

Brighton PHILHARMONIC *Orchestra*

85th
**Concert
Season**

October 2009
– March 2010



Sunday 7 March 2010
Brighton Dome Concert Hall

Welcome to the Brighton Philharmonic Orchestra's 85th Concert Season

The Brighton Philharmonic started life in 1925 as a strings only orchestra called the Society of String Players. What a wise decision it was to start in that way. The quality of the string sound is one of the key foundation stones for any orchestra, and I like to imagine that Herbert Menges would be pleased with the sounds we will produce in today's concert.

The opening work is a huge challenge to us, partly because we are not a Baroque orchestra. These days the "historically aware" movement have claimed these works as their special territory, and much though I admire that approach, (in my twenties I studied with Gustav Leonhardt who was one of the prime movers in that field) I have decided to go back even earlier in my musical

experience and perform the work rather as I first heard it under Klemperer and Sir Adrian Boult when I was still at school. These performances (and there are recordings available to support my memories) were very much in the grand manner of Edwardian music making and were done with great warmth and affection for the music at a time when these works were not so frequently heard in the concert hall as they are today. Judith and I were keen to programme this work as a showcase for our Viola section and Ricardo Zweitisch as he completes his first season as our Principal Viola. You may also be interested to know that I am fairly certain that we are playing from a set of orchestral parts that Klemperer himself prepared for performance.



It is very fitting that we should include two pieces by Frank Bridge, who lived near Brighton, and I am grateful to Roger Brasier, who is a Friend of the Philharmonic and a regular member of our audience, for suggesting them to me.

We continue to contrast the musical styles of East and West with Samuel Barber's *Adagio* and the Tchaikovsky *Serenade*. The Barber was originally written for string quartet as an *Elegy* for the composer's mother, and was orchestrated at the suggestion of Toscanini, and the heart of the Tchaikovsky is another *Elegy* which forms the third movement.

It seems very apt that we have the relative intimacy and softer colours of the strings between two concerts containing *West Side Story* and *1812 Overture*. I hope you will find that composers often save their most telling and deeper thoughts for quieter utterances.



A handwritten signature in white ink that reads "Barry L. Wordsworth". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Barry Wordsworth

MUSIC DIRECTOR/PRINCIPAL CONDUCTOR





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Brighton PHILHARMONIC *Orchestra*

Sunday 7 March 2010 | 2.45pm

Brighton Dome Concert Hall

Barry Wordsworth

conductor

Ricardo Zweitsch

Martin Bloor

violas

Bach

Brandenburg Concerto No. 6 [18']

Barber

Adagio for Strings [8']

Bridge

Two English Folk Songs [9']

Interval [20 minutes]

Gough

Fortune Cookies [14']

Tchaikovsky

Serenade for Strings Op 48 [28']



*This concert is supported by the University of Brighton,
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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 AND ORLANDO GOUGH © 2010

Brandenburg Concerto No. 6

Johann Sebastian Bach (1685-1750)

Allegro

Adagio ma non tanto

Allegro



Bach was thirty-two years old when he became Kapellmeister to Prince Leopold of Anhalt-Cöthen. The viola da gamba-playing Prince was a cultured man and a most supportive patron. On entering into his inheritance at Cöthen, in

1715, he set about enlarging the musical establishment there, in part by engaging musicians from Berlin. Some of them were highly accomplished chamber virtuosi, and had recently become unemployed when King Frederick William I disbanded the Prussian court orchestra for reasons of economy. The known personnel of the newly formed Cöthen orchestra corresponds closely to the requirements of

the Brandenburg Concertos, which Bach composed during the years 1718-21.

The six works were brought together in a dedicatory score that Bach sent to the Margrave Christian Ludwig of Brandenburg, who employed a small orchestra in Berlin. Bach probably received the commission towards the end of 1718, when he visited Berlin to buy a new harpsichord for the Cöthen orchestra. Three years were to elapse before Bach supplied the promised works, but it is doubtful if the Margrave's orchestra was capable of playing them. Of course, the superior orchestra at Cöthen would certainly have played them.

Bach's time at Cöthen was a period of enormous creativity and artistic freedom. The Brandenburg Concertos were not written as a group but were assembled from the many orchestral works he composed for the orchestra there. They are all differently scored but form a logical cycle by virtue of the fact that they systematically explore the diverse tonal effects the orchestra was capable of producing. Despite their imaginative ingenuity and skilful construction, they were intended primarily for courtly entertainment – but courtly entertainment of the very highest order.

The scoring of the Sixth Brandenburg Concerto is most unusual. Because violins are omitted from the string orchestra, the work acquires a consistently subdued, at times even sombre, personality.

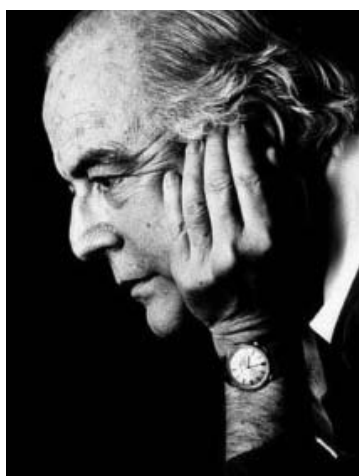


(The orchestra at Cöthen would, of course, have included the mellow tones of a viola da gamba.) In addition, Bach pays particular attention to the violas – in the first movement they are used canonically in the opening *tutti*; in the slow movement the main melody is assigned to them; and in the finale, two violas imitate each other playfully while introducing a lighter tone into otherwise solemn proceedings.

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Adagio for Strings

Samuel Barber (1910–81)



Samuel Barber was a natural Romantic. He never felt the need to provoke and the turmoils of twentieth-century music seem scarcely to have touched him. He was one of the most successful

American composers of his time and, apart from a brief spell of teaching, was able to devote himself entirely to composition.

The American Prix de Rome and a Pulitzer Travelling Scholarship, both awarded in 1935, led to an extended stay in Europe. The *Adagio for Strings* dates from this period. Barber liked to get away from

Rome and in the spring of 1936 made a journey to Lugano and Salzburg. He rented a cottage in the woods of St. Wolfgang, a few miles from Salzburg. Amid this rustic beauty he wrote the String Quartet Op 11, first performed in Rome in 1936. That summer, Arturo Toscanini asked to see some of Barber's compositions and eventually suggested that the second movement of the Quartet, a *Molto Adagio*, be scored for string orchestra. It is in this form, as a single movement piece, that the work established itself as a twentieth-century classic.

Although it is a relatively short work, only sixty-nine bars long, the *Adagio for Strings* has become one of the most popular American works of all time. The score indicates that the movement should be played 'very slow with song-like expressiveness'. Toscanini, an untiring champion of the work, premiered the *Adagio for Strings* with the NBC Symphony Orchestra in 1938. The piece is little more than one phrase, slowly curling upwards and subsiding again, repeated, intensified, brought to a climax and dying away into silence. Full of rich chords, the music is almost liturgical in sound and ecstatically lyrical. Perhaps due to its graceful serenity and soulful, expressive lines, the piece has often been chosen for state funerals and, more recently, for the outpouring of an entire nation's grief. In 2001, it was played at The Last Night of the Proms for the victims of 9/11.

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Programme *notes*

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Two English Folk Songs

Frank Bridge (1879-1941)

Cherry Ripe. Allegretto con moto

Sally in Our Alley. Andante con moto – Poco tranquillo – Tempo 1



Frank Bridge was born in Brighton and died near Eastbourne. The pull of the Sussex Downs, and the sea, drew him back to his roots in the mid-1920s; he built a house overlooking East Dean and Friston Forest, and called it 'Friston Field'.

The landscape around Friston is celebrated in his masterful nature poem *Enter Spring*, the original title of which was *On Friston Down*. During the late 1920s the young Benjamin Britten regularly visited 'Friston Field', becoming Bridge's only pupil; Britten later became a strong advocate of his teacher's music.

Bridge studied violin with his father at home and composition with Charles Stanford at the Royal College of Music. He achieved success as a professional viola player and as a conductor. Perhaps these activities overshadowed his reputation as a composer and contributed towards the subsequent neglect of his music. But the decidedly tough, enigmatic style that he developed from the twenties onwards provided the main hindrance, replacing as it did the highly expressive Romantic idiom of the earlier years.

Bridge regarded himself as an English composer by birth rather than by nationalist musical ideology. All the traditional tunes he set for strings became part of the fabric of the composition. Having no desire simply to arrange them, he adopted them as if they were his own. *Sally in Our Alley* and *Cherry Ripe* were set in 1916. The tune of *Sally in Our Alley* is elaborated and embellished, with rich and sophisticated harmonisation. *Cherry Ripe* is a miniature technical *tour-de-force*. The bustling opening gives no hint of the tune, which eventually emerges out of the contrapuntal texture as the second subject. The energetic first subject is combined with the more sustained phrases of the traditional melody towards the end of the piece.

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Fortune Cookies

Orlando Gough (b.1953)



Fortune Cookies is a meditation on chance. Seven short pieces are combined randomly with seven fortunes.

The music is simple and dance-like, influenced by Eastern European and African folk music.

The piece was originally performed by the string ensemble The Gogmagogs, who make extraordinary, pioneering and sometimes dangerous music-theatre.

Orlando Gough © 2010

Serenade for Strings, Op 48

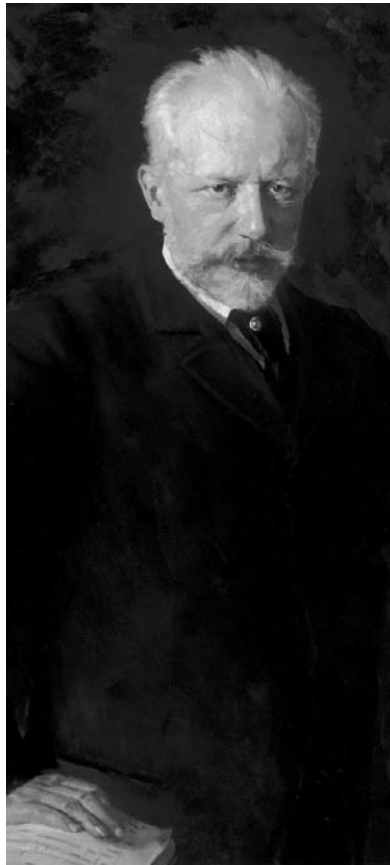
Peter Ilyich Tchaikovsky (1840-1893)

Pezzo in forma di Sonatina

Valse

Elegia

Finale



At the time Tchaikovsky was writing the *1812 Overture* ('without any warm feelings of love', in order to fulfill a commission), he was also writing a quite different piece, which was 'entirely heartfelt' and, so he dared to think, 'not entirely without its merits'. He was speaking of the

sumptuous *Serenade for Strings*, which had begun life in September 1882 as a potential symphony or string quartet; by the time he had finished it six weeks later,

Programme *notes*

BY PETER BACK AND ORLANDO GOUGH © 2010



he had compromised on a serenade for string orchestra and, according to the composer, 'the larger the string orchestra employed, the better'.

The piece was an immediate success, both public and musicians alike taking it to their hearts. Even the great Anton Rubinstein had at last found a composition by his former pupil of which he wholeheartedly approved: 'It seems to me that this is Tchaikovsky's best thing.' *In the Serenade for Strings* Tchaikovsky returns once more to the world of 18th century music, for which he felt a lifelong nostalgia. He also delighted in making music of great freshness and charm out of simple materials, in this case even simple scales. The influence of German classicism and romanticism is thoroughly absorbed into Tchaikovsky's own distinctly Russian style – a style as unmistakable in the *Serenade for Strings* as in the later symphonies, quite different though they may be.

The fast, main section of the Finale of the *Serenade for Strings* is based on a short, repetitive Russian folk-song, with an original second theme to act as a foil. This folk-song is seen to provide the basis for the whole work, derived as it is from a simple descending scale. The strong, broad *marcatissimo* descending theme of the introduction to the first movement also has its roots in the folk-song *Finale*, as is strikingly demonstrated when they are juxtaposed towards the end of it. Here, Tchaikovsky shows how a simple idea can

provide enough material for a whole work. 'It is only talent that counts . . . and enables beautiful music to be created out of nothing.' The second themes of both the first movement and the Waltz movement are also constructed from a descending scale passage. By contrast, the beginning of the first *Valse* theme and the opening of the *Elegia* are based on ascending scale passages.

In the use of strings Tchaikovsky remains unsurpassed, not merely because of his technical mastery but because of the imaginative use to which he was able to put it. When a full, rich sound is required he is able to distribute the available notes in such a way (by the use of double stopping and so on) so as to create the maximum effect. Even more remarkable is the restraint shown in arranging more delicate textures. Such restraint and finesse are as characteristic of the composer as the 'throbbing exultation and uncontrollable despair' that he portrayed so vividly elsewhere, particularly in the later symphonies.

Tchaikovsky told his publisher that he wrote the *Serenade for Strings* 'unexpectedly'. He added, 'Whether because it's my latest child or because it really isn't bad, I'm terribly in love with this serenade'. Audiences have been in love with it ever since.

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Barry Wordsworth

Music Director/Principal Conductor

Barry Wordsworth is Music Director of the Royal Ballet Covent Garden, having previously held the position from 1990–1995. He has also been Music Director and Principal Conductor of the BPO since 1989, and in 2006 became Conductor Laureate of the BBC Concert Orchestra, having served as its Principal Conductor since 1989. From 2005–2008 he was Music Director of Birmingham Royal Ballet.

In 1989, Barry Wordsworth made his first televised appearance at the BBC Proms, and has conducted the BBC Concert Orchestra regularly in subsequent seasons of the Proms. He has also toured extensively with the orchestra, including tours to Japan and the USA for their 50th Anniversary in 2002.

Highlights in recent seasons have included guest appearances with the Royal Concertgebouw Orchestra, Toronto Symphony, Seoul Philharmonic, Guangzhou Symphony, Rotterdam Philharmonic, New Zealand Symphony and Sydney Symphony. In the UK, he has conducted the Philharmonia, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra and BBC National Orchestra of Wales.

In addition to his symphonic career, he has enjoyed a long and close relationship with the Royal Ballet and the Birmingham Royal Ballet and in recent seasons has also conducted the New National Theatre Tokyo, Leipzig Ballet and the ballet of the Opéra National de Paris.

He has a large catalogue of recordings, including a long association with Argo/Decca International. His recording of the 'Last Night of the Proms' achieved enormous popular success and his most recent release, with Bryn Terfel and the LSO, won a Grammy Award in 2007.

He holds honorary doctorates from the University of Brighton and the University of Central England, and in 2006 was made an Honorary Fellow of Trinity College of Music.



Ricardo Zweitisch

viola



Ricardo Zweitisch started his violin studies with Erich Lehninger. Later he added the viola into his studies, taking lessons with the Hungarian violist, Bela Mori. Soon after taking up the viola, he won the National Competition for Young Soloists in Brazil, playing the Concerto in D by

Stamitz with São Paulo Symphony Orchestra. At the same time, Ricardo began an intense period of chamber music activity performing with the Finanza String Quartet.

In the UK Ricardo finished his Postgraduate studies and subsequently attained a Master's Degree in Performance at the Royal College of Music, London. During his years at the RCM, he won all of the major viola competitions, including the Cecil Aronowitz Viola Prize and Bernard Shore Prize (in memory of Lionel Tertis). Ricardo represented the RCM in the UK and abroad as a viola soloist. At the RCM Ricardo studied with Christopher Wellington, Neil Immelman, Dr Philip Wilkinson and Grigori Zhislin.

He performed in masterclasses for Yuri Bashmet at Accademia Musicale Chigiana in Siena, Italy. He also received viola tuition from Wilfried Strehle in Berlin and chamber music lessons from members of the Amadeus String Quartet at the Royal Academy of Music, London.

Ricardo became a member of the Academy of St. Martin-in-the-Fields in 1996. He has performed in most of the major concert halls around the world, including Carnegie Hall, Musikverein in Vienna, Salle Pleyel in Paris, Berlin Philharmonie and Suntory Hall in Tokyo. In 2000, he was invited to become the Principal Viola of the São Paulo Opera House Orchestra, Brazil. During this time he performed as a soloist and chamber musician around Brazil and Latin America. He was invited to perform the Concerto in D by Stamitz in Rio Grande do Sul as part of the celebration of 180 years of German immigration to Brazil. In London he has appeared as guest soloist with many orchestras,

including London Mozart Players, London Festival Orchestra, English National Ballet and Brighton Philharmonic Orchestra.

During the season 2007/2008 Ricardo was the Principal Viola of the Hong Kong Philharmonic Orchestra. Conductors he has played with in his many years as a performer include Sir Colin Davies, Sir Neville Marriner, Kurt Sanderling, Lorin Maazel, Pierre Boulez, Riccardo Muti, Christoph von Dohnanyi and Oliver Knussen. As a teacher Ricardo has given masterclasses in Latin America, Portugal and Switzerland. He has also been the viola coach for a number of orchestras in Brazil (Curitiba) and in Portugal (Ponte de Lima), where he was the coach for the European Youth Orchestra Festival Symphony Orchestra. Much in demand as a teacher in the UK, he has worked for the Birmingham Music Service and in Cambridgeshire. He is the Principal Viola of the Brighton Philharmonic Orchestra.

Martin Bloor

viola



Martin studied at the Royal Northern College of Music in Manchester and is now a busy freelance viola player based in London. His varied work includes playing with the Philharmonia, the Royal Philharmonic Orchestra and BBC National Orchestra of Wales.

He is also busy as a chamber musician playing in venues around the UK and abroad. Martin has also been invited to play as Guest Principal with the RTE Concert Orchestra in Dublin, the Lancashire Sinfonietta, Mozart Festival Orchestra and the London Concert Orchestra as well as Guest No. 2 with BBC National Orchestra of Wales.

Previously he held posts in the Royal Liverpool Philharmonic Orchestra and Sub-Principal of the Northern Sinfonia, where he also performed as soloist with the orchestra.

Martin plays on a viola by Mark Robinson, which he had made for him in 1987.

John Bradbury

leader



John Bradbury, Leader of the Brighton Philharmonic Orchestra, is a Fellow of the Royal Manchester College of Music where he studied with four eminent violinists: the concerto soloists Endre Wolf, Manoug Parikian and Georgy Pauk, and finally with Alexandre Moskowsky of the Hungarian String Quartet.

Within a year of leaving College he was appointed Leader of the BBC Midland Light Orchestra which was then conducted by Gilbert Vinter. During this time he embarked upon the first of many broadcast recitals with his wife, the pianist Eira West, and also performed a wide range of solos with the orchestra.

He then transferred to the City of Birmingham Symphony Orchestra as their Leader 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.

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 the orchestra for *Les Misérables* at the Palace Theatre, London.

His ten-year appointment in 1986 as Director of Johann Strauss Gala performances for Raymond Gubbay Ltd was especially rewarding, and John's expertise 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 also conducted the orchestra for 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.

The second quarter of last year saw John Bradbury tour America and Canada as guest leader of the Royal

Philharmonic Concert Orchestra for a series of 35 spectacular performances entitled *Star Wars in Concert*.

The music performed was from the original sound track by John Williams, and had to be kept in synchronization with the best of *Star Wars* film clips running on a screen behind, over, and to each side of the orchestra.

The technical logistics required a team of 65 to install and transport a 40 x 20 foot screen for each venue – not to mention gas flares, steam blasts, lasers, an extra large stage and a vast sound system. The orchestra consisted of 85 musicians plus a choir of 60, and played to audiences of up to 20,000 people at a time. The whole enterprise took four years to plan, and has been such a success that a further tour of 25 shows around the UK and Europe is taking place in March and April of this year. John is delighted to be leading for this too, but hopes that you will understand his sadness at being unable to attend the last two Brighton concerts of the season.

Paul Willey

guest leader



Paul Willey studied at the Royal Academy of Music with Frederick Grinke, subsequently winning scholarships to study with Wolfgang Marschner in Freiburg, Franco Gulli at Indiana University and Leonid Kogan in Siena.

He was Associate Leader of the City of Birmingham Symphony Orchestra before becoming Leader of the Ulster Orchestra and

subsequently the BBC National Orchestra of Wales. Paul now freelances and appears regularly as guest leader of the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Philharmonia, the Bournemouth Symphony Orchestra, the BBC Philharmonic and the BBC Concert Orchestra. Paul has appeared as concerto soloist with orchestras such as the CBSO, including a performance of Haydn's *Sinfonia Concertante* at the Proms under Simon Rattle, the Ulster Orchestra, the English Chamber Orchestra and the Royal Liverpool Philharmonic performing concertos by, amongst others, Bach, Vivaldi, Mozart, Bruch, Shostakovich and Barber. Paul has broadcast on BBC Radio as both recitalist and concerto soloist.

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.



Brighton PHILHARMONIC *Orchestra*



Barry Wordsworth conductor

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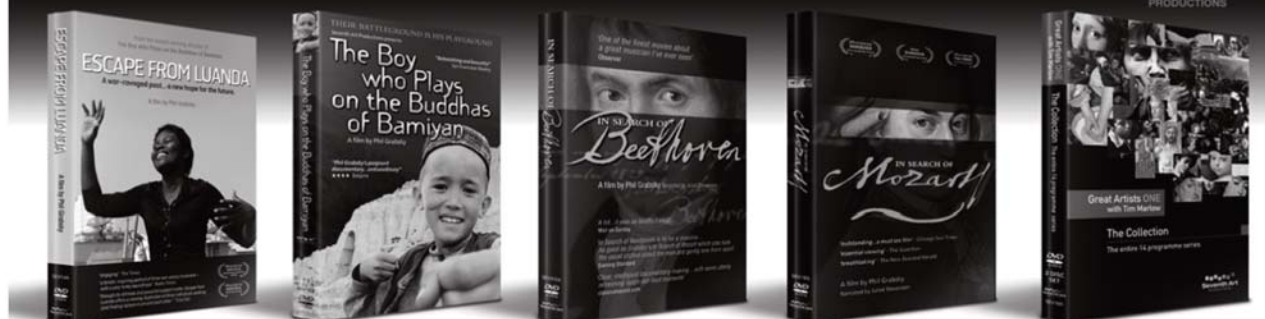
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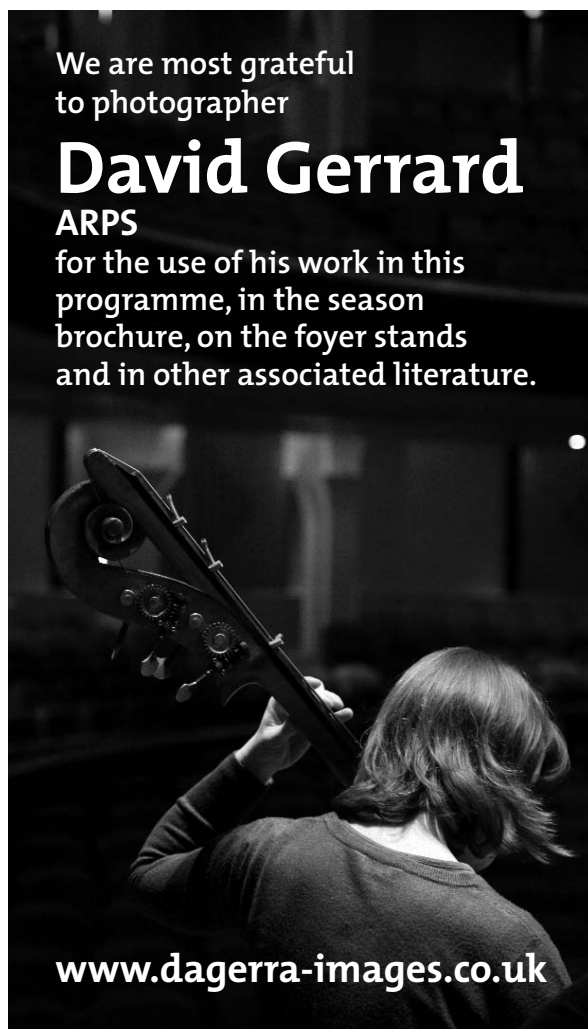
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We are most grateful to photographer

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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:

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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. There were unusual, special and exciting works suggested from which we shortlisted three works:-

Debussy *Prélude à L'Après midi d'un Faune*

De Falla Ritual Fire Dance from *El Amor Brujo*

and **Walton** Coronation March *Crown Imperial*

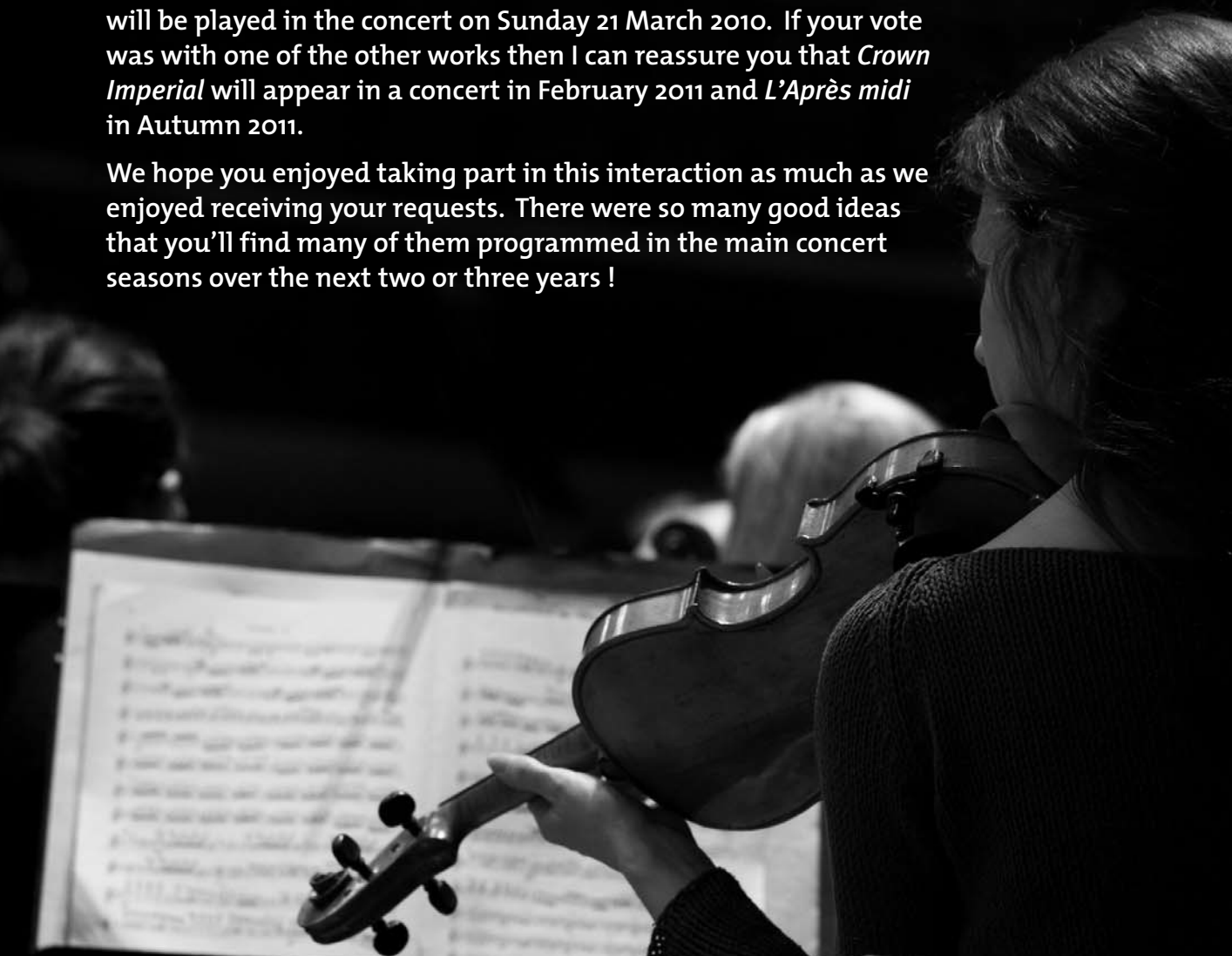
You have voted, in person, by letter, by programme slip and by email and the voting has been an incredibly close run race with only ten votes covering first and last places.

In the end you have voted that

Manuel De Falla's Ritual Fire Dance from *El Amor Brujo*

will be played in the concert on Sunday 21 March 2010. If your vote was with one of the other works then I can reassure you that *Crown Imperial* will appear in a concert in February 2011 and *L'Après midi* in Autumn 2011.

We hope you enjoyed taking part in this interaction as much as we enjoyed receiving your requests. 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 !



Full list of the original nominations

Works scheduled to be included in the next two seasons have an asterisk * and those having been played in the last few seasons have a ~.

Bach

Well-Tempered Clavier

Bartók

Two Portraits for Violin and Orchestra Op 5

Bax

*Symphonic Poem Tintagel**

Bortkiewicz

Symphonies 1 or 2

Brahms

*Academic Festival Overture**

Bernstein

*Overture Candide**

Copland

El Salon Mexico

Debussy

*Prélude à L'Après-midi d'un Faune**

Delius

*Over the Hills and Far Away**

De Falla

*Ritual Fire Dance from El Amor Brujo**

Dvořák

Slavonic Dances~

Finzi

Five Bagatelles Op 23a

Finzi

For St Cecilia Op 8

Gershwin

Piano Concerto in F

Gershwin

Rhapsody in Blue

Glasunov

Petit Adagio from The Seasons

Ireland

Prelude, The Forgotten Rite

Kodály

Dances of Galanta~

Mendelssohn

*Overture Fingal's Cave**

Mozart

*Overture to The Magic Flute**

Piazolla

Four Seasons of Buenos Aires

Raff

Violin Concerto

Raff

Any Symphony 1 – 9

Raff

Piano Concerto Op 185 in C Minor

Ravel

Bolero~

Rimsky-Korsakov

Symphony No. 2 (Antar)

Rimsky-Korsakov

Russian Easter Festival Overture

Saint-Saëns

Carnival of the Animals~

Saint-Saëns

Overture Yellow Princess

Saint-Saëns

Symphonic Poem Le Rouet D'Omphale

Smetana

Ma Vlast

Richard Strauss

Till Eulenspiegel

Stravinsky

*Apollon Musagète**

Stravinsky

*Firebird**

Sullivan/Mackerras

*Pineapple Poll**

Tchaikovsky

*Symphony No. 5: 2nd Movement**

Todd

Clarinet Concerto~

Vaughan Williams

*Norfolk Rhapsody No. 1 in E Minor**

Vaughan Williams

Five Variants of Dives and Lazarus

Vaughan Williams

Overture The Wasps

Wagner

Overture Tannhäuser

Walton

Façade (original version)

Walton

*Spitfire Prelude and Fugue**

Walton

*Coronation March Crown Imperial**

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 Zweitsch and Martin Bloor (violas)

Sunday 21 March | 2.45pm
**Glinka, Maxwell Davis, Dove, Dukas,
De Falla, Tchaikovsky 1812**
Barry Wordsworth (conductor)



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