

Brighton
PHIL HARMONIC
Orchestra



85th
Concert
Season

October 2009
– March 2010

Sunday 25 October 2009
Brighton Dome Concert Hall

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Welcome to BPO's 85th Concert Season

My thoughts are still full of the memory of our opening concert.....and I want to thank all of you for your support. It is so inspiring to all of us to see a big audience for the opening concert, and it was as good a start to the season as we have ever had.

I promised you a year of excitement and contrast, and so it seemed right that after the romantic tones of the first programme, featuring the 2nd Symphony from the pen of the mature Rachmaninov, we should hear music by Bizet and Mendelssohn in their prime. It is of course 200 years since Mendelssohn's birth, so this concert was conceived as a partner to last season's Midsummer Night's Dream. The concerto is another early work from the composer, and Bizet's sparkling Symphony in C was written just 4 days after his 17th birthday, whilst he was still a student of Gounod. Both works are outstanding examples of the precocity of youthful genius.

Sergey and I work together frequently at Covent Garden, and I was intrigued to hear how he and Kym met ! Normally duos seek to achieve a Wigmore Hall concert, but Sergey and Kym started their partnership with one when Sergey stepped into save a sponsored concert with Kym at 36 hours notice in May 2008 including what was, by all accounts, a stunning and adrenalin laden performance of the Franck Sonata.

This is the first of our "At 50 " concerts, and I am very pleased that we start this project with a repeat of a work we played when Martin Butler was our *Composer in Focus*. I have often found that music which seems difficult on a first outing is much easier to comprehend on a second hearing, and since so many of you have told me of the same feeling, I was convinced that it would be worthwhile to have the chance to enjoy Martin's music again during this season.

Together with the Overture to *The Italian Girl in Algiers* we have four European countries represented, and so it is very apt that this programme should be chosen to be in memory of Vivienne Carter who sponsored our principal oboe position for a number of years. Having worked in Switzerland for the United Nations during the 50's, Vivienne supported our orchestra for many seasons, and I like to think she would have found this selection of music a fitting choice to remember her love of music and her generosity to the Phil.

Barry Wordsworth, Music Director

Friends of the PHILHARMONIC

The BPO needs your support because without it, there would be only half a season!

With anything from 45 to 100 highly experienced professionals on stage for every concert, a season of BPO concerts costs almost £1/2million. Yet even if every seat was sold for every concert the income from ticket sales would only cover around 60% of these costs.

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- Leave a bequest in your will to the Brighton & Hove Philharmonic Society (registered charity no.250921).



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(Worthing Herald)

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

(Mid Sussex Times)



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:

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Brighton Philharmonic Orchestra
41 George Street
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Tel 01273 622900

Brighton PHILHARMONIC *Orchestra*

Sunday 25 October 2009, 2.45pm
Brighton Dome Concert Hall

Barry Wordsworth *conductor*
Min-Jung Kym *piano*
Sergey Levitin *violin*

Rossini	Overture <i>The Italian Girl in Algiers</i>	[9']
Mendelssohn	Concerto for Violin and Piano in D minor	[35']
	<i>Interval (20 minutes)</i>	
Butler	<i>Fin de siecle</i>	[7']
Bizet	Symphony no 1 in C	[27']

Concert in memory of patron and sponsor
Vivienne Carter

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.

If you have a mobile telephone or digital watch alarm please 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: *The Italian Girl in Algiers* Gioachino Rossini (1792-1868)

Rossini would not have regarded himself as a man of great depth – he worked hard and played even harder. He liked the best of everything, particularly food and wine. He developed a reputation as a famous gourmet – *tournedos Rossini* is as well known in the gastronomic repertoire as is *The Barber of Seville* in the operatic repertoire. He had an extraordinary facility as a composer, working best under the pressure of a deadline. He was also an astute businessman, regarding his operas as commercial ventures, and he amassed a large fortune during his lifetime. In fact, after the production of his last opera, *William Tell*, Rossini no longer felt the need to write any more works for the stage. He was only thirty-seven years of age and at the height of his creative powers. He was to live on, in great comfort, to the age of seventy-six, producing virtually no new music at all.

Rossini achieved his first big success with *Tancredi*, an *opera seria* based on the tragedy by Voltaire. It was highly acclaimed by its first audiences in Venice. Less than three months after the première of *Tancredi* the twenty-one-year-old composer scored an even greater success, again in Venice, this time with a comic opera, *The Italian Girl in Algiers*. This opera, still performed today, is the kind of sparkling, brittle and unsentimental comic piece that we most associate with the name of Rossini. Its tunes are basically simple, though embellished to give the singers opportunities for display, and its orchestration is attractive and imaginative. With *The Italian Girl in Algiers* Rossini found himself famous throughout Italy.

Stendhal, the French novelist, said *The Italian Girl* contains music that ‘makes one forget all the sadness of the world.’ Certainly the opera has a wonderfully uplifting conclusion and the Overture prepares the way brilliantly. The story concerns itself with the machinations of Elvira in rescuing her fiancé Lindoro who has been captured by the pirates of Mustafa, the Bey of Algeria.

It has been said the slow introduction suggests the movements of a guilty husband creeping home in the early hours of the morning and knocking over a grandfather clock. The loud chords that interrupt the delicate *pizzicati* strings establish the knockabout quality of the Overture. Woodwind instruments launch both the first and second subjects in the main section of the Overture to dazzling effect, while the famous Rossini *crescendo* is generated by the strings and oboes, and brings this lively piece to a triumphant conclusion.

Concerto in D minor for Violin and Piano Felix Mendelssohn (1809-47)

Allegro
Adagio
Allegro molto

The Concerto for Violin and Piano in D minor was written in 1823 when Mendelssohn was still only fourteen. It was probably first performed at one of the regular Sunday afternoon concerts held at his parents' home in Berlin. Hearing his works performed in this way, and at such a young age, was an enormous advantage; it enabled Mendelssohn to acquire the *savoir faire* and sureness of touch which rarely failed him even in the least inspired of his early compositions. In a letter to Goethe written in 1823, Mendelssohn's teacher, Karl Friedrich Zelter, remarked on his young pupil's technical ability: 'His remarkable piano playing I almost take for granted. And he could also attain to mastery on the violin.' Zelter then commented on the boy's ability as a composer: 'Everything is beginning to acquire substance; vigour and strength have materialised; everything comes from within, and the superficiality of the age affects him only in a superficial manner.' The Concerto in D minor, which is dated 6 May 1823, was completed a mere two months later.

It is hard to imagine two personalities so totally different from each other as Mendelssohn and his teacher Zelter. Mendelssohn, the sensitive, highly-strung intellectual dreamer with a potent imagination was held within bounds by a man who always stood with both feet firmly on the ground. Zelter was wise enough not to impress his own style of composition upon Mendelssohn. While Zelter ridiculed Weber, had strong reservations about Beethoven's greatness and ignored Schubert entirely, he made no attempt to impose such bias upon Felix.

The first movement of the Concerto is rather grand and presents a wealth of youthful ideas within two clearly defined groups. In some ways the movement looks ahead to the great virtuoso concertos of the middle of the 19th century. The central *Adagio* reflects Mendelssohn's love of Mozart and is expressive in manner but controlled in form. A short, tender and clearly structured melody is presented by the soloists almost as chamber music, the orchestra demonstrating great restraint. The final *Allegro molto* derives its vigour from a striking descending motif, but there is also time for a more reflective section marked *dolce*.

Interval

Fin de Siècle **Martin Butler (b.1960)**

Fin de Siècle was commissioned by the English Northern Philharmonia with support from Yorkshire and Humberside Arts and was completed in the autumn of 1996.

Cast as a seven-minute prelude for orchestra, it is largely slow, lyrical in tone and is built in simple, circular melodic fragments.

Intended neither as a lament nor a eulogy for the end of our own century, *Fin de Siècle* is, rather, a response to the flavour and character of *fin de siècle* music and art of a century ago: a quiet remembrance of things almost too long past to be remembered at all.

Martin Butler

Symphony in C **Georges Bizet (1838-1875)**

Allegro vivo
Adagio
Allegro vivace
Allegro vivace

Bizet was born into a musical family and showed early signs of a considerable talent – he was admitted to the Paris Conservatoire just before his eleventh birthday. From his earliest experiments with songs and piano pieces he found composition a natural and spontaneous activity. The most important of Bizet's student compositions is the Symphony in C, written in less than a month in 1855 before his seventeenth birthday. It was only discovered and performed for the first time in 1935. It ranks with the finest works written at the same age as those other wunderkinden, Mozart and Mendelssohn. A little later he would undergo a *crise de conscience* occasioned by what he guiltily felt to be his almost indecent facility as a composer.

Why did Bizet not attempt to get the symphony performed during his lifetime? The answer is possibly found in a letter that he wrote some years later to the composer Charles Gounod. Gounod had been an important musical influence on Bizet during his formative years. 'You were the beginning of my life as an artist. I can now admit that I was afraid of being absorbed.' At the age of sixteen Bizet had written a solo-piano arrangement of the older man's Symphony No. 1. The Gounod symphony was the principal model for Bizet's *Symphony in C* and there are enough parallels – for example the *fugato* in the slow movement – to explain his putting the work aside, despite its superior vitality and concentration.

Bizet's *Symphony* was written in a single month and understandably does not display profound originality. It does, however, show a great imitative faculty that engenders a reassuring feeling of familiarity. Bizet had an unfailing sense of style, though here the style is often that of his models, be it Beethoven, Mozart, Haydn or even Rossini. The orchestration is already masterly in its clarity and balance and there is a sureness of touch in the crisp, semi-comic turn in some of the phrases.

The *Allegro vivo* begins very simply with a theme in octaves that echoes Beethoven. The second theme for oboe against a gentle string accompaniment is more suave and owes not a little to Mozart. These ideas are passed from one instrumental grouping to another in a neatly organised development section. A conventional restatement of both themes follows and the movement ends with a powerful reference to the main theme once more.

A few, soft introductory bars open the *Adagio*. A plaintive oboe melody over pizzicato strings follows. Rossini clearly inspired this movement but the melody has distinct leanings towards Mozart. Another song-like melody given to the violins is more original and looks forward to Bizet's own *L'Arlésienne*. This rises to an impassioned climax followed by a pause. A theme for the string basses is given some light contrapuntal treatment before the two initial melodies are brought back.

Having the energy of a *scherzo* and the grace of a minuet, the third movement typifies the exuberance that Bizet brought to French music. The *Trio*, unusually, presents the same thematic material in a different guise over a drone evoking a stylised folk-dance.

The Finale looks forward to the bullfight music of *Carmen*, particularly in the opening *perpetuum mobile* for first violins and the wind and percussion's march like episode. A brief and joyous coda brings this youthful symphony to a close.



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..

Min-Jung Kym piano Sergey Levitin violin



A former Purcell School scholar, Min-Jung Kym made her London solo debut at the age of twelve with the National Symphony Orchestra at the Royal Festival Hall.

An Associate of the Royal Academy of Music and a Steinway artist, Min-Jung's remarkable solo career was highlighted by a successful debut in November 2008 performing Beethoven Concerto No 4 in G with the world-renowned Philharmonia Orchestra, a concert that was followed by a further appearance with the orchestra at the Chichester Festival in July of this year.

The pianist of choice for the master classes of legendary violinist, Ruggiero Ricci, Min-Jung has enjoyed successful collaborations with violinists Pierre Amoyal, Zsolt-Tihamer Visontay and Sergey Levitin as well as playing with the Haffner Ensemble and the Molto Musica Ensemble.



Sergey Levitin has held the position of lead violinist for more than ten years since he won a concertmaster position with the Kirov Orchestra in 1996 under conductor Valery Gergiev. Following a recital in Paris in celebration of St Petersburg's 300th anniversary in 2003, Levitin went on to become associate concertmaster of the Orchestra of the Royal Opera House Covent Garden working with conductor Barry Wordsworth.

Trained in his native St Petersburg and in Vienna, Sergey Levitin has won a series of awards, including the prize for the best performance of '*capriccios*' at the Paganini International Violin Competition in Genova.

An active chamber musician - he was a member of the Hermitage String Trio until 2007 - Levitin began a new duo partnership with the pianist Min-Jung Kym with a concert at the Wigmore Hall in May 2008.

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 premiere 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.

www.brightonphil.org.uk

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 free-lance, 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 free-lance 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 Andreas 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, Tschaikowsky, Mozart, Bruch, Vivaldi and Saint-Saens.

Brighton Philharmonic Orchestra

First Violins

John Bradbury
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Daniel Bhattacharya
Paul Buxton
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Geraint Tellem
Jeremy Allen
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Holly Bhattacharya

Second Violins

Mark Messenger
*The position of Principal
Second Violin is sponsored
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Hazel Correa
Keith Lewis
Rachel Steadman
Mandhira de Saram
Jonathan Newton
Jo Davies
Emma Penfold

Violas

Ricardo Zweitsch
John Rogers
*The position of Sub-principal
Viola is sponsored in memory
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Sharada Mack
Susan Appel
Lucy Hill

Cellos

Peter Adams
*The position of Principal
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Jessica Cox
Elisabeth Parker
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Double Basses

Stephen Warner
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Louis Garson

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*The position of Principal
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*The position of Principal
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Michael Woolley*
Andrew Stowell

Horns

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Richard Stroud
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John Ellwood
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Julie Ryan

Trombones

Lindsay Shilling
Jeremy Gough

Bass Trombone

Alisatair Warren

Tuba

John Elliott

Timpani

Graham Reader
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Percussion

Donna-Maria Landowski
Donal O'Neil

Audience Choice

In the concert on 21 March 2010, the more beady-eyed among you will have noticed that there is a chance for you to choose a work which you think deserves to be heard.

The idea behind this initiative is that as regular concert-goers you may have heard or remembered hearing something unusual, special or delightful which you would like to introduce to others.

The size of the orchestra planned for the final concert in the season is quite large and the existing pieces in the programme are quite short, so we have room to accommodate a wide variety of works which might be suggested.

What we are looking for from you, is nominations of attractive works around 15 minutes long and your own reasons for suggesting them. What you write about the music should be a sort of manifesto for its inclusion and may be memories, the first hearing, its musical or personal importance or indeed a musicological argument. There will be a shortlist of works drawn up before Christmas and voting during January and February. The deadline for nominations is the close of the Annual General Meeting around 7pm on Sunday 6th December 2009

Send suggestions directly to the office at the address overleaf, give a written note to one of the ambassadors at a concert or send an email to
judithclark@brightonphil.org.uk

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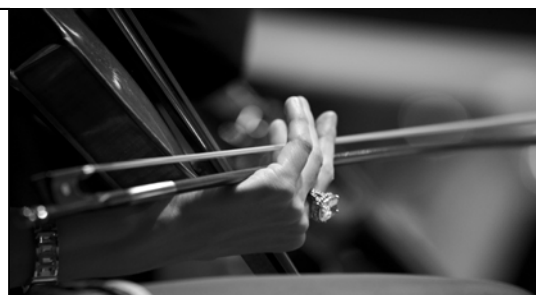
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We are most grateful to photographer

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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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 & 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 7.30pm
Haydn, Todd, Mozart & Kodaly
Barry Wordsworth & 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 & Dvorak
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 (*violins*)

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

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