



Brighton
PHILHARMONIC
Orchestra

NEW YEAR'S EVE

*Viennese
Concert
2009*

brighton
DOME
CONCERT HALL

Thursday 31 December 2009

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

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NEW YEAR'S EVE
Viennese Concert

THURSDAY 31 DECEMBER 2009 | 2.45PM

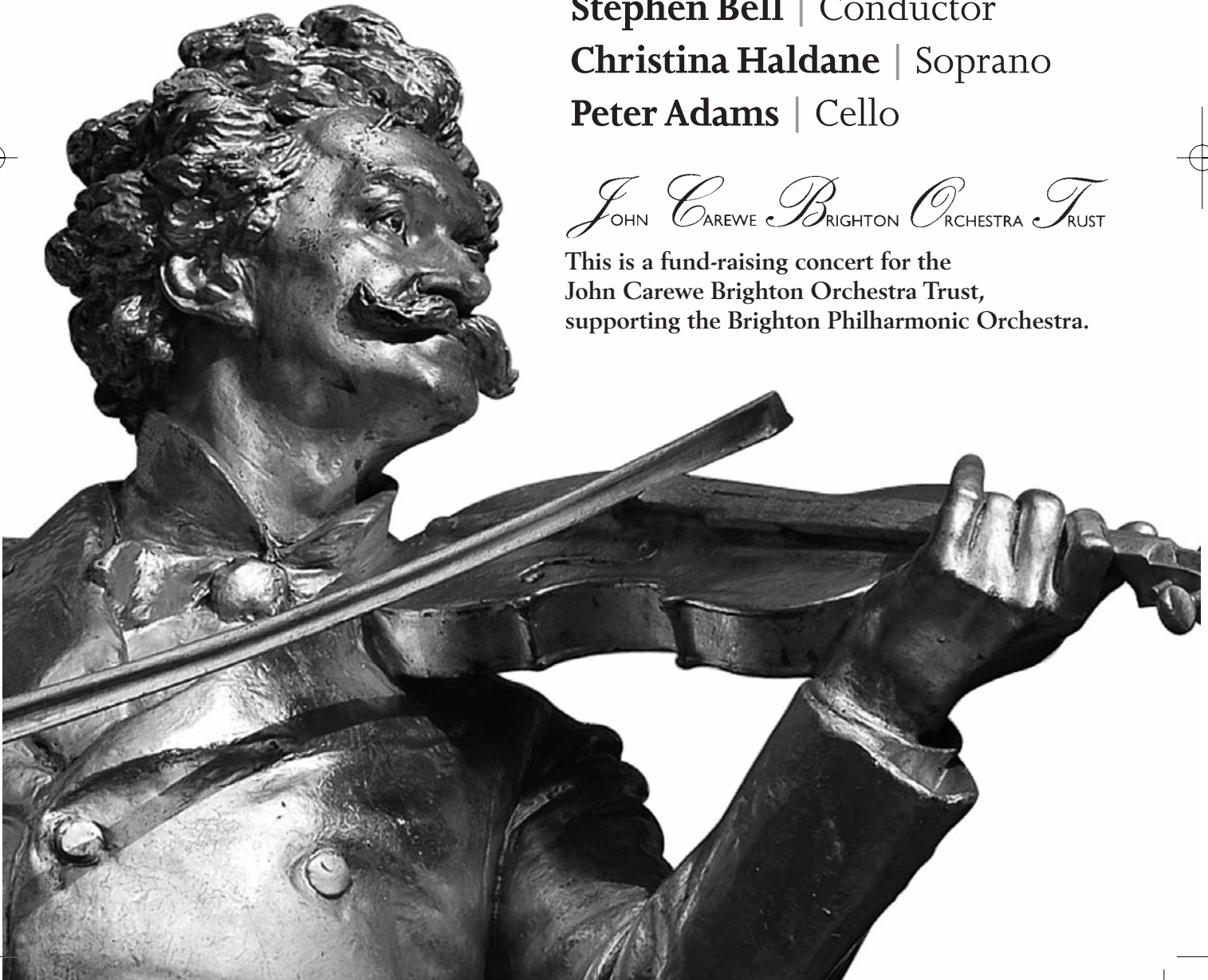
Stephen Bell | Conductor

Christina Haldane | Soprano

Peter Adams | Cello

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

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Programme commences at 2.45PM and ends at approximately 4.45PM

**Overture: Morning, Noon
and Night**

Franz von Suppé

Audition Aria

Johann Strauss II

Feuerfest Polka

Josef Strauss

Roses from the South

Johann Strauss II

Pizzicato Polka

Johann Strauss II

**Romance for Cello and
Orchestra, No. 1 in D minor**

Johann Strauss II

Laughing Song

Johann Strauss II

Overture: Die Fledermaus

Johann Strauss II

Interval [20 minutes]

Tritsch-Tratsch Polka

Johann Strauss II

Vilia

Franz Lehár

Gold and Silver Waltz

Franz Lehár

Egyptian March

Johann Strauss II

Frühlingsstimme

Johann Strauss II

Perpetuum Mobile

Johann Strauss II

The Blue Danube

Johann Strauss II

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

Overture: Morning, Noon and Night

Franz von Suppé (1819-95)

Full of vivacity, sparkle and effervescence, Suppé's music proved ideal for the popular theatre and he became the 'father of Austrian operetta'. Some of his most successful operettas are now only known through their overtures, such as the *Poet and Peasant* and *Light Cavalry* overtures. *Morning, Noon and Night* in Vienna is the most famous of Suppé's concert overtures. Dramatic chords from the full orchestra precede a wonderful melody played by a solo cello, accompanied by plucked strings. The enchantment is broken by a dramatic interlude. Next, we hear the two ebullient main themes of the overture, each presented first by the strings.

Audition Aria

Johann Strauss II (1825-99)

In writing for the theatre Strauss could not compete with the imported operettas of Offenbach, not having the Frenchman's taste for musical satire or his dramatic instinct. Instead he brought to the stage his unrivalled ability to compose romantic, swaying dance music. So the typical Viennese operetta, founded on dance rhythms in general and the waltz in particular, was born. With *Die Fledermaus* Viennese operetta achieved its finest hour; it not only defines an entire genre, it also provides some of its best moments.

In the final act of *Die Fledermaus*, the Chambermaid Adele heads to the jailhouse to ask Frank the jailer, with whom she has been flirting all night at Prince Orlofsky's party,

to support her lifelong dream of becoming an actress. Frank says to Adele's sister Sally, 'Well, does she have any talent?' Adele replies, 'Do I? Just let me show you.' And so begins the famous *Audition Aria*.

Feuerfest Polka

Josef Strauss (1827-70)

Josef Strauss added the words *Polka française* to the title of this work, though there is little in the music that is particularly French. Although not as prolific as his older brother Johann II, Josef's deep musical sense is reflected in his imaginative harmonies and subtle melodic invention, both evident in this colourful and vigorous piece. It features a joyous, bouncy theme and belled sonorities that combine to produce one of the composer's most buoyant, festive works.

Roses from the South

Johann Strauss II (1825-99)

This waltz medley takes its themes from the operetta, *The Queen's Lace Handkerchief*. The general mood is rather pensive but the final moments of the piece sparkle with some of Strauss's happiest tunes. The ending, heralded by a series of descending chords and underlined with a drum roll, leads to a final flourish.

Pizzicato Polka

Johann Strauss II (1825-99)

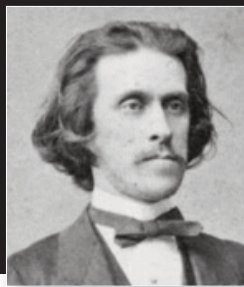
An article in *Punch* from 1844 included the following: 'Can you dance the Polka? – Do you like the Polka? – Polka – Polka – Polka – Polka – Polka – it is enough to drive me mad!' Such was the enormous popularity



Franz von Suppé



Johann Strauss II



Josef Strauss



Franz Lehár

of the dance's infectious rhythms throughout Europe at the time. Strauss's well-crafted examples are a match for the waltzes that initially brought him fame. The plucked strings of the orchestra feature in this lively example.

Romance for Cello and Orchestra, No. 1 in D minor Johann Strauss II (1825-99)

Jetty Treffz, as the 44-year-old Frau Strauss was known to the musical world, was an internationally acclaimed mezzo-soprano. Although no longer at the peak of her career, she was still sufficiently admired to perform before the Russian Imperial Court when she accompanied her husband to Pavlovsk, in the summer of 1863. During the course of a long letter, written to Johann's Viennese publisher, Haslinger, Jetty announced: "My dear, dear Johann was seduced into writing a song for me in the Italian style, but good Italian style, and it came off so splendidly that it is my *cheval de bataille* (current fad).

Haslinger declined to publish the song, entitled *Dolci pianti* (Sweet Tears), and regrettably the original version sung by Jetty has been lost. However, a version for cello and harp with orchestral accompaniment was performed at a benefit concert held in Pavlovsk, and many times subsequently during the Russian trip. The enthusiastic audience at the first performance demanded a repetition of the work, and Jetty later wrote that the piece 'always has to be repeated and sounds absolutely delightful'.

Laughing Song

Johann Strauss II (1825-99)

Die Fledermaus ('The Bat') is based on a French comedy featuring particularly Parisian goings-on at an intimate supper party, it was adapted for Strauss with a typically Viennese ball as its centrepiece. At the ball Gabriel von Eisenstein, posing as the 'Marquis Renard', has been flirting outrageously with the young ladies at the party. His wife's maid Adele, posing as an actress named Olga, is spotted by von Eisenstein who remarks on her likeness to some lady-in-waiting he knows. She mockingly inquires if a lady-in-waiting ever possessed her figure, profile and dress. This is the popular *Laughing Song*.

Overture: *Die Fledermaus*

Johann Strauss II (1825-99)

In 1862 Johann Strauss the Younger married the singer Jetty Treffz, and through her influence began to compose for the theatre. This conversion from pure dance composer to composer of operettas did not come about without a good deal of soul-searching and self-doubt on his part, and pressure and encouragement on the part of others. Much of the encouragement came from his wife, once considered a rival to Jenny Lind, and much of the pressure from Viennese impresarios. The latter needed a home grown product to fight off the domination of the Viennese stage by the imported French operettas of Jacques Offenbach.

Success did not come easily as Strauss was inclined to be somewhat uncritical about the librettos offered to him. Only the effervescent *Die Fledermaus* (The Bat, 1874)



Programme Notes

BY PETER BACK © 2009

has maintained undiminished popularity since its première. With a ball as its centrepiece, it has survived as the ideal portrayal of the glamour and opulence of a Viennese society occasion of the time.

The famous Overture is constructed from melodies from the operetta. The first important subject is given to the woodwind followed by some material from the prison scene. At last, the great second act waltz unfolds in the strings. The Overture ends with a brief foreshadowing in the strings of Gabriel von Eisenstein's first act farewell to his wife.

Tritsch-Tratsch Polka

Johann Strauss II (1825-99)

The Viennese tended to avoid politics and all serious talk, seeking their pleasures in light theatre, music, dancing and, as here, in café-house gossip. The *Tritsch-Tratsch Polka* dates from 1858 and takes its name from a weekly Viennese satirical journal. The chattering melodic line admirably conveys the impression of local people exchanging the latest gossip.

Vilia

Franz Lehár (1870-1948)

In operettas such as *Die Fledermaus*, the younger Johann Strauss became the prime exponent of the so-called 'golden age' of Viennese operetta. His counterpart in the 'silver age' was Franz Lehár, composer of *The Merry Widow* (1905). Most of Lehár's music was written for the theatre but, like Strauss, he had begun as a composer of independent dances and marches. Unlike Strauss he was only Viennese by adoption,

having been born in the Danube town of Karmáron, Hungary. It was as Bandmaster of the 26th Austro-Hungarian Infantry Regiment that he eventually made his way to Vienna with the firm intention of conquering it – no easy undertaking in view of the major competition. But he was well prepared and very soon the Lehár orchestra was the talk of the town, attracting a good deal of attention from the female inhabitants of Vienna in particular.

It is said that it was the infatuation of one very young girl with the smart military conductor that eventually led to Lehár's greatest success. The twelve-year-old daughter of librettist Victor Léon urged her father to give Lehár a chance. Their collaboration was to lead in due course to the renaissance of Viennese operetta in the early 20th century with the production of *The Merry Widow*, assuring fame and fortune for its young composer.

Act 2 opens with an alfresco party held at the Parisian home of Hanna Glawari, a Pontevidrinian widow of considerable wealth. She regales her guests with a bewitching song from her homeland, which tells of the unrequited love of a huntsman for a wood nymph.

Gold and Silver Waltz

Franz Lehár (1870-1948)

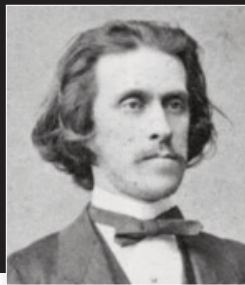
What eventually brought Lehár fame was a waltz he composed for the Princess Metternich-Sandor's 'Gold and Silver' ball in 1902. He sold it outright to a music publisher for fifty Gulden – it would bring in a fortune but, sadly, not for Lehár.



Franz von Suppé



Johann Strauss II



Josef Strauss



Franz Lehár

Egyptian March

Johann Strauss II (1825-99)

The opening of the Suez Canal in 1869 created considerable interest around the world, and in Vienna gave rise to a burlesque by Anton Bittner called *Into Egypt*. It was here as a processional march for Egyptian warriors before the final scene, that the Viennese public first became acquainted with the sinuous themes of Johann Strauss's *Egyptian March*.

Éljen a Magyar!

Johann Strauss II (1825-99)

Éljen a Magyar! (Long Live the Magyar) is a polka that was first performed in Pest in 1869. The work was dedicated 'to the Hungarian Nation.' The coda features a fleeting quotation from the *Rákózi March*, which Berlioz had earlier used in *The Damnation of Faust*.

Frühlingsstimme

Johann Strauss II (1825-99)

Frühlingsstimme (Voices of Spring) was written as an orchestral waltz featuring a solo voice for the coloratura soprano Bianca Bianchi, then a famous member of the Vienna Court Opera. The grand chords that introduce the piece lead to the gentle and swirling melody of the first waltz. The second waltz section invokes the pastoral joys of Spring with the flute imitating birdsong. The third section probably suggests Spring showers followed by a fourth more cheerful melody. The familiar first waltz now makes a grand entrance before a breathless finish, strong chords and the usual timpani roll and warm brass flourish.

Perpetuum Mobile

Johann Strauss II (1825-99)

The full title, *Perpetuum Mobile: musikalischer Scherz* (Perpetual Motion: A musical Joke), aptly describes the intention of this entertaining romp. The low brass and strings establish the incessant pulse before the endless progression of eight-bar tunes begins, during which nearly every instrument of the orchestra gets to play 'solo'. Strauss mixes instruments that play in the most disparate ranges and most of the tunes are intentionally silly, the overall structure leading nowhere but simply fading away over the stripped-down accompaniment of the first four bars.

The Blue Danube

Johann Strauss II (1825-99)

Strauss's most famous waltz – and probably the most famous waltz ever written is *The Blue Danube*. The 'Waltz King' wrote it for chorus and orchestra at the request of the Vienna Men's Choral Association in 1867, for performance during Carnival time. The original text, exhorting peasants, landlords, artists and politicians to forget their sad lot by joining in the carnival celebrations, was largely unsuited to non-carnival occasions. So, in 1890, a member of the Association provided the waltz with a new text in which, for the first time, appear the words: 'Donau so blau . . .' (Danube so blue'). The waltz is, of course, much better known in the version for orchestra alone.



Stephen Bell | Conductor



Born in Bury, Lancashire, Stephen Bell studied conducting at the Royal College of Music under the renowned conductor Norman Del Mar, and a progressively challenging conducting schedule now affords Stephen the opportunity to conduct both at home and abroad. His diverse repertoire,

versatility and aptitude for communication with audiences of all genres, has led to exciting conducting projects with an eclectic range of artists from Stephen Hough, Alan Opie, Alexander Sitkovetsky and Xeufei Yang to Alfie Boe, Natasha Marsh, G4 and Katie Melua. Stephen's recent discography includes critically acclaimed CDs on the ASV, Naxos and Dutton labels, including two with the Royal Philharmonic Orchestra and most recently, three world premiere recordings with Roger Chase and the BBC Concert Orchestra. He also has extensive broadcasting experience, frequently conducting orchestras such as the RPO, Hallé, BBC Concert Orchestra and Ulster Orchestra for BBC Radio, Classic FM and BBC television.

Since 2005, Stephen has conducted the annual televised BBC Proms in the Park with the BBC Philharmonic, and the highly successful 2008 Doctor Who Prom represented his Royal Albert Hall Proms début. A busy 2009/ 2010 season includes further engagements with orchestras such as the Royal Philharmonic, BBC Scottish Symphony Orchestra, London Gala Orchestra, Hallé, Guildford Philharmonic, London Philharmonic, Southbank Sinfonia, BBC National Orchestra of Wales, Scottish Concert Orchestra and the ERT National Symphonic Orchestra (Athens). In 2009, he was appointed Artistic Director of the City of Oxford Orchestra.

For further details, visit www.stephenbell.info

Christina Haldane | Soprano



Canadian lyric coloratura soprano Christina Raphaëlle Haldane is a recent graduate of the Guildhall School of Music and Drama, where she was awarded an Mmus in 2005. She continues to study in London

with John Evans and Mark Packwood. Other training includes the Indiana University School of Music and the University of Toronto Faculty of Music.

For the Royal Opera House she has performed Rapunzel in Sondheim's *Into the Woods* and gave the London premier of Jonathan Dove *Minterne* at the ROH Crush Room. Recently she has performed the title role in *The Cunning Little Vixen* for the Oundle International Festival, Clorinda in Rossini's *La Cenerentola* for Scottish Opera, the title role in Donizetti's *The Daughter of the Regiment* for Swansea City Opera and Fox in Janáček's *Cunning Little Vixen* for Longborough Festival Opera.

Other roles in Christina's repertoire include Coryphée & Sidonie in Gluck's *Armide*, Musetta in Puccini's *La Bohème*, the title role in Handel's *Alcina* and Anna Page in Nicolai's *The Merry Wives of Windsor*. Christina's concert performances include Handel's *Messiah*, Bach's *St. John's Passion*, *Jauchzet Gott* in Allen Landen and *St. Matthew's Passion*, Mozart's *Requiem*, *Coronation Mass* and *Exsultate Jubilate*, Rossini's *Petite Messe Solennelle*, Haydn's *Nelson Mass*, Pergolesi's *Stabat Mater*, DeLalande *Confitibur Tibi* and Mendelssohn's *Hymn of Praise*. Whilst in Indiana, she collaborated with Lukas Foss on his *Time Cycle*, and her performance was hailed as "a triumph".



Christina Raphaëlle Haldane has been the recipient of awards and scholarships in Canada, England and the USA. She has been funded by the Indiana University School of Music, the Chautauqua Institute, the Lake Placid Institute, the Britten - Pears Young Artist Programme, the Mario Lanza Educational Trust, the Canadian Aldeburgh Foundation and the Canada Council for the Arts. She has also been given awards by the Elora Festival Young Musicians Competition and NATS.

Future plans include the role of Clorinda in Rossini's *La Cenerentola*, for Iford Arts, and the title role in *La Fille du Regiment* for Musica Viva in Hong Kong.

Peter Adams | Cello



Peter began his musical studies whilst at school with Dennis Nesbitt and Maurice Zimmler. At the age of 16 he joined the orchestra of London Festival Ballet and in 1984 was made principal cellist with the London String Orchestra and London City Ballet. In

the same year he was appointed professor of viola da gamba and baroque cello at the Royal Academy of Music where, at 21, he was the youngest ever professor at the RAM.

In 1988 Peter left England to study for two years at Indiana University, USA, where he took lessons and masterclasses with Tsuyoshi Tsutsumi, Janos Starker, Paul Tortelier and Rostislav Dubinsky. Upon returning to England He undertook a period of study with William Pleeth. He was a founder member of the Rogeri Trio and is currently a member of the Bochmann String

Quartet, both with a large list of recordings and broadcast

Peter appears as guest principal cellist with a variety of orchestras all over Britain and is the principal cellist of the English String Orchestra, Brighton Philharmonic, Oxford Philomusica and the City of Oxford Orchestra.

Peter's interest in the viol continues with solo appearances on viola da gamba and as the director of the Elizabethan Consort of Viols.

He is greatly sought after as a teacher both of the cello and as a chamber music coach giving masterclasses, adjudicating and judging a wide variety of students and young professionals across the country.

He is currently teaching cello for Oxford University and for Oundle and Bloxham Schools.

Peter plays a cello by G. B. Rogeri dated 1697.

2007 has seen Peter appear in the BBC's Classical Star competition as a judge, coach and commentator.

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



The Players

Orchestra. 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 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 work including leading for all the James Bond movie sound tracks made during the last twelve years.

He was the founder leader of the Royal Philharmonic Pops Orchestra under the baton of Henry Mancini, and tours as leader for Dame Shirley Bassey, Lesley Garrett, Russell Watson and Andrea Bocelli have been fascinating - as was a year as Leader of *Les Misérables* at the Palace Theatre.

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 throughout the UK and abroad. Besides regular appearances as Leader of the Brighton Philharmonic Orchestra, John has conducted a number of concerts and performed many exciting solos including works by Ysaye, Paganini, Kreisler, Tchaikovsky, Mozart, Bruch, Vivaldi and Saint-Saëns.

Brighton Philharmonic Orchestra

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

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

In 1972, after 47 years as Principal Conductor and having conducted more than 300 concerts, Herbert Menges died at the age of 69. His successor was John Carewe, whose first concert as Principal Conductor marked the start of the orchestra's 50th Anniversary season. In 1989 Barry Wordsworth was appointed as only the third Principal Conductor in the BPO's history.

2004 saw the orchestra's first broadcast for BBC Radio 3 and in 2005 it celebrated its 80th anniversary. In 2006 the orchestra presented a highly acclaimed Mozart series, and 2007 saw the start of a series of Beethoven Symphonies which continues into the current season.

Since the start of 2008 the BPO has already given the world première of a new work by Martin Butler, hosted the Association of British Orchestras' 2008 Conference, had its third broadcast on BBC Radio 3 and accompanied Brighton Festival Chorus for its 40th anniversary gala prom.



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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
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Brighton

PHILHARMONIC

Orchestra

Stephen Bell conductor



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Piccolo

Jane Koster

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The position of Principal Oboe is sponsored by Kathleen Ireland

Eugene Feild
The position of Sub-principal Oboe is sponsored by Ben Gough

Clarinet

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The position of Principal Clarinet is sponsored by Helena Frost

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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*

Your chance to vote!

In the concert on 21 March 2010, there is chance for you, our audience, to choose a work in the programme. Since October you have told us about unusual, special or exciting works which you would like to introduce to others in a live performance. We have been inundated with suggestions but in the end the shortlist was compiled by looking at the players, the timings and the rehearsal available and at the musical 'flow' of the final concert.

The shortlist is:-

Debussy

Prélude à 'L'après-midi d'un faune'

Nominated by Audrey Adams who first heard it at a schools concert at the Dome and then bought it on record and now has it on CD but thinks a live version would be wonderful!

de Falla

El amor brujo: Ritual Fire Dance

Nominated by a member who has fond childhood memories of this work and who has heard it played throughout life.

Walton

Crown Imperial (Coronation March)

Nominated by WJA Nicolle in celebration of the 58th year of the Queen's reign. He thinks this is an excellent reason for reviving and playing this marvellous, stirring work.

PLEASE TICK THE BOX BY YOUR CHOSEN WORK

You can now vote on which work you would prefer to hear. Drop your vote into one of the boxes in the foyer, give your vote to one of the ambassadors at a concert, send your vote to the office at the address overleaf or send an email to judithclark@brightonphil.org

A big thank you to all of you who took the time to tell us of your musical favourites and enthusiasms. In fact, there were so many good ideas that you'll find many of them programmed in the main concert seasons over the next two or three years! A full list of nominations is printed in the Friends Newsletter and published on our website.

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We are most grateful to photographer
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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*

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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)



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