

Brighton  
PHILHARMONIC  
*Orchestra*

85<sup>th</sup>  
Concert  
Season

October 2009  
– March 2010



Sunday 31 January 2010  
Brighton Dome Concert Hall



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

For the second of our concerts in this decade, I am delighted to welcome Stephen Bell back to the podium. Stephen has for several years now been a regular visitor to our New Year's Eve Viennese concerts and that warmth of association with players and audiences assures me that you will give him the very finest of receptions. Furthermore it is wonderful to welcome him to conduct the more serious and demanding repertoire of this concert, full as it is, of vigour and vivacity.

Our soloist today is Peter Moore, BBC Young Musician of the Year, a prodigious performer, still not yet fifteen. He plays the Concerto for Trombone by Gordon Jacob. Now relatively rarely heard, the work of Gordon Jacob shows him to have been a great talent of his time, a master of orchestration who understood the instruments of the ensemble and the power of their combination as well as any other composer of the mid-twentieth century.

The concert finishes with the happy, tuneful eighth symphony of Dvořák which will warm the dark winter's evening as you travel home.



**Barry Wordsworth** MUSIC DIRECTOR/PRINCIPAL CONDUCTOR





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MID SUSSEX TIMES

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Tel: 01273 622900

# Brighton

PHILHARMONIC  
*Orchestra*

Sunday 31 January 2010 | 2.45pm

Brighton Dome Concert Hall

**Barry Wordsworth**  
conductor

**Peter Moore**

2008 BBC YOUNG MUSICIAN OF THE YEAR

trombone

**Walton**

Suite from *Henry V* [16']

**Gordon Jacob**

Trombone Concerto [16']

Interval [20 minutes]

**Dvořák**

Symphony No 8 [34']



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*



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## Henry V: Suite for Orchestra

William Walton (1902-83)

*Overture: The Globe Playhouse*

*Passacaglia: Death of Falstaff*

*Charge and Battle*

*'Touch her soft lips and part'*

*Agincourt Song*



The film version of Shakespeare's play *Henry V* is one of the great achievements of British cinema. Made in 1944, its vivid colours, noble acting (especially by Laurence Olivier, who also directed the film) and stirring battle scenes

can still capture the imagination. The film possessed just the right blend of quality, tradition and patriotism to suit the national mood; the tide of war was beginning to turn, and an Allied victory began to look increasingly sure. William Walton's incidental music blended perfectly with the action – at times romantic, clamorous in the battle scenes, and with a suggestion of medieval harmony. The score contributed to the film's success, and won an Oscar nomination for the composer.

Walton's work for the cinema dates from the years before and during World War II.

He wrote for fourteen films in total, many of them versions of Shakespeare's plays. Walton found the work hard. While he was working on *Henry V* he asked despairingly, 'How does one distinguish between a cross bow and a long bow, musically speaking?' But Olivier was delighted with the result, saying he thought it 'the most wonderful score I've ever heard for a film.'

Turning film music into a suite is to accord it a sort of formal regularity lacking in its original form. The suite in this case was put together by Muir Mathieson in 1963, (although Walton had already conducted a slightly smaller suite at the end of the war that had been arranged by Malcolm Sergeant). It is constructed in five movements.

*Overture: The Globe Playhouse* – In the film, the entire first act of the play takes place on stage in the Globe Theatre, scene of the first performance of Shakespeare's *Henry V*. Walton's lively pastiche is based on the fanfares and drum rolls of the theatre band.

*Passacaglia: Death of Falstaff* – Elgar would have appreciated the subtle humour that based the *Death of Falstaff* on the Elizabethan drinking song, *Watkin's Ale*. In its livelier form the tune is used to designate the Boar's Head, the inn at which Sir John Falstaff spent much of his time and where he is now dying.

*Charge and Battle* – Walton's model for such an ambitious film score was Prokofiev's *Alexander Nevsky*, written for Eisenstein in 1938. As with Eisenstein (a silent film) the music for much of the charge stood in for the sound of actual



battle. Henry's victorious battle with the Dauphin, punctuated by the clash of swords, is masterfully choreographed to the staccato rhythm of Walton's dissonant chords. (The influence of Eisenstein, who had edited Nevsky's famed 'Battle on the Ice' montage to Prokofiev's score, is unmistakable.)

In the aftermath of battle, the Duke of Burgundy speaks about the devastation of the French countryside. Walton magically evokes a vision of a past idyll by adapting 'Baleiro' from Canteloupe's *Songs of the Auvergne*. (Walton had not bothered to seek permission for its use, and an aggrieved Canteloupe was awarded damages after the premiere.) 'Baleiro' becomes the leitmotif for Catherine, the daughter of the King of France, whom Henry will court and marry.

'*Touch her soft lips and part*' – Elgarian in tone, '*Touch her soft lips and part*' establishes the mood for the moment when Pistol takes his leave of Mistress Quickly, now his wife, and departs for the war. This was a familiar enough sight in the 1940s, and one on which the film dwells.

*Agincourt Song* – Walton's chorale treatment of the traditional song marks the culmination of Henry's progress through France, with his marriage and coronation.

Olivier told a delightful story about *Henry V*. The film was at some point shown to Walton, innocent of all sound. When he later saw the completed film, Walton said to Olivier: 'Well, my boy, I'm very glad you showed it to me, because I must tell you I did think it terribly dull without the music!'

## Trombone Concerto

Gordon Jacob (1895-1984)

*Andante maestoso – Allegro molto – Andante maestoso*

*Adagio molto*

*Vivace alla marcia*



Gordon Jacob's career almost ended before it began. He enlisted in the Field Artillery to serve in World War I when he was nineteen. The vagaries of war pushed him into the infantry, in the front

line of the trenches. He was taken prisoner in 1917, one of only 60 men in his battalion of 800 to survive. He amused himself and his fellow POWs by forming a small prison camp 'orchestra', consisting of any instruments they could muster, and arranging music for it. He was to remain versatile and adaptable, in turn arranging music for the Sadlers Wells Ballet in the 1930s; contributing light music to a morale-boosting comedy radio show during World War II (which earned him the disdain of the musical elitists); supplying music for the Festival of Britain in 1951, and a trumpet-heavy fanfare arrangement of the National Anthem for the Coronation in 1953.

Because of a cleft palate and a childhood hand injury, Gordon Jacob's own instrumental abilities were limited – a performing career was out of the question. Instead, he

# Programme *notes*



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developed a keen awareness and understanding of the possibilities of all the instruments. His acute ear and highly developed sense of instrumental colour was applied most skilfully in his treatment of wind instruments. A good deal of his present day reputation is based on the music he wrote for wind band, which had begun coming into its own as a concert ensemble. He was hugely prolific, publishing over 700 pieces of music in addition to his four books and numerous essays on music. He was somewhat self-deprecatory about his compositions, describing many of them as 'unpretentious little pieces'.

Gordon Jacob was one of the most musically conservative of his generation of composers. This conservatism later caused his works to fall out of fashion when the 1960s establishment favoured the avant-garde. He gave scant regard to this trend saying, 'I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music.'

Jacob's compositions include many instrumental concertos, the Trombone Concerto being one of his best known and one of the few with full orchestra. He wrote his Trombone concerto in 1956; at the time very few concertos had been written for the instrument and it remains the most performed of all that have been written. Jacob exploits the instrument's nobility and power but also requires it to be flexible and agile. The regal qualities of the instrument are very much to the fore in the first movement's opening and closing *Maestoso* recitative-like passages.

A syncopated *Allegro Molto* forms the main part of the movement. In the second movement the trombone sings a plaintive song, at one point in a higher register than an accompanying flute. The *March* theme of the rousing finale brings the Concerto to a suitably triumphant conclusion.

## Symphony No 8 in G, Op 88

Antonin Dvořák (1841-1904)

*Allegro con brio*

*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*



'In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been – a simple Czech musician.' Dvořák's music, like the man himself, is deeply sincere and unaffected. He

never lost touch with his roots or with the Bohemian countryside in which he grew up. Contact with nature was as vital for him as it was for Delius and Sibelius. However, within the richness and generosity of his emotional expression there lies an almost classical



discipline. And above all, he possesses Schubert's infinite capacity to write beautiful melodies, each with a distinctive and unforgettable character of its own. The fund of melodic invention on which he calls appears to be inexhaustible. Once, when criticism of Dvořák's music had been raised, Brahms came to his defence in saying, 'I should be glad if something occurred to me as a main idea that occurs to Dvořák only by the way.'

As Dvořák's symphonic style developed, there became an increasing simplification in the use of orchestral instruments and at the same time the music grew in lyrical intensity. He felt no desire to challenge the classical symphonic forms of Beethoven and Schubert, yet he imbued them with the often fiery spirit of Bohemian village life and his own Czech identity.

The first movement of Dvořák's Eighth Symphony opens with a serious and somewhat melancholy theme for cellos in the 'wrong' key of G minor. The final chord of this lovely section suddenly reverts to the major key; a bright halo of strings accompanies a perky little flute theme marking the beginning of the first thematic group. Melodies come and go in rhapsodic continuity, the composer preferring to contrast his themes rather than develop them. This is Dvořák's characteristically colourful music at its best. Here, for once, he deserts the well-trodden classical path. In fact, at the time of the Symphony's composition Dvořák's had been overwhelmed with one commission after another. Perhaps sheer necessity proved to be the mother of

invention here; it is in no way to the Symphony's detriment that he avoids all those elaborate instrumental touches that a more complex symphony would have demanded.

When Sourek, Dvořák's biographer, imagined the second movement to be reminiscent of 'an ancient castle in various aspects, proud and melancholy, and, as a second subject, a noble knight singing a love-song to his lady', he was toying with the fanciful dreams of folklore. However, his description does point to the dramatic alternation of major and minor keys that characterises this beautiful elegiac *Adagio*. This movement, plumbing the depths of sorrowful expression, gives more substance to a symphony that might otherwise be light in weight.

The third movement has been said to 'look at one with the eyes of a child'. It lilts happily along, almost like a waltz, and the middle section is of songlike simplicity.

The same childlike enthusiasm is present in the bright trumpet calls that introduce the finale. What follows, however, is a somewhat stately cello theme, which forms the basis for a series of variations in many contrasting moods. The music alternates between the full orchestra's rhythmic liveliness and quieter passages given to solo woodwind or strings alone. The peace of the countryside is never far from the gusto of the fairground. The whole orchestra brings the work to a rousing conclusion with the brass supplying brilliance and mounting excitement.

# 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 Xuefei 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](http://www.stephenbell.info)

# Peter Moore

trombone



**Winner BBC Young Musician of the Year 2008**

Peter was born in Belfast in 1996 and started to play the Baritone at the age of five. He became Northern Ireland Primary School Musician of the Year at the age of seven but had already decided that the trombone was the instrument for him

and soon became solo trombone with Newtownards Silver Band. On moving to England in 2004 he began to study with Andrew Berryman, Principal Trombone with the Hallé. Peter entered Chetham's School of Music in 2005.

From 2006 -2008 Peter was the solo trombone player with Wingates Band where he added to his list of honours by becoming best soloist in the entertainment section at the French Open contest. He appeared as soloist with the band in the Bridgewater Hall playing the Gräfe Concerto and twice won the Junior Solo prize at the British Open. His debut as a soloist with orchestra came in July 2007 with the Chetham's Sinfonia playing the Larrison Concertino. In May 2008 Peter became BBC Young Musician following numerous rounds of competition and a concerto final with the National Orchestra of Wales held in the Millennium Centre in Cardiff.

Following his success in this competition, Peter has appeared in many prestigious events. He performed a specially arranged solo by the prominent composer Michael Nyman at the Cadogan Hall London, accompanied by the composer himself at the piano. He also featured in the London Olympic Handover Concert and Proms in the Park from Belfast. In October 2008 Peter made his much acclaimed Wigmore Hall debut and returned to BBC National Orchestra of Wales to perform the Tomasi concerto. He has been in demand as a recital and concerto soloist and in March 2009 was invited to perform at the European Trombone Festival 'The Slide Factory' in Holland.

Peter undertook a 5 week tour of Australia in the summer of 2009, performing with orchestras, bands and solo recitals with piano.

Peter has received a scholarship from Yamaha Musical Instruments. In March 2009 he was awarded the DipABRSM with distinction.

# 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. 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.

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 reopened, since which time more than 85,000 tickets have been sold to the BPO's concerts in its home venue.

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

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



# Brighton PHILHARMONIC *Orchestra*

**Stephen Bell** conductor

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## **Double Bass**

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## **Flute**

**Christine Messiter**

The position of Principal Flute is sponsored by Jackie Lythell OBE & Peter Lythell

**Deborah Davies**

## **Piccolo**

**Deborah Davies**

## **Oboe**

**Alun Darbyshire**

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**Eugene Feild**

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

## **Clarinet**

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Trust

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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

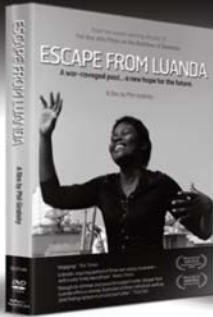
You can now vote on which work you would prefer to hear. Drop your vote into one of the boxes in the foyer, give your vote to one of the ambassadors at a concert, send your vote to the office at the address overleaf or send an email to [judithclark@brightonphil.org.uk](mailto:judithclark@brightonphil.org.uk)

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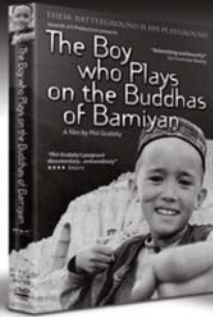
A big thank you to all of you who took the time to tell us of your musical favourites and enthusiasms. In fact, there were so many good ideas that you'll find many of them programmed in the main concert seasons over the next two or three years! A full list of nominations is printed in the Friends Newsletter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

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We are most grateful  
to photographer

**David Gerrard  
ARPS**

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



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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  
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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)  
Rafał 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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