

Friends of the Philharmonic

September 2017 | www.brightonphil.org.uk

Included in this newsletter is the official paperwork for our next **AGM** and the **Friend of a Friend** ticket booking form. Our first part-season programme is also enclosed for those of you who pre-ordered. Designed by Mark Attwell and proof-read by Maya Davis & Jools Wood, our programmes are smaller in size this year as we have sought ways to reduce costs, but I hope you agree still offer excellent value for money at just £4 each. I must draw your attention to the fascinating piece written by BPO double bass player **Richard Watson** who is celebrating 50 years with the Brighton Phil on page 10 – an extract from which appears in this newsletter. Large print programme notes are available upon request – please get in touch with the BPO office if required. (NB: The second part-season programme will be sent out with the December newsletter).

Membership renewals for those falling due at the end of this month are also included with this mailing. Please help us by renewing your membership promptly and remember to notify us of any changes to your details.

We are very grateful to all those who have already pledged **sponsorship of orchestral chairs and concerts** for the coming season, taking us over half way towards the £75k needed. We welcome any donation, large or small, to help us continue bringing pleasure to thousands of classical music lovers in the city and beyond. Please email Nicolas Chisholm, Chairman of BHPS: nicolaschisholm@brightonphil.org.uk or call the BPO office on (01273) 622900.

BPO HISTORY TALK: SAT 14 OCT

If you've not yet reserved your place for this hour-long illustrated talk at Brighton Unitarian Church, given by our Chairman, **Nicolas Chisholm**, please get in touch to do so. You can pay at the Friends of the Phil stand in the Dome Foyer on Sun 8 October. It would really help us to know how many people are coming so we can ensure we have enough tea and cakes for everyone afterwards! Tickets are just £5 for Friends of the Phil and their guests. You can book yours by calling Catherine at the BPO office on (01273) 622900 or emailing: catherinestead@brightonphil.org.uk

BPO TOUCH TOUR: SUN 12 NOV

For many blind or partially sighted concert-goers, a touch tour is an essential part of the experience, providing them with extra sensory detail to enhance their enjoyment and understanding of the concert that follows. We are delighted to report that **Ian Brignall, BPO Concert Manager**, will lead a 30 minute Touch Tour prior to our concert at 1.30pm, explaining the layout of the orchestra, the instruments, and how they will be utilised in the concert. Participants will be escorted onto, and guided around, the stage by Dome staff, allowing them to explore the space, talk to some of the musicians and familiarise themselves with their instruments.

If you, or someone with whom you are attending the concert, are blind or has a visual impairment, tickets for the Touch Tour are free of charge but must be booked in advance. Please contact **Brighton Dome Ticket Office** on (01273) 709709 or email: tickets@brightondome.org

KEEPING IT IN THE (BPO) FAMILY

We were contacted by local composer **Keith Burstein** who was arranging a memorial performance of a piece of music he had written in memory of his mother, **Barbara Burston**, who died recently at the age of 97. He was seeking a Brighton Phil violinist to play the piece with him, as Barbara and her husband Samuel were both violinists and members of the Brighton Philharmonic, where they first met in 1948.

We are delighted to report that **Roland Roberts**, himself one half of a current Brighton Phil husband and wife violin duo (with his wife **Ani Batikian**) was able to answer the call. A video of an extract from the piece, entitled *For My Mother*, composed and played by Keith Burstein (piano) joined by Roland Roberts (violin) can be viewed on our website.



Roland Roberts & Keith Burstein



Barbara Burston



Samuel & Barbara Burston on Brighton beach

Those of you with long memories may also recall another husband and wife duo from within the BPO violins – Jenny and Paul Buxton, and we thought you might be interested to know how many family partnerships currently exist within the orchestra:

Holly & Daniel Bhattacharya (violin), Ani Batikian & Roland Roberts (violin), Emily Adams (violin) & Peter Adams (cello), Jane Pickles (flute) & Justin Ward (viola), Deborah Davis (flute/piccolo) & John Payne (clarinet), Alex Carr & Richard Stroud (horn), Jane Hanna (horn) & Ian Fasham (bass trombone), Donna-Maria Landowski & Bobby Ball (percussion), whilst Anna Giddey (violin) & Joe Giddey (cello) are sister & brother.

BRIGHTON PHIL LEADER JOHN BRADBURY'S FAVOURITE MUSIC

What sort of music do you enjoy listening to?



I do love listening to music, but I have to be careful in the car because it is all too easy to focus on the music and not on the motorway! So I tend to stick with speech on Radio 4 which is easier to ignore.

Occasionally, in restaurants the background music can be beautiful, and can

greatly enhance the whole experience of eating out. But the volume level is almost always far too loud, and the choice of music is rarely appropriate to the setting. Over the years, I have spoken to many waiters and restaurant owners on this topic, but they have usually become so immune to the fact that any music is being played at all that they don't see what all the fuss is about. On the rare occasions when music in a restaurant is well chosen, and played at the correct level through a good sound system, I find my whole meal goes cold as I enjoy listening to it. So I have to be careful of that too!

I like any classical music as long as it's well played and, of course, there is nothing to beat a live performance. To see and hear a group of musicians wholly focused on producing their very best efforts to do justice to the composer's finest intentions is, for me, one of life's greatest joys.

My favourite sounds in the classics usually come from the romantic and impressionistic composers such as Ravel, Debussy, Rachmaninov, Chopin and Delius - music that subtly ebbs and flows through extravagant chordal progressions, nostalgic yet optimistic, that touches bits of your psyche you didn't even know were there.

I have many favourites in the more jazzy side of music too: Stéphane Grappelli (probably the most naturally gifted jazz fiddler of all time), pianists Oscar Peterson (piano, bass & drums trio) and Peter Nero (an unbelievable pianist who mixes classical and jazz genres in stunning arrangements combining his jazz trio with a symphony orchestra) and Singers Unlimited, a group of four singers who produce an especially deep richness of sound with wonderful arrangements, employing highly imaginative close harmonies that always reach out to me.

Recently I came across some CDs of a lady called Shirley Horne, a colourful bluesy singer/pianist, sometimes just with her small group of jazz colleagues, and sometimes with a large orchestra added. Her version of the song *Solitary Moon* is, to me, perfection; so beautifully arranged, with a gentle orchestra in the background twinkling through like little moonbeams.

Do you have a favourite composer whose works you particularly enjoy playing?

I don't have one favourite composer, but I do have a number of favourite pieces by different composers. For instance, Dvořák's *New World Symphony* - there is something about this work, both to hear and to play, which is very rare. You know the audience is going to enjoy every note, and you know as a player that there is nothing outlandishly difficult to worry about. The orchestration is superbly balanced, and the choice of instrumentation at any given moment is perfect for the melody being played. Take the cor anglais solo in the slow movement (as used so effectively in the Hovis TV adverts) - guaranteed to make everyone in the hall feel good about the whole world. I would happily play this symphony three times in one concert, if you could organize that please!

Another one I love playing is *Walk to the Paradise Garden* by Delius. Once those opening chords in the woodwind start, I'm gone. Then the strings creep in beautifully with sublimely undulating chords, and the last page is so passionate. It's wonderful, and would make such a nice encore to the three consecutive performances of the *New World Symphony*!

And the *Three Elizabeths Suite* by Eric Coates is another gem to play, especially the slow movement (dedicated to the Queen Mother) which features a delicious oboe solo. The Brighton Phil audience would love it. It's a proper chunky three movement work, with each movement dedicated to a different Elizabeth.

I also relish performances of the two Symphonic poems: Debussy's *Prélude à l'après-midi d'un faune* and Sir Arnold Bax's *Tintagel* with its crashing waves and the seagulls and the storm. Both difficult to play, but well worth the effort.

Do you have an all-time favourite piece that you have performed?

Yes - Saint-Saëns's *3rd Violin Concerto*, which I first heard as a student in Manchester, played by Alfredo Campoli whose career began in light music. Being very fond of light music myself, I always felt a certain affinity with Alfredo, and have tried to incorporate his obvious sense of enjoyment into my own playing. This concerto suited Campoli to a tee: very romantic, yet full of fun - what I would call genuine 'old school' fiddle writing allowing the performer to convey their own personality.

So I bought the LP, which had a lovely picture of Campoli on the cover, and I also bought the music. Unfortunately, I found it far too difficult to play, so the music was relegated to the bottom shelf of a cupboard, where it remained until I was asked to perform it with the Brighton Phil some 40 years later. I thought "Right, can I play it now? We're going to find out." I spent nine months working on it from scratch, memorized it and played it here at the Dome, and thoroughly enjoyed myself! So this is a very fond memory for many reasons, not least for having mastered this magnificent musical masterpiece.

77th Annual General Meeting

Notice is hereby given that the **77th Annual General Meeting of the Brighton & Hove Philharmonic Society Limited** will be held in the **Brighton Dome Founders' Room** on **Sunday 3rd December 2017, at 4.50pm** for the following purposes:

1. Apologies for Absence and nominations of proxy
2. To receive the Minutes of the Annual General Meeting held on Sunday 4th December 2016
3. Matters Arising from those minutes
4. To receive the Report of the Trustees and the Examined Financial Statements for the year ended 31 March 2017
5. To elect Members of the Board of Management
6. To elect Officers for the year 2017/18
7. To appoint a financial examiner for the year 2017/18

Nicolas Chisholm, MBE Chairman, 1 September 2017

Notes:

Only current Friends of the Philharmonic will be admitted. That is those who have renewed their membership for 2017/18. Friends entitled to attend and vote may appoint a proxy authorised in writing to attend and vote instead of him/her and a proxy need not also be a Friend. Proxy forms may be obtained from the Office of the Society. The authority appointing a proxy must be deposited at the Registered Offices of the Society not less than 48 hours before the time of the Meeting.

At the Annual General Meeting there will be three vacancies on the Board of Management. Neil Gershon will be retiring from the Board after serving nine years, and John Barkshire is stepping down from the Board after serving four years. Daniel Bhattacharya is eligible for re-election having served four years and is willing to stand. A vacancy still exists from last year's AGM, for an initial term of one year. The other two vacancies are both for a three year term. Nominations are invited from Friends and should be received in the BHPS office no later than **Monday 13 November 2017**.

Please note that copies of the Full Examined Accounts will be available for inspection or collection from the office at 41 George Street, Brighton, from 14 days prior to the date of the AGM. Copies can also be requested by post (please send a C4 stamped addressed envelope).

Would you like to join the Board of the Brighton Philharmonic Society?

The Brighton Philharmonic Orchestra is seeking three new members to join the Board of Management.

We are particularly looking for someone with experience in finance/accountancy (familiarity with Sage would be an advantage). Experience in fundraising/sponsorship, marketing, music education and outreach would also be welcomed.

All Board members are expected to 'roll up their sleeves' and work towards securing the future of the Society for many years to come.

The role will involve attendance at approximately five early evening Board meetings a year and the Annual General Meeting.

If you or anyone you know would be interested in applying to join the Board, please send a profile before **5pm on Monday 13 November** to: nicolaschisholm@brightonphil.org.uk describing your relevant skills and experience.

If you would like to find out more about the role, our Chairman Nicolas Chisholm and other Board members/Elected Officers will be available at the Friends of the Phil Information Desk in Brighton Dome Foyer on Sundays 8 October and 12 November before the concert and during the interval.



Minutes of the 76th Annual General Meeting held on Sunday 4th December 2016

1 Present

Members of the Board of Management: Nicolas Chisholm (Chair), Katherine Blenkinsop, Ken Childerhouse, Neil Gershon, and Chris Thomson.

In attendance: Ian Brignall (Concert Manager), and Catherine Stead (General Administrator/Company Secretary).

Apologies: Board members Sue McHugh (Hon. Treasurer), John Barkshire, Daniel Bhattacharya, Mike Dickson plus Simon Keane (John Carewe Orchestra Trust) and a number of Friends including Jill Mason and Trevor & Ruby Bolton.

Approximately 21 members of the Society.

No proxy votes had been received.

2 Minutes of the 75th Annual General Meeting held on 8th November 2015

The Minutes were approved and signed as a correct record.

3 Matters Arising from those minutes

There were no matters arising from the minutes.

4 Report of the Trustees and Examined Financial Statements for the year ended 31st March 2016.

The Chairman summarised the Trustees Report, copies of which were available in advance and on the day, before introducing the Examined Financial Statements on behalf of the Hon. Treasurer Sue McHugh, who was unable to be present. He reported that the Society achieved net income of £40,262 for the year ended 31st March 2016. This compares to net income of £11,661 for the previous year. In both years income included significant amounts from legacies: £145,514 in the year ended 31st March 2016 and £67,604 in the previous year. Without these legacies the Society would have reported significant deficits in both years: £105,252 in 2016 and £55,943 in 2015. Programmes continue to be very reliant on the receipt of legacy income.

Income excluding legacies reduced by £13,545 year on year. Ticket sales increased by £4684 or 3% but this was more than offset by a £23,389 reduction in sponsorship. £11,320 was generated from the appearance of the orchestra with the Brighton Festival Chorus at their annual Christmas Concert.

Expenditure totaled £369,561 compared to £333,797 in 2015, an 11% increase. The main increases were in the direct costs of the Dome concert season. Support costs remained similar to 2015. Reserves as at 31st March 2016 stood at £131,693 compared to £91,431 at the end of the previous financial year. The Society has a target level of reserves of £150,000.

The 2016/17 budget was set to deliver net expenditure for the year of £79,950. This excluded income from legacies. £66,452 of legacy income has been achieved so far this year. We are currently showing a shortfall against budget for ticket sales income (reduction in season tickets) and for sponsorship. At this stage indications are that we may deliver a net deficit for the year of around £60,000, in the absence of further sponsorship or legacy income. This would leave us with reserves going into 2017/18 of around £71,000. As we start to consider the options for the 2017/18 programme we are aware that we will need to reduce costs – otherwise we will have completely depleted our reserves by the end of the 2017/18 financial year.

So, as ever, we would be enormously grateful for any contributions, in the form of sponsorship or legacies, that our Friends can provide in order to ensure the continuation of the wonderful programmes that we all enjoy!

The Chairman then answered a couple of questions from those present including one from Julian Pelling relating to SORP (the Statement of Recommended Practice 'Accounting and Reporting by Charities [revised 2005]').

There being no further questions the meeting approved the Report and Accounts for the year to 31 March 2016.

5 Election of Members of the Board of Management

Noted:

- i) that no elected member of the Board may serve for more than nine consecutive years; and
- ii) that one third of elected members are due to retire or, subject to the above, stand for re-election each year.

Nicolas Chisholm (Chairman) and Sue McHugh (Hon. Treasurer) have both served for six years, are eligible for re-election and are both willing to stand. The meeting approved their re-election for a period of three years. All were properly nominated and elected unanimously.

Katherine Blenkinsop is retiring from the Board having served for nine years (three x three-year terms). The Chairman thanked Katherine for her many years of service to the Society.

Mike Dickson is stepping down from the Board having served for three years. The Chairman thanked Mike for his service to the Society, in particular his invaluable assistance to the Hon. Treasurer with the accounts.

Stephen Chamberlain has been proposed by Nicolas Chisholm as a new member of the Board and has provided a short personal statement which was read out by the Chairman. The meeting approved his election for a period of three years, which was properly nominated and he was elected unanimously.

The Chairman reported that no other nominations have been received for the Board at this time, and noted that the Board may co-opt someone to fill the vacant position prior to the next AGM.

6 Election of Officers for the Year 2016/17

Nominations were as follows:

Chairman – Nicolas Chisholm

Hon. Treasurer – Sue McHugh

Company Secretary – Catherine Stead

All were properly nominated and elected unanimously.

The Chairman noted that the process for appointing a new Music Director is underway but will take some time thus there is no election this year.

Nicolas Chisholm gave a short speech thanking Friends for re-electing him as Chairman and for all their support, and thanking Hon. Treasurer Sue McHugh for all her work for the Society and for agreeing to undertake the role for another year.

The Meeting approved re-elections as follows:

President – John Lill

Vice Presidents – John Carewe, David House, Jackie Lythell, Ronnie Power, and Karen Platt.

All were properly nominated and elected unanimously.

7 Appointment of financial examiner for the year to 31st March 2017

Approved: the re-appointment of Plummer Parsons as independent financial examiner.

Questions from the audience were invited but none were forthcoming.

There being no further business the meeting closed at 5.40pm.

BRIGHTON & HOVE PHILHARMONIC SOCIETY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME & EXPENDITURE FOR THE YEAR ENDED 31 MARCH 2017

		Unrestricted funds	Restricted funds	Total 2017	Total 2016
	Notes	£	£	£	£
Income from:					
Voluntary income	3	100,755	-	100,755	177,311
Charitable activities	4	165,714	54,420	220,134	232,408
Other trading activities	5	1,913	-	1,913	104
Investments	6	<u>269</u>	-	<u>269</u>	-
Total income		<u>268,651</u>	<u>54,420</u>	<u>323,071</u>	<u>409,823</u>
Expenditure on:					
Raising funds	7	<u>12,774</u>	-	<u>12,774</u>	<u>12,763</u>
Charitable activities	8	<u>291,384</u>	<u>54,420</u>	<u>345,804</u>	<u>356,798</u>
Total resources expended		<u>304,158</u>	<u>54,420</u>	<u>358,578</u>	<u>369,561</u>
Net (expenditure)/income for the year/					
Net movement in funds		(35,507)	-	(35,507)	40,262
Fund balances at 1 April 2016		<u>131,693</u>	-	<u>131,693</u>	<u>91,431</u>
Fund balances at 31 March 2017		<u>96,186</u>	-	<u>96,186</u>	<u>131,693</u>

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

BALANCE SHEET AS AT 31 MARCH 2017

	Notes	2017	2016
		£	£
Current assets			
Debtors falling due after one year	13	2,000	2,000
Debtors falling due within one year	13	4,016	20,660
Cash at bank and in hand		<u>95,596</u>	<u>116,388</u>
		101,612	139,048
Creditors: amounts falling due within one year	14	<u>(5,426)</u>	<u>(7,355)</u>
Net current assets			<u>96,186</u>
Income funds			
Unrestricted funds			<u>96,186</u>
			<u>131,693</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2017. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these accounts.

The trustees' responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The accounts were approved by the Trustees on 26 July 2017.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(a) which gives me reasonable cause to believe that in any material respect the requirements:

(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and

(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;

have not been met or

(b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Nicholas Brown, FCA DChA, Chartered Accountant, 18 Hyde Gardens, Eastbourne, East Sussex, BN21 4PT

Dated: 3 December 2017.

RICHARD WATSON (DOUBLE BASS) - 50 YEARS WITH THE BPO

An extract from a longer article written by Richard Watson for the BPO's printed programme covering the concerts from 8 October to 3 December 2017, on sale from Sunday 8 October at Brighton Dome (£4)



“ The first time I came to the Dome was in the very early '50s when as a small child we were on holiday with some relatives who lived in Hove and I remember Douglas Reeve playing the organ. Little did I realise then that I would play on that stage many times. Growing up in South London Brighton was a place we often visited by steam train and the smell of the sea as you came out of the station was so strong in those days compared to the London air of the '50s.

My introduction to music was mainly through singing in church choirs and music was probably the thing I was best at, often being wheeled out as an angelic boy treble on speech days at school. At school I played the trombone and joined the Welsh Guards where I was encouraged to learn the double bass. My teacher was a founder member of the Royal Philharmonic Orchestra and also a member of the Brighton Philharmonic, Ernest Ineson. Through him I quickly progressed on the bass and the trombone became my second instrument.

Whilst a member of the Welsh Guards Band we were able to do free-lance work outside and in the latter half of the 1967/8 season (I think it was), I first played with the Brighton Philharmonic Orchestra. The orchestra at that time was conducted by Herbert Menges so I am probably the only member of the orchestra remaining who played under him.

The bass section had amongst its number John Walton as Principal, Fredrick Wigston, Jack Sylvester, George Upchurch, Doris Greenish and my teacher, Ernest Ineson. Looking at those names now (and then) they were stellar names of the bass playing world in London and it speaks volumes about the Brighton Philharmonic Orchestra, that they found time to play in Brighton.

I remember in particular from those early days Alfredo Campoli playing the Mendelssohn *Violin Concerto* and the Lalo *Symphonie Espagnole* and Paul Tortelier and Moura Lympany.

Herbert Menges was of course followed by John Carewe as Musical Director and playing for him was always fun and we did a few more adventurous pieces such as the *Concerto for Double String Orchestra* by Tippett. I still see John as I am a fellow trustee of the John Carewe Brighton Orchestra Trust and he is just as lively as ever. The Trust was set up to provide funds for the orchestra and continues to do so and the initial funds to start the Trust, to which John very generously added a much larger amount, was the orchestra's gift to John when he retired. Following on from John was Barry Wordsworth whom I knew very well from the BBC Concert Orchestra and is probably one of the main reasons I am still working with the BPO as I have always enjoyed working with him.

The mainstay of my career was as a member of the BBC Concert Orchestra from 1974 until 2012. This was a dream job for me as I always enjoyed playing all kinds of music, particularly Light Music, and in the Concert Orchestra we played every type of music, sometimes all in the same day! One of the great things about the BPO is that we play some of the great masterworks with some interesting diversions into the less well-known, such as the Bernstein *Piano Concerto*.

In the BPO I usually play on an English double bass made in approximately 1750 by an unknown maker, but occasionally I use my other bass, a Paul Claudot made in approximately 1850. I am also lucky to own two bows by Paul Bryant, who lived in Ovingdean and was one of the great British bow makers. This was very fortuitous as I could occasionally go to Ovingdean and leave a bow for repair with him after the concerts - he was a very interesting man, slightly eccentric and a wonderful craftsman.

The biggest change I think I have seen during my time with the orchestra is the redevelopment of the Dome stage and auditorium. It makes a big difference to have the stage further forward, both in terms of performance and to improve the fairly dry acoustic. It has always been an iconic venue with plenty of atmosphere and I recall one *Friday Night is Music Night* in the Dome, probably in the late '70s, when Douglas Reeve was one of the soloists on the organ, complete with bird calls etc. In those days we often had William Davies on piano, who was one of the great theatre organists, as well as the creator of *Friday Night is Music Night*, Sydney Torch.

I have been very fortunate and privileged to have had a long and interesting career in music, and playing in the Brighton Philharmonic Orchestra has been there all along and I hope the orchestra goes on for a lot longer than I am likely to. ”

FRIENDS OF FRIENDS 2017/18

Current Friends of the Phil are again eligible for a free concert ticket in our popular Friend of a Friend Scheme. The free ticket may be used to bring a friend or for the member themselves. Joint members are offered a ticket each and for Patrons two tickets are available. The four concerts to choose from this season are: **Sunday 8 October & Sunday 12 November 2017, Sunday 28 January & Sunday 4 March 2018.**

Please note that while we cannot guarantee that the free seat will be adjacent to the seat of the originating member or season ticket holder, we will try our best to ensure it is in the same part of the auditorium.

Please complete the booking form below and return it to Catherine Stead at the **BPO office, 41 George Street, Brighton BN2 1RJ** by the date of the concert prior to the one for which you are requesting a ticket. For the first concert in the season the deadline will be **Friday 29 September.**

Tickets will be left for collection at the Ticket Office in the Foyer of the Concert Hall on the day of the performance. If you require confirmation that your request has been received please provide an email address or enclose a stamped addressed envelope.

Season ticket holders who have already booked using the Early Bird booking form will have received their Friend of a Friend tickets with their Season Tickets from Brighton Dome.

Please note we will use the information you provide on the recipients of these free tickets to send them marketing material and information about the Brighton Philharmonic, events and offers. Please indicate on the form that the recipients are happy for you to pass their contact details on to the Society.

Data Protection: Brighton Philharmonic Orchestra conforms to the terms of the General Data Protection Regulation (2016/679/EU). We are committed to protecting your privacy and the personal information that you give us (including your name, address and email address) will be held securely and will not be used for any other purpose than for us to contact you about Brighton Philharmonic Orchestra activities in accordance with the above regulation.

Direct Marketing: If you have opted to receive information from us, we will use your details for this purpose. We do not disclose your personal information to third parties for marketing purposes without your consent. We will give you the chance to refuse any marketing emails from us in the future.

OLD £1 COIN BEING PHASED OUT BY 15 OCTOBER



Now the new 12-sided pound coin has arrived, the familiar round pound coin will cease to be legal tender on **Sunday 15 October.** Please check your coins and spend or bank the old ones before the deadline to make sure you don't miss out.

(NB: if you are coming to the BPO's History Talk on **Saturday 14 October** please note that we will be unable to accept the old pound coins as payment on the door as we will not have time to get to the bank after the event.)

DISCOUNTED BPO PARKING



Discounted car parking for BPO concert-goers is again available for those parking in **NCP Church Street** between **1pm** and **6pm** on concert days. Vouchers are available at Brighton Dome for collection either before, during the interval, or immediately after the concert.

93rd Concert Season 2017/18 FRIEND OF A FRIEND BOOKING FORM

Please complete both sides and detach and return to:
BHPS, 41 George Street, Brighton BN2 1RJ or the Friends' Desk in Brighton Dome foyer.

Friends of
Brighton
PHILHARMONIC

Name(s) of Member(s):

Membership number:

.....

.....

Email address for acknowledgement of receipt:

A single free ticket during the season is offered for each membership. I would like the free ticket(s) for:

Name:

Name:

Address:

Address:

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Email:

Email:

The above person has given their consent to be contacted by the Society with marketing material and information about Brighton Philharmonic Orchestra activities, including events and special offers.

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BPO MUSICIANS' HIGHLIGHTS

"I am hugely looking forward to the first concert in October. The Tchaikovsky piano concerto is always great fun to play but Brahms Three is one of my all time favourites. From the first dramatic opening the symphony captures both players and, hopefully, audience. Barry will do this piece great justice, I'm sure of that." **Peter Adams (cello)**

"Without question, the highlight for me will be the Rachmaninov in December. Glorious music that Barry interprets so well. (I may be a little biased, as it does have a wonderful part for me to play!)." **John Elliott (tuba)**

"I can hardly wait for the programme on December 3rd. We played Rachmaninov's *2nd Symphony* when I was in the Kent County Youth Orchestra, but as I was a newcomer I just joined in the loud tutti sections. I watched and listened in awe as the older players sang out the endless beautiful lines of solos and counterpoint. The last time we played this piece with BPO I loved having a doubling part to myself which enjoys gorgeous solos for the cor anglais in the slow movements, but has a lively and exciting 3rd oboe part in the 2nd and 4th movements - very much independent of the other oboe parts.

As for the Ravel *Piano Concerto* - the cor anglais has the chance to share with the solo pianist the glorious and poignant melody of the 2nd movement. The solo is often set for auditions for cor anglais jobs, so I have practised it for many hours over many years, but have only ever stood nervously by myself, playing to a panel in a small room. Now at last I shall play Ravel's fabulous tune with my friends and colleagues, and with a wonderful pianist."

Clare Hoskins (cor anglais)

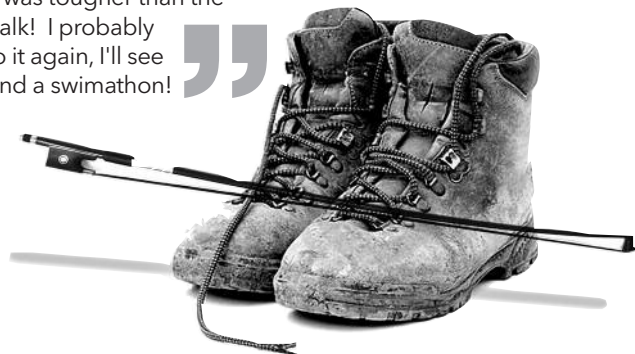
"The 3rd December programme is a whole collection of favourites for me. The Elgar *In the South* is pretty much one of his best, placing him as an English counterpart to Richard Strauss, the perilous but exciting Ravel and the exuberant Rachmaninov - another great favourite for the sheer enjoyment of playing, lush tunes and plenty to get one's teeth into!"

John James (horn)

THE WALKING VIOLA WALKS AGAIN

BPO viola player **Rachel Benjamin** completed the London to Brighton Trek in June for British Heart Foundation, for the second year running. Rachel reports:

“ I finished the trek in 22 hours 30 mins, but it was really hard this time. As it has been a dry spring the ground had become quite hard which took its toll on the legs! The number of steps was 139,914 and I felt the last 100,000!! I kept myself going by trying to "play" through my part of the Rachmaninov *2nd Symphony* in my mind! Mind you driving home from Brighton after I had finished was tougher than the actual walk! I probably won't do it again, I'll see if I can find a swimathon!



ADDITIONAL SECURITY MEASURES AT BRIGHTON DOME

Those of you who have attended concerts at the Dome recently will be aware that additional security measures (including bag checks, hand-held metal detectors, limits on bags larger than A4 size, and no un-sealed liquids) are in place for all performances in the Concert Hall. You may need to allow additional time to ensure you are able to make it to your seat in time for Brighton Phil concerts. For more details see: brightondome.org/your_visit/your_safety/ or speak to Brighton Dome Box Office staff.

93rd Concert Season 2017/18

FRIEND OF A FRIEND BOOKING FORM

Please complete both sides and detach and return to:

BHPS, 41 George Street, Brighton BN2 1RJ or the Friends' Desk in Brighton Dome foyer.

Friends of
Brighton
PHILHARMONIC

8 OCTOBER 2017

Schumann
Overture: *Genoveva*

Tchaikovsky
Piano Concerto No.1

Brahms
Symphony No.3

NO. OF TICKETS

CIRCLE OR STALLS

VIOLIN / CELLO SIDE?

12 NOVEMBER 2017

Bach (arr Stokowski)
Toccat & Fugue

Britten
Violin Concerto No.1

Butterworth
A Shropshire Lad

Vaughan Williams
Symphony No.4

NO. OF TICKETS

CIRCLE OR STALLS

VIOLIN / CELLO SIDE?

28 JANUARY 2018

Haydn
Symphony No.102

Mozart
Clarinet Concerto in A

Beethoven
Symphony No.1

NO. OF TICKETS

CIRCLE OR STALLS

VIOLIN / CELLO SIDE?

4 MARCH 2018

Glinka
Overture: *A Life for the Tsar*

Mussorgsky
Night on a Bare Mountain

Arutunian
Trumpet Concerto

Tchaikovsky
Symphony No.4

NO. OF TICKETS

CIRCLE OR STALLS

VIOLIN / CELLO SIDE?