

Brighton Philharmonic Orchestra



Music Director
Joanna MacGregor CBE

SOUNDS OF BRAZIL

Adriano Adewale percussion
Joanna MacGregor
conductor/piano

Brighton Philharmonic Orchestra

Saturday 18 April 2026
6pm



A kaleidoscopic carnival: a tour of the orchestra, hot Brazilian percussion, flying witches and Petrushka's Shrovetide fair.

Britten

The Young Person's
Guide to the Orchestra

MacGregor

Para Adriano, for percussion,
piano and strings (*first performance*)

Interval

Mussorgsky/Rimsky-Korsakov

Night on Bald Mountain

Stravinsky

Scenes from Petrushka

Benjamin Britten (1913-1976)
The Young Person's Guide
to the Orchestra Op.34 18'

Theme: Allegro maestoso e largamente
Tutti, winds, brass, strings, percussion

Variations:
Flutes and piccolo; oboes; clarinets; bassoons
Violins; violas; cellos; basses; harps
Horns; trumpets; trombones and tuba
Percussion and timpani

Fugue: Allegro molto

Benjamin Britten began work on what would become *The Young Person's Guide to the Orchestra* in 1946 as a score for a documentary film, *Instruments of the Orchestra*, presented by Muir Mathieson and performed by Malcolm Sargent and the London Symphony Orchestra. After its concert premiere at Liverpool's Philharmonic Hall in 1949, it became, and has remained, one of Britten's most popular compositions. It's an effervescent, life-affirming showpiece for every section of the orchestra, with a thrilling fugue at the end.

Britten was enormously knowledgeable about 16th and 17th century English music and made a point of programming it each year at Aldeburgh Festival. The theme that serves as the basis of a series of brilliant and imaginative variations is a stirring dance tune from *Abdelazar* by Henry Purcell. It is first stated by the full orchestra and then is circulated among the woodwinds, brass, strings, and percussion before returning to the full orchestra again. Having exposed the theme in the four sections of the orchestra, Britten goes on to put it through remarkably contrasting musical guises, all spotlighting in turn each member of

the first three orchestral sections—woodwinds: piccolo, flutes, oboes, clarinets, bassoons; strings: violins, violas, cellos, basses, and harp; and brass: horns, trumpets, trombones, tuba. The percussion section gets a dazzling cadenza, that's both jazzy and witty.

After introducing the orchestra members individually, Britten reassembles them for a spectacular fugue, with each instrument entering in the order of the variations. Purcell's D minor tune makes a heroic return while many of the orchestra merrily keep playing the fugue: a thrilling juxtaposition of cross rhythms. The composition ends in a blaze of D major grandeur.



Benjamin Britten



Joanna MacGregor

Joanna MacGregor (b.1959)
Para Adriano (first performance)
for percussion, piano and strings 20'

Adriano Adewale percussion

Lundu, por Mário Andrade
O Cirandeiro
Anjo
Insensatez
Lundu anonimo
Canto de Ossanha

My new piece for my friend Adriano Adewale is inspired by Adriano's wonderful ability to evoke poetry in his playing, as well as virtuosic excitement. Adriano and I have been working together for over twenty years, and I'm always moved by his ability to create ritual and stillness, as well as joyful energy. Brazilian music, to me, is highly subtle; it often sounds happy, but as Adriano assures me, 'the words can be tragic.' It has natural melodiousness and optimism, but can be powerfully chromatic and dark. The work encompasses orchestral string writing, with space for Adriano's extraordinary improvisational skills.

Para Adriano plays continuously, evoking different styles. After gongs announce the opening, we hear an early 18th century *lundu* – rhythmically reimagined – collected by the poet and ethnomusicologist Mário Andrade. The *lundu* was a communal Afro-Brazilian dance, associated with festive gatherings in Bahia and Rio de Janeiro. *Lundu* dances and songs were often perceived as subversive and racy, biting with social satire. Spotting the Brazilian pandeiro and the Peruvian cajón, this playful music builds into something wilder. The menacing *O Cirandeiro*, a master singer or leader, highlights the deep richness of the alfaia drum. *Anjo* (Angel) features the expressive single string berimbau, melting into a ghostly impression of Tom Jobim's beautiful samba



Disney's *Fantasia*

Insensatez. Another traditional dance leads to closing gongs; then to a jazzy, tight arrangement of Baden Powell de Aquino and Vincent de Moraes' iconic *Canto de Ossanha*, bringing *Para Adriano* to a celebratory close.

Interval

Modest Mussorgsky (1839-1881)/
Nikolai Rimsky-Korsakov (1844-1908)
Night on Bald Mountain 11'

Modest Mussorgsky has acquired a reputation as the wild man of Russian music: thundering climaxes and raw emotion, especially in the innovative *A Night on Bald Mountain* and his revolutionary opera *Boris Godunov*. While Mussorgsky seemed to shun conservatory training, evolving instead through association with other composers and independent study, he was ferociously disciplined. His music is marked by high drama, dark textures and the bold harmonies that Mussorgsky's colleagues – particularly Rimsky-Korsakov – judged as excitingly expressive, but raw. There was a visual component in almost everything he wrote, and our indelible images of a windswept Bald Mountain come from the collaboration between Stokowski and Walt Disney in the classic 1940 animation *Fantasia*.

Composed in 1867, while Mussorgsky was still in his twenties, *Night on Bald Mountain* is vintage subject matter: a tone poem depicting a witches' Sabbath occurring on St. John's Eve, the very night (June 23) when he completed the work. Mussorgsky recycled some of the music later in the ballet-opera *Mlada* and his opera *The Fair at Sorochyntsi*, but *Night on Bald Mountain* was never performed during the composer's lifetime. Rimsky-Korsakov created a tone poem from the main materials; its premiere was in St. Petersburg in 1886, five years after Mussorgsky's early death, and it was an immediate success.

Programme notes

The orchestration is fantastic. It paints a Russian legend of flying witches, a Black Mass, and wild dancing. With the tolling of a church bell, the darkness is finally dispersed. Interestingly, the Black Mass section originally included a parody of a Russian Orthodox chant that Mussorgsky's contemporary Russian audiences would have recognized immediately – a shocking compositional strategy, much like the bold religious parodies Berlioz worked into his *Symphonie Fantastique*. Rimsky deleted the references, but *A Night on Bald Mountain* still chills to the bone.

Igor Stravinsky (b.1959) Scenes from *Petrushka* 23'

Russian Dance Petrushka's Room The Moor's Room The Shrovetide Fair

After the success of *The Firebird* in 1910, Diaghilev went to visit Stravinsky in Lausanne. Stravinsky was writing a *Konzertstücke* for piano and orchestra; it was racy, refreshing and sounded entirely new. The piece became the ballet score *Petrushka*; it premiered in 1911 at the Théâtre du Châtelet in Paris, with Nijinsky dancing the title role. It was fresh, fun, frightening and exhilarating.

Petrushka is a work which revels in Russian folk music. The puppet Petrushka is a descendant of the commedia dell'arte Pulcinella, a clown representing the trickster archetype. He is playful, quarrelsome, mercurial, naughty, but of course indestructible, the reason for his appeal. Other characters evolved: the extravagant puppet of the Moor, Petrushka's nemesis; the Ballerina, a Ballets Russes version of the commedia dell'arte Columbine – pretty, flirtatious, irresistible; and the Magician, who reveals Petrushka's immortality.

Stravinsky rewrote the score in 1947, and often conducted his own, shorter concert suite, which we perform today. It opens with the famous Russian Dance, performed by the three main characters (quoting two Russian folk melodies, *A Linden Tree is in the Field* and *Song for St John's Eve*). Tableau two evokes Petrushka alone in his gloomy cell. Piano arpeggios accompany



Igor Stravinsky

the puppet's dreaming of freedom, which escalates to enraged cries in the trumpets and trombones. Solo flute re-enters with a flirty little tune, shifting the mood to portray the teasing Ballerina, whom Petrushka loves. Who the Ballerina really wants is the Moor, the bad boy who is the centre of the third tableau. A clumsy, banal tune played by solo winds and pizzicato strings, all sounding slightly out of sync with each other, accompanies their flirting. Petrushka crashes the party, and the Moor chases him into the crowd. For the final tableau, a Carnival in Admiralty Square in old St Petersburg, Stravinsky composes a marvellous procession of tunes – bears and nursemaids who dance to *Down the Petersky Road*; revellers, coachmen and masqueraders. As the music reaches its peak there's a sudden crash of braying dissonance, and to the crowd's horror the Moor is chasing Petrushka, followed by the Ballerina. He slays Petrushka with a single stroke of his blade: amazingly, Petrushka's ghost appears on the theatre roof, thumbing his nose at his tormentor, proving he is immortal.

Programme notes written and compiled by Joanna MacGregor

Established in 1925, **Brighton Philharmonic Orchestra** is a professional orchestra performing bold, creative programmes every year at Brighton Dome and across Sussex. Led by their Music Director **Joanna MacGregor**, the orchestra is formed of principal players of all the London orchestras – many of whom are playing in tonight's concert – as well as brilliant young professional players. BPO's hundred-year history has included performances from some of music's most iconic names: from Myra Hess, Wilhelm Kempff and Alfred Brendel to Simon Rattle, Kyung-Wha Chung and Nigel Kennedy.

Celebrating their centenary last year, BPO's blockbuster season opened with Stravinsky's *The Rite of Spring* and closed with Messiaen's *Turangalila-Symphonie*, garnering rave reviews. This year, our concerts ranged from Mahler and Stravinsky to Michael Nyman and Wynton Marsalis; the cellist Guy Johnston, tenor Mark Padmore and Brazilian percussionist Adriano Adewale are among the many artists who have joined us. Brighton Philharmonic Orchestra has been performing to audiences in Sussex for the last century, and our concerts are for everyone.

1st Violins

Ruth Rogers LEADER

Jens Lynen
Judith Templeman
Liu-Yi Retallick
Caryn Cohen
Anna Giddey
Nicola Bates
Carolyn Franks
Katy Wilmshurst
Rachel Mackenzie

The position of Leader is sponsored anonymously

2nd Violins

Jessica Coleman

Jeremy Metcalfe
Joanne Davies
Keith Lewis
Jonathan Newton
Nicole Stokes
Gillian Brightwell
Emma Penfold
Lauren Abbott
Anna Szabo

The position of Principal Second Violin is sponsored by Julian Pelling

Viola

Philip Hall

Esther Harling
Kelvin Chan
Dorota Kolinek*
Rachel Benjamin
Susan Appel
Athalie Armon-Jones*
Beth Willett

The position of Principal Viola is sponsored by John and Gill Durham

Cello

Peter Adams

Ricardo Tauber
Gemma Wareham
Bryony James
Claire Constable
Emily Henderson*

The position of Principal Cello is sponsored by David House

Double Bass

Stephen Warner

Adam Precious
Steve Rossell
Will Henderson

The position of Principal Double Bass is sponsored by Frances Lindsay-Hills

Flute

Abigail Burrows

Ruth Harrison
Susie Hodder-Williams DBL PICC

The position of Principal Flute is sponsored by Jane Wilford

The position of Principal Piccolo is sponsored by Simon Keane

Oboe

Alun Darbyshire

Eugene Feild
Clare Hoskins DBL COR

The position of Principal Oboe is sponsored anonymously

Clarinet

Anthony Friend

Laurence Cuttriss
Helen Bishop DBL BASS

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

Bassoon

Jonathan Price

Alex Davidson
Emma Westley DBL CONTRABASSON

The position of Principal Bassoon is sponsored by Anthony Hyde & Vaughan Rees OBE

French Horn

Alexei Watkins

David Wythe
Francisco Gomez Ruiz
Isaac Shieh
Henry Ward

The position of Principal Horn is sponsored by John & Frances Colban

Trumpet

John Ellwood

Fraser Tannock
Oliver Preece

The position of Principal Trumpet is sponsored by Gavin Henderson CBE

Trombone

Gemma Riley

Jeremy Gough

The position of Principal Trombone is sponsored by Caroline House

Bass Trombone

Ian Fasham

Tuba

John Elliott

The position of Principal Tuba is sponsored by Sue Pigden

Timpani

Donal O'Neill

Percussion

Donna-Maria Landowski

Chris Brannick
Chris Blundell
Bobby Ball
James Crook

Harp

Alexander Rider

The position of Principal Harp is sponsored by Keith Armitage

Piano

Xiaowen Shang*

Conductor's Circle and Patrons

The BPO is grateful to its Patrons for their support of the orchestra: Keith Armitage, Daniel Barrow, Ian Birksted, Richard Borkum, Lloyd Bradley, Jonathan Brigden & Marnie Middlemiss, Laurie Cearley, Andrea Cifelli, Peter Clarke, Kate Fargher & Rob Kent, James Findon, Valerie Hart, Oliver Homewood, Steven Foster & Martin Hume, Vaughan Rees OBE & Anthony Hyde, Cliff Jenkins, Elizabeth Lamb, Mark Linford, Nicholas Menges, Susan Pigden, Kenneth Richardson, Robert & Pamela Stiles, Paul Tofts, Stuart & Ann Watson, Michael & Alan Wright and those that wish to remain anonymous.

***Spring Forwards**

Four of today's musicians are part of our newly launched Spring Forwards scheme, offering orchestral experience and mentoring to exceptional young players launching their careers. Spring Forwards has been generously supported by Joanna MacGregor CBE, Laurie Cearley, Sue Trimmingham in memory of her husband Adam Trimmingham and those that sponsor anonymously. With thanks to The Garrick Charitable Trust and the Idlewild Trust for their grants in support of this scheme.



Idlewild Trust

Contact gill.davies@brightonphil.org.uk to find out more about supporting Spring Forwards



Adriano Adewale

We're delighted to welcome the Brazilian percussionist and composer **Adriano Adewale**, known for his brilliantly imaginative approach to music, and his ability to create poetic soundscapes. With an intriguing array of instruments Adriano has nurtured a sound world of his own, with a unique ability to create mesmerising atmospheres and musical stories. As well as teaching at the Sibelius Academy in Helsinki, Guildhall School of Music in London and at Birmingham Conservatoire, Adriano has made a name for himself as a curator, an artistic director and a sought-after composer who works in cross-genre art forms. He writes and arranges music for ensembles and youth choirs connecting musicians, communities and audiences from different backgrounds. Just this week Adriano has given several masterclasses and workshops in Brighton schools, and a chamber ensemble recital with our Music Director and Brighton Philharmonic principals. Adriano regularly performs at venues throughout Europe, Scandinavia and South America; as well as directing large projects in São Paulo Brazil, he has released several critically acclaimed albums with his own international ensemble. He has shared the stage with world leading artists including Bobby McFerrin and Benjamim Taubkin, has collaborated extensively with Joanna MacGregor and the cellist Adrian Brendel, and has worked with London Jazz Festival, Bath International Music Festival, Royal Opera House London, the experimental theatre company for children Theatre-Rites, and Phoenix Dance Company.



Joanna MacGregor CBE

One of the world's most innovative musicians, **Joanna MacGregor CBE** is only the fourth Music Director in the history of the Brighton Philharmonic. Described as 'a brilliant light in the music world,' she appears as pianist, conductor and composer this season. Joanna has performed in over eighty countries, working with many eminent conductors including Pierre Boulez, Colin Davis and Simon Rattle; in 2025-26 she tours Europe and Scandinavia, US and Canada, China and India. Joanna is Dame Myra Hess Chair of Piano at the Royal Academy of Music and runs two annual piano festivals for young pianists, as well as a year-round Wigmore Hall series. She has been Artistic Director of Dartington Summer School, Bath International Festival and Deloitte Ignite at the Royal Opera House, and a curator for festivals around the world. She has released over forty solo recordings, ranging from Chopin and Piazzolla to Bach and John Cage, and commissioned many landmark works. Joanna is a regular broadcaster, appearing many times at the BBC Proms; she performed Beethoven's thirty-two sonatas in 2020, followed by an immersive Schubert series in 2023. Her collaborative composing projects encompass jazz, film, visual art, contemporary dance and electronica. Joanna has five honorary doctorates; for many years she chaired the Paul Hamlyn Composers Awards and has been a Booker Prize Judge. She is a Freeman of The Musicians Company and a judge on 2026 BBC Young Musician.



Ruth Rogers

Ruth Rogers is our wonderful Leader, now in her fourth season with the BPO. Ruth studied with Itzhak Rashkovsky at the Royal College of Music and was awarded the Tagore Gold medal, the College's highest accolade; further study followed at Amsterdam Conservatory with Herman Krebbers. Winner of the prestigious Manoug Parikian Award, Ruth made her London debuts at the Wigmore Hall and the Purcell Room in 2003; from 2008-2012 she was Co-Leader of the Bournemouth Symphony Orchestra, and in 2015 she was appointed one of the Leaders of the London Mozart Players. Ruth regularly guest leads the Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic Orchestra, Royal Scottish National Orchestra and Aurora Chamber Orchestra and has appeared in principal roles with the Hallé, Philharmonia and Royal Liverpool Philharmonic. She has led orchestras under maestros such as Lorin Maazel, Daniele Gatti, Sir Colin Davis and Sakari Oramo, and has performed concertos with the City of London Sinfonia, City of Oxford Orchestra, London Strings, and New London Soloists Orchestra. A keen chamber musician, Ruth has performed at Aldeburgh and Bath Festivals and is a member of the Iuventus String Quartet and Aquinas Piano Trio, also appearing at the Wigmore Hall with the Nash Ensemble. Recordings include Piazzolla's *History of the Tango* with guitarist Morgan Szymanski, and several discs with the Aquinas Piano Trio.



BPO 2026/26

Our exciting new season of concerts will soon be on sale!

Events go on presale to BPO members at 10am on Friday 24 April; join for just £35/year to access booking. All concerts will then be bookable to the public from 10am on Friday 1 May.



Join our mailing list to be the first to hear.

Welcome to the BPO Family

Brighton Philharmonic Orchestra has served audiences in Sussex for over one hundred years.

Our vision is to be a regional orchestra with national significance. We're committed to building audiences of the future through education outreach, sponsored school trips, our Under-30's club, and our £1 children's tickets; we also provide free programmes like this one at every concert. Our Spring Forwards scheme nurtures exceptional young musicians at the start of their career, and our programming puts colourful, world-class classical performance at the heart of Brighton.



Get closer to the music

Our work relies on the generosity of our Friends, Patrons, Sponsors and Donors, who support our artistic vision and contribution to Brighton's thriving arts scene. **Membership starts at just £35/year** and includes priority booking, behind-the-scenes insights and a host of open rehearsals, recitals, and drinks receptions.

For our premier supporters, a donation of £2,500/year secures your place in our **Conductor's Circle**, where you'll enjoy private concerts at Joanna MacGregor's home in Lewes and play an essential role in sustaining the orchestra.

You can also leave a lasting legacy by remembering the BPO in your will, protecting orchestral music for Brighton's future generations.

For all these options and more, please visit brightonphil.org.uk/support-us or email gill.davies@brightonphil.org.uk.

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**Brighton
Festival 60**

BRIGHTON FESTIVAL EXCLUSIVE

William Kentridge

Oh To Believe in Another World



**Brighton Philharmonic Orchestra
Shostakovich
Symphony No.10**

★★★★★
The Guardian

*'A dazzling, sly,
subversive show:
a fever dream of
Shostakovich'*

The New York Times

**Sun 17 May, 8pm
Brighton Dome Concert Hall**

brightonfestival.org