011

March of the Gladiators

Julius Fučík (1872-1916)



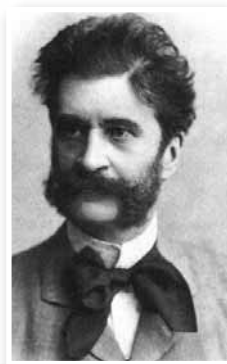
The Czech composer Julius Fučík was born in Prague when it was part of the Austro-Hungarian Empire. He studied with Dvořák at the Prague Conservatory and worked as an orchestral player and bandmaster, producing

over 300 dances, marches and overtures. It was while he was serving as an army bandmaster in Sarajevo that he wrote his most famous piece, *Entrance of the Gladiators*. It was Fučík's interest in Roman history that led him to name the march as he did. Under a different title, *Thunder and Blazes*, it is more universally associated with the appearance of clowns in a circus. Whatever connotations the piece may have,

and however tenuous Fučík's connections with Vienna may be (he served there for a brief period as a military bandsman), this rousing march is certainly the ultimate curtain raiser and a fine start to our New Year celebrations.

Wine Women and Song

Johann Strauss II (1825-99)



The Strauss family gave the Viennese waltz its classic expression. It all began with Johann I, a violinist in Josef Lanner's dance orchestra. In 1825 he formed his own band, which became famous for its open-air concerts, performing original dance music with exquisite precision. He took the band on European tours, creating a sensation

with the fire and finesse of his conducting, violin in hand.

Johann II's secret study of music despite parental opposition had led to father and son becoming estranged. At the age of nineteen Johann II formally entered the same profession as his father, immediately becoming his father's leading rival. On the death of Johann senior in 1849, the two Strauss orchestras were amalgamated. Two further brothers, Josef and Eduard, were to aid him in what became the world's most lucrative dynasty. He directed the music for the court balls in Vienna and frequently toured Europe while his brothers minded the shop at home.

In form, Johann II's waltzes resemble his father's – slow introduction, five waltzes and coda – but the sections are longer and more organic; the melodies, often inspired, are wide and sweeping, the harmonic and orchestral detail richer and more subtle, even Wagnerian in places.

Wine, Women and Song boasts one of the most spacious introductions found in any Strauss waltz. It is almost symphonic in

breadth, working out melodic fragments and taking on the character of a miniature tone poem. The sequence of waltzes follows, one blending naturally into another, so that a single fabric emerges from the many cloths. It is not surprising that waltzes such as this have been described as 'symphonies for dancing'.

***Liebeslied* (violin solo)**

Fritz Kreisler (1875-1962)



Kreisler entered the Vienna Conservatory at the age of seven, winning the coveted gold medal when he was only ten. After further study at the Paris Conservatoire he had no more violin instruction. He was still only twelve years-old – he was unique.

Without, apparently, a great deal of exertion (he practised little) he achieved a seemingly effortless perfection. There was never any conscious technical display in his playing,



and his matchless colouring was the result of applying vibrato not only on sustained notes but also in faster passages, which lost all dryness under his remarkable touch.

Kreisler was also a gifted composer and is famed for his short pieces evoking the atmosphere of his native Vienna. *Liebeslied* (Love's Sorrow) was originally written for violin and piano along with his other *Old Viennese Dance Strains*. John Bradbury's arrangement with string accompaniment opens with a flourish and benefits from greater impact by some occasional development of the solo line, more suitable for a concert hall performance.

Mädchenlaune

Eduard Strauss (1835-1916)



Eduard Strauss, the youngest son of Johann I, resigned himself to the inevitable and joined the family firm. 'Just as Josef had let himself be swayed, so Johann was able to influence me, too, into following in his footsteps'. With Josef Strauss's death

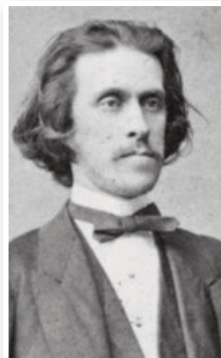
and Johann's increasing preoccupation with stage composition, direction of the world-famous Strauss Orchestra passed to Eduard. He became the best conductor of the family and was much sought after throughout Europe. He was said to be something of a martinet with his musicians – the Viennese dubbed him 'stylish Edi'.

Mädchenlaune (Maiden's Fancy) was composed in the summer of 1873, when Viennese life was dominated by the World Exhibition on the Vienna Prater. Since Johann Strauss II had chosen to invite a German body of musicians to be the official World Exhibition Orchestra, he not only angered his brother Eduard but also

relegated the Strauss orchestra to the fringe of events and public interest. Thus, comparatively unnoticed, Eduard's charming polka-mazurka was first played in July 1873, probably in the Vienna Volksgarten

Village Swallows

Josef Strauss (1827-1870)



Dorfschwalben aus Österreich (Village Swallows from Austria) is one of the most popular works of this supposedly lesser figure in the Strauss family. Withdrawn by nature, he often exhibited an expressive depth in his music, a quality not

always desirable in a Viennese waltz or so-called 'light classics'. The present work opens in a subdued vein, but the mood turns and becomes more joyous with the apparent rising of the morning sun and the awakening of nature. A lively, unhurried waltz theme punctuated by chirping birds gives way to a jaunty and vigorous middle section, full of brightness and high spirits. Strauss's deft instrumentation creates a pastoral and playful idyll, with the main waltz theme returning to close the piece, complete with birdsong once more.

Éljen a Magyar

Johann Strauss II

Éljen a Magyar (Long Live the Magyar) is a polka that was first performed in Pest, on the banks of the Danube, in 1869, and dedicated 'to the Hungarian Nation'. From his early days as a composer Johann was as much at home with the music of Hungary as he was with that of his native Vienna. The exciting polka was triumphantly applauded at its première and had to be repeated several times. The coda features a fleeting

reference to the Rákóczi March, which owes its origins to the patriotic Magyar Rákóczi song.

***Zingaro Amoroso* (violin solo)** (arr. John Bradbury)

Zingaro Amoroso is John's homage to all the great gypsy fiddlers who have entertained him over the years, and in particular the 'Great Zingaro'. Following Zingaro's lead, here is John's own concoction of gypsy melodies interspersed with glimpses of the classical virtuoso violin repertoire – in this case, Dohnányi's *Ruralia Hungarica*, Sarasate's *Zigeunerweisen*, Wieniawsky's Second Violin Concerto, Mendelssohn's Violin Concerto and Hubay's famous showpiece, *Hejre Kati*. With such a potent cocktail a party atmosphere is guaranteed!

Gold and Silver Waltz

Franz Lehár (1870-1948)



Hungarian by birth, it was as a military bandmaster that Franz Lehár eventually made his way to Vienna with the firm intention of conquering it – no easy undertaking in view of the competition. His military orchestra was soon the talk of the town

and several of his orchestral arrangements proved attractive to Viennese publishers. What eventually brought Lehár fame was a waltz he composed for the Princess Metternich-Sandor's 'Gold and Silver' ball in 1902. He sold it outright to a music publisher for fifty *Gulden* – it would bring in a fortune, but not for Lehár.

Die Libelle

Josef Strauss

Josef, son of Johann I and brother of Johann II, is almost the forgotten Strauss. As a young man he studied mechanical engineering and worked for the city of Vienna as an architect and engineer; he even wrote two textbooks on mathematics. A remarkably versatile, gifted and prolific composer, Johann II once said of him: 'Pepi [Josef] is the more gifted of us two; I am merely the more popular'.

In reality the scope of Josef's genius was no match for that of his brother Johann, although he did collaborate with him on a number of works, including the *Pizzicato Polka*. Some of Josef's waltzes have real quality, even if their gaiety is strangely at odds with his moody nature. One of the most delicate and touchingly beautiful of all the Strauss family's compositions was penned by Josef. *Die Libelle* describes the flight of a dragonfly, 'which hovers in the twilight of a warm summer's evening' – a most affecting polka-mazurka tinged with melancholy.

Cachucha Galop

Johann Strauss I (1804-49)



None of Johann Strauss senior's contemporaries could match the rhythmic élan of his compositions, nor could they equal the restless energy he displayed in touring with his own orchestra. They brought him a personal following throughout

Austro-Hungary, France, Germany and the British Isles. Although he is mostly remembered for his *Radetzky March*, the majority of his output consisted of waltzes,

quadrilles, polkas and galops. The galop was a very popular dance in the mid-19th century, and was executed with many changes of steps and hopping movements. The cachucha is related to the flamenco and fandango and here features Spanish castanets.

Perlen der Liebe

Josef Strauss arr. Bradbury

On the eve of his wedding, Josef Strauss presented his bride Caroline with the score of one of his most beautiful compositions, *Perlen der Liebe* (Pearls of Love). He was not thinking of his family's waltz business this time. Instead, his aim was to expand the traditional form of Viennese dance music without abandoning the basic structure of the typical Straussian waltz. Important to him were both the symphonic development of the score, where his preference for the music of Wagner and Liszt is unmistakably expressed, and the suitability of the piece for the concerts of the Strauss orchestra. He gave the piece a new designation – 'Concert Waltz' – thereby proving himself, for the time being, far ahead of his brother Johann. The première, in 1857, was an instant success, and from then on the piece never disappeared from the programmes of the Strauss concerts.

Leichtes Blut

Johann Strauss II

The infectious rhythms of the polka originated in Bohemia but soon spread to the salons of Europe, causing a veritable 'polkomania' that lasted until the end of the century. *Leichtes Blut* (High Spirits) was written in 1867, the same year as *The Blue Danube*. This dashing polka was intended to cheer people up after the Hapsburg Empire's losses in Italy and its defeat by the Prussians the previous year.

Mostly Monti's Czardas **(violin solo)**

(arr. John Bradbury)

The quick and jaunty gipsy tune at the heart of Vittorio Monti's rhapsodical concert piece, *Czardas*, written in 1904, inspired this witty and exciting adaptation for violin and orchestra by John Bradbury. It begins unaccompanied with a few bars of Bach's great D minor Chaconne. The orchestra joins in, and we ease into a fanciful version of Monti's original opening section. A short cadenza passage from Tchaikovsky's Violin Concerto leads back in to Monti's ever-popular tune. John drops in another chunk of the Concerto before recklessly hurtling to the end.

Wiener Blut Finale

Johann Strauss II

arr. Schönherr

Wiener Blut was first performed at the court opera's annual ball on 22 April 1873 in Vienna, with the composer conducting. The 'waltz king' had at last been recognised and accepted by the musical establishment. Strauss donated the composition and its proceeds to the court opera's pension fund. An operetta of the same name, in which this very fine waltz featured, was produced after Strauss's death. *Wiener Blut* has since become one of the most celebrated of all Viennese waltzes. It is, in turn, introspective and sensual, giving a somewhat different picture of Viennese life from that found in other waltzes.

This brilliantly-orchestrated arrangement is by Max Schönherr, the Austrian conductor and composer of light music, who died in 1984. In the 1970s he took up musicology, combining his practical experience and critical judgement in preparing editions of Viennese music, something for which lovers of this music can be eternally grateful.

Concertmaster

John Bradbury

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.

Brighton PHILHARMONIC *Orchestra*

Principal Conductor
Barry Wordsworth



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Brighton Philharmonic Orchestra

The Brighton Philharmonic Orchestra was formed by Herbert Menges in May 1925 as the Symphonic String Players 'to become a large and powerful String Orchestra, and to give periodical concerts of a high standard in Brighton and Hove'.

By 1928 they had already moved into the Brighton Dome and become the fully orchestral 'Symphonic Players'. Menges remained as Principal Conductor and in 1932 Sir Thomas Beecham was appointed as the orchestra's first President (a position later held by Ralph Vaughan Williams and Benjamin Britten).

In 1972, after 47 years as Principal Conductor and having conducted more than 300 concerts, Herbert Menges died at the age of 69. His successor was John Carewe, whose first concert as Principal Conductor marked the start of the orchestra's 50th Anniversary season. In 1989 Barry Wordsworth was appointed as only the third Principal Conductor in the BPO's history. Barry's distinguished tenure at the helm has been marked by a series of notable performances of both well-known and more unfamiliar works together with a roster of accomplished and distinguished soloists. This and recent seasons have seen premières of new works by Will Todd, Richard Rodney Bennett, Martin Butler and Howard Goodall together with a series of all the Beethoven Symphonies and regular collaborations with the Brighton Festival Chorus and Brighton Festival Youth Choir.

Ten years later the Brighton Dome closed for refurbishment and the BPO returned temporarily to Hove Town Hall, and gave a series of Mozart Piano Concerto concerts in the Theatre Royal Brighton with its current President, John Lill. In 2002 the Dome re-opened, since which time more than 93,000 tickets have been sold for the BPO's concerts in its home venue.

The orchestra itself is best described as an 'all star' line up. That is all the musicians on stage play regularly for other premier orchestras in London and across the UK and we are fortunate to capture their skills, interest and love of the repertoire for our series of Sunday concerts.

We share players with the London Symphony Orchestra, Royal Philharmonic Orchestra, Philharmonia, London Mozart Players, Britten Sinfonia, English String Orchestra, City of London Sinfonia, City of Birmingham Symphony Orchestra, BBC Symphony and Concert Orchestras and the the orchestras of the Royal Opera House and English National Opera. Further details of the individual glories of our principal players are contained on our website.

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

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The John Carewe Orchestra Trust was established in 1987 and provides financial support for the Brighton and Hove Philharmonic Society. Each year the Society receives a grant from the Trust which is used either to fund additional orchestral rehearsals or to support a specific concert given by the Brighton Philharmonic Orchestra.

Since its foundation the Trust has given over £80,000 in grant aid to the Society.

The Trust's capital comes from various sources, notably the proceeds of the fundraising New Year's Eve Viennese Concert, now in its seventeenth season. The Trust also welcomes donations and encourages concert-goers to remember the Brighton Philharmonic Orchestra by means of legacies.

FOR FURTHER INFORMATION PLEASE CONTACT:
Simon Keane, Trustee, John Carewe Orchestra Trust,
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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 including 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.

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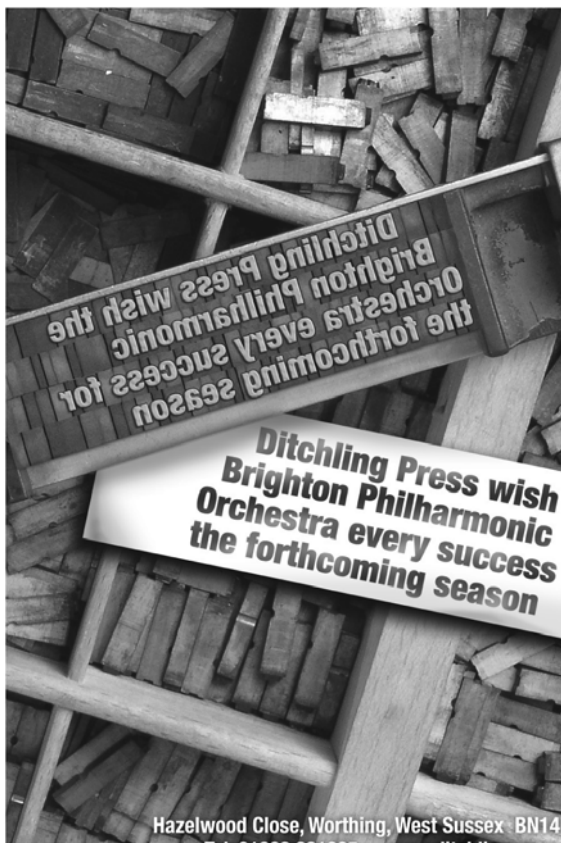
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Young Person's Guide to the Orchestra Op 34

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

SUNDAY 4 MARCH 2012

Robert Cohen Cello

Bax

Tintagel

Elgar

Concerto for Cello Op 85 in E minor

Vaughan Williams

Norfolk Rhapsody

Dvořák

Symphony No. 8 Op 88 in G major

SUNDAY 25 MARCH 2012

John Lill Piano

Debussy

Prélude à l'après-midi d'un faune

Rachmaninov

Piano Concerto No. 3 Op 30 in D minor

Berlioz

Symphonie fantastique Op 14