



BROMLEY SYMPHONY ORCHESTRA

Jonathan Del Mar.

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 19TH JANUARY 2002 AT 7.45PM
THE GREAT HALL, RAVENSBORNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org.uk

PROGRAMME

VAUGHAN WILLIAMS - FANTASIA ON A THEME BY THOMAS TALLIS

SOLO QUARTET – CLAIRE TURK, CLAIRE DILLON (VIOLINS),
DAVID GRIFFITHS (VIOLA) & HELEN SAWYER (CELLO)

HAYDN – SINFONIA CONCERTANTE IN B FLAT
SOLOISTS – BERNARD BROOK (VIOLIN), ALICE McVEIGH (CELLO),
SARA GRINT (OBOE) & STEPHEN FULLER (BASSOON)

INTERVAL - 20 MINUTES

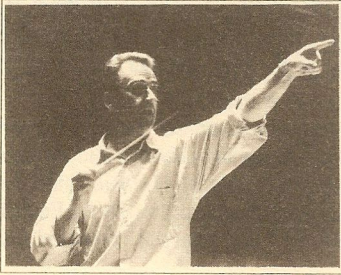
BRUCKNER - SYMPHONY No 4 'ROMANTIC'

2001/2002 SEASON – 'HOME & AWAY'

Today, our “home” composer is Vaughan Williams with this wonderfully rich showpiece for strings. Our “away-day” trip takes us to Austria with Haydn – with our own “home-grown” team of soloists – followed by Bruckner's most popular symphony.

ADRIAN BROWN - CONDUCTOR

John Carmichael



Adrian Brown comes from that illustrious line of musicians hailing from the legendary Sir Adrian Boult with whom he studied after graduating from the Royal Academy of Music. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition and the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian Boult said of his work: *"He has always impressed me as a musician of exceptional attainments who has all the right gifts and ideas to make him a first-class conductor"*.

Adrian has worked with many of Britain's leading orchestras including the City of Birmingham, BBC and BBC Scottish Symphony Orchestras and the London Sinfonietta. In 1992 one of the world's most renowned orchestras, the St Petersburg Philharmonic, invited Adrian to conduct them. Such was his success that he was invited to return for a second series of concerts in 1995. In 1996 he made his first visit to Japan to work with the Toyama Academy Orchestra and in 1998 conducted concerts in Krakow. In 1998 he was invited to work with the eminent ensemble, Camerata Salzburg, and has since been invited back. He is also a great proponent of contemporary music and has several premieres to his credit.

Working with young musicians has been an area where Adrian has made a strong contribution to the musical life of this country, as well as elsewhere in Europe and further afield. His success in this general arena was recognised when he was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. Recently he returned to the Royal Academy of Music to work with their senior orchestra. He runs courses for young conductors and has been a regular chairman of the jury for the National Association of Youth Orchestras Conducting Competition.

Last summer Adrian conducted for the British Council with the orchestras of Manila and Cebu in the Philippines. In autumn of 2000 he gave critically acclaimed performances with the Chelsea Opera Group in the Queen Elizabeth Hall and the Salomon Orchestra at St John's, Smith Square.

RALPH VAUGHAN WILLIAMS (1872 - 1958) – FANTASIA ON A THEME OF THOMAS TALLIS

Vaughan Williams wrote the *Tallis Fantasia* in 1910 for the Three Choirs Festival. He revised the work twice - in 1913 and in 1919. Many consider the work his first indisputable masterpiece: certainly, it is one of the most popular pieces in his catalogue.

Vaughan Williams had been thoroughly trained as a composer under Parry and Stanford. His name, especially as a song writer, had begun to become known when he was asked to assume the musical editorship of *The English Hymnal*. Under his editorship, the hymnal became the single most influential musical force in the English church, and later hymnals routinely plunder the tunes found, arranged, composed, and commissioned by Vaughan Williams.

Interestingly, he hesitated before accepting the position, since he knew that he would have no time for his own composition. It turned out, however, that years of immersion in some of the greatest tunes in the world had salutary effects on the composer. One of them was his acquaintance with Tallis's theme (associated with hymn 92 in the *Hymnal*). The theme dates from 1567, the third of nine tunes Tallis wrote as part of a psalter for the first Anglican Archbishop of Canterbury Matthew Parker.

Vaughan Williams was also influenced by his 1908 studies with Ravel and, in structure at least, by Elgar's *Introduction and Allegro* for string orchestra and string quartet. Here there are three groups of strings of unequal strength: the main orchestra, a smaller group of nine players (which acts as a dying echo or "halo" to the first group), and a string quartet. The form is based on the Elizabethan viol fantasia, which develops several related themes in independent sections, but the writing is very much Vaughan Williams's own, tight and with fewer changes in tempo. As well as the Tallis theme, he uses a "swaying" subject, both as a theme in its own right, but also as a response or embellishment to the hymn. After a brief introduction and the full statement of the themes, the piece develops through a number of episodes (as would the viol fantasia), the third providing the work's major climax. The themes are restated before a short coda carries the swaying theme to the end.

FRANZ JOSEPH HAYDN (1732 - 1809) – SINFONIA CONCERTANTE IN B FLAT

1. *Allegro* 2. *Andante* 3. *Finale: Allegro con spirito*

The *sinfonia concertante*, a concerto with multiple solo parts more than a symphony, had its heyday in late 18th century London and Paris, whose bustling concert scenes had brought an enhanced level of professional independence and public esteem for talented instrumentalists. The listeners could enjoy a piece that was relaxed, pleasantly tuneful and had few threatening clouds (many *sinfonie* even omitted a slow movement), while players could display their skills in solos that were prominent, flashy in places, but often less taxing than a full-blown solo concerto.

One of the genre's leading exponents was Pleyel, a former pupil of Haydn. In 1792 he was in London as composer-in-residence to the so-called Professional Concerts, a body operating in direct opposition to that of impresario and violinist Johann Peter Salomon. Salomon had persuaded Haydn to come to England in 1791, where he enjoyed enormous success with performances of his new symphonies at the Hanover Square Rooms. When the Professional Concerts announced a new *sinfonia concertante* by Pleyel for six soloists to be performed on 27 February, Haydn and Salomon countered with one of their own. Haydn's work was hurriedly composed and first performed on 9 March.

While this was his only formal excursion into *concertante* territory, Haydn was well-qualified to compose such pieces. In his Esterházy days, he delighted in including short, sometimes jokey solos in his symphonies for the enjoyment of his friends in the orchestra. So the amiable exchanges between the four soloists and the large orchestra presented him with no problems. We do not know why he chose this particular combination of instruments - perhaps they were simply Salomon's best musicians - but he clearly saw Salomon as the dominant player, particularly in the finale, where the violin opens with mock recitatives and later soars to some dizzying high notes.

The pieces was a great success and was repeated a week after its premiere by public demand. While less frequently heard today, it certainly hit the spot with the 1790s concert-goers.

ANTON BRUCKNER (1824-1896) – SYMPHONY NO 4 IN E FLAT 'ROMANTIC'

- | | |
|------------------------------------|------------------------------------|
| 1. <i>Bewegt, nicht zu schnell</i> | 2. <i>Andante quasi allegretto</i> |
| 3. <i>Scherzo – Trio</i> | 4. <i>Finale</i> |

Bruckner took a long time to reach the confident maturity that his contemporaries Schumann and Brahms achieved in their early twenties. A protracted apprenticeship as a schoolteacher, choirmaster and organist brought him to his early forties before he moved from Linz to Vienna and to the composition of the symphonies on which his reputation rests. This cautious approach to composition is mirrored in the lack of confidence with which he launched his symphonies; he took so much advice on revisions and cuts from well-meaning friends (and not-so-well-meaning critics) that the disentanglement of the various editions of his music is a major problem for musicologists (there are six versions of the 4th alone).

The 4th Symphony was begun in 1873, finished in 1880 and first performed, with success, under Hans Richter in 1881. Its title "Romantic" was affixed by the composer himself, but should be treated warily – like the story he supplied, on the request of a friend, about the meaning of the music. This had something to do with a medieval township, knights and damsels, hunting parties, morning mists and forest murmurs. Wisely, he withdrew the explanation later: it is best ignored. Bruckner's symphonies are not symphonic poems, and the closest the fourth symphony gets to telling a story is in the creation of a pastoral atmosphere and a sense of wonder at what God created.

It starts with one of the most poetic and evocative passages in all symphonic music: against a string tremolo a solo horn shines out, establishing the E-flat tonality of the work and the ambience of mountain and forest in which it moves. A contrasting second subject, with something of bird-song in its outline, provides the foil to the great mass of its first-subject material that the horn introduces.

The following *andante* has a melancholy, almost funereal atmosphere. It proceeds at walking pace, with twists and turns of the main theme and occasional bird-calls high in the woodwind. Hunting horns dominate the *scherzo*, whose genial trio has a tune of delightfully rustic naivety. This provides a welcome interlude of straightforward earthy vigour before the more elaborate and expansive *finale*. With its succession of wide-spaced melodies, long sentences and paragraphs, the finale returns to the open-air world of the first movement. It culminates in a majestically declaimed coda, a great build-up of E-flat chords.

BROMLEY SYMPHONY ORCHESTRA

Bromley Symphony Orchestra was formed in 1918 by Miss Beatrice Fowle and Miss Gwynne Kimpton, teachers at Bromley High School for Girls. Over the years, it has earned a high reputation for concerts of professional standard and has worked with many famous soloists and conductors. Sir Adrian Boult conducted regularly in the 1940s and in 1952 Norman Del Mar took over. Soloists who have performed with the orchestra include Paul Tortelier, John Lill, Ralph Holmes, Hugh Bean, Emma Johnson and Leslie Howard.

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The BSO gratefully acknowledges the generosity of its Patrons, who provide the orchestra with an important and much valued source of funding. If you are able to support the orchestra in this way, please send your donation (we suggest a minimum of £15 for individuals and £20 for couples) to the Treasurer, Mr P McKerracher, 50 Blakehall Road, Carshalton Surrey SM5 3EZ.

You are reminded that a bequest in your will, as well as being a "painless" form of giving, is particularly valuable since, being a gift to a charity, it does not form part of your estate, thus reducing your Inheritance Tax liability.

The Orchestra is most appreciative of the help kindly given by many other individuals in the provision of such services as stewards, interval refreshments, ticket and programme sales, etc.

Finally, you will realize that putting on quality concerts with attractive programmes while trying to keep down ticket prices is a problem faced by all symphony orchestras. If you are able to identify or open up any opportunities for corporate sponsorship arrangements, however modest, we would be very pleased to hear from you. Likewise we would welcome any offers of more direct help, eg serving interval drinks, selling programmes, etc.

MAILING LIST

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BROMLEY SYMPHONY ORCHESTRA

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Daphne Leach
Richard Miscampbell
Jan Nott
Jane Rackham
Nancy Sinclair
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Jane Walmsley
Rachel Walmsley

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Katie Barratt
Rachel Burgess
Jenny Carter
Alan Magrath
Jessica Nash
Nicola Oliver
Penny Steer
Elizabeth Tarrant
Vanessa Townsend

CELLOS

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John Alderson
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Riet Carmichael
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Marion Hitchcock
Stephen Minton
Helen Sawyer
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* denotes a member of the organising committee

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Put these dates in your diary ...
... and book early for the best seats

Bromley Symphony Orchestra

2001/2002 SEASON

- **9 Mar 2002**
DVOŘÁK, SCHUMANN*, JANACEK
- **18 May 2002**
CONNELL, NIELSEN, MAHLER

* please note change from previously
advertised programme

For full details, see our website
www.bromleysymphony.org.uk

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