



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 18TH JANUARY 2003 AT 7.45PM
THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org.uk

PROGRAMME

KODÁLY – 'HÁRY JÁNOS' SUITE

COPLAND - CLARINET CONCERTO

SOLOIST – SARAH WILLIAMSON

INTERVAL - 20 MINUTES

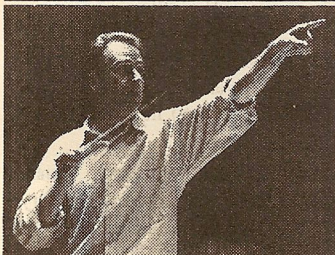
RACHMANINOV - SYMPHONY NO 1

DENYS STRELLING

This concert is dedicated to the memory of Denys Strelling AGSM, MemISM, (9 October 2026 - 10 December 2002). Denys was a local teacher of both piano and violin, and had been a loyal and dedicated member of the violin section of Bromley Symphony Orchestra from 1954 to 2002.

ADRIAN BROWN – CONDUCTOR

John Carmichael



After graduating from the Royal Academy of Music in London, Adrian Brown studied with Sir Adrian Boult with whom he worked for several years. 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.

In 1992 he was engaged to conduct one of the great orchestras of the world, the St. Petersburg Philharmonic Orchestra and was immediately invited to return. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras and again he was invited back. Adrian works regularly with many leading British orchestras including the City of

Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is also a great proponent of contemporary music and has several first performances to his credit

Working with young musicians has been an area where Adrian has made a singular contribution to the musical life of Britain and also further afield. 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. He regularly runs courses for young musicians and his success in this general area was recognised when he was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for thirty years.

He recently returned to the Royal Academy of Music on a number of occasions, to work with their Senior Orchestra. He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition. In 1996 he went to Japan to work with the Toyama Academy Orchestra, a visit that was received with much acclaim from all those with whom he worked.

Recent engagements have included a Millennium performance of Tippett's "Child of our Time", "Die Fledermaus" and he received rave reviews in The Guardian for a performance of Strauss's "Feuersnot". He has performed successful concerts with the Salomon Orchestra and Goldsmith's Sinfonia and Chorus.

In June Adrian was presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration.

SARAH WILLIAMSON - CLARINET

Richard Kendall



Sarah Williamson came to the British public attention in the finals of the BBC "Young Musician" competition in May 2002. She won the woodwind prize and then, in the concerto final at the Barbican Centre, gave a highly individual and memorable performance of the Copland Clarinet Concerto with the BBC Symphony Orchestra conducted by Sir Andrew Davis.

She then went on to represent Britain in the Eurovision Competition for Young Musicians in the Berlin Konzerthaus in June. Competing against very strong competition from nineteen other "Young Musicians" from around Europe, she was awarded second prize, a major achievement for a wind player, again playing the Copland Concerto, this time with the Berlin Radio Symphony Orchestra conducted by Marek Janowsky.

In 2001, Sarah also won the Shell LSO Gerald McDonald Award and was awarded the Arthur Frederick Bulgin Medal by The Worshipful Company of Musicians. Now in her second year at the Paris Conservatoire, she is

studying with Pascal Moraguès, principal clarinet player with the Orchestre de Paris. Sarah is also a member of the Orchestre du Conservatoire de Paris.

Sarah started learning the clarinet at the age of eight. In 1997 she won a scholarship to the Purcell School of Music to study with David Fuest. In 1998 she undertook a tour of the East Coast of America with the school. Sarah won the Purcell School concerto competition, playing the Copland Concerto, and has also performed the Mozart Concerto at St Martin's in the Fields with the London Soloists Orchestra. For several years, she attended the Junior Department of the Royal Academy of Music and in 2000 also won their concerto competition. Sarah was a member of the National Youth Orchestra for five years and principal clarinetist for two years.

Sarah has just returned from a concert tour of Middle East and has a busy year ahead of her including taking part in a gala concert for UNESCO in Paris, a recital in the famous Tonhalle, Zurich and making her debut at the South Bank.

ZOLTÁN KODÁLY (1882-1967) – ‘HÁRY JÁNOS’ SUITE

- I. Prelude – *The fairy tale begins* II. Viennese musical clock III. Song
IV. The battle and defeat of Napoleon V. Intermezzo VI. Entrance of the Emperor and his court

A soldier of the Napoleonic Wars, the Hány János of Kodály's work is a character of clearly Quixotic provenance. In Kodály's own words he is "a peasant, a veteran soldier, who day after day sits in the tavern spinning yarns about his heroic exploits". To our hero, however, there is nothing nearer the truth than these fabricated tales.

In the stage-work, the Empress Marie-Louise falls in love with Hány and takes him to Vienna. Napoleon's minister, who is himself in love with the Empress, declares war on Austria. Hány, single-handedly (of course!) defeats the armies of Napoleon and returns to a hero's welcome in Vienna where he finds Marie-Louise even more in love with him than before. Hány, however, is now certain that true happiness lies in his love for Örzse, his sweetheart from his own village. He explains that he cannot marry Marie-Louise and is released from his military service to return home with Örzse and spend his days recounting his memories.

The stage-work – a play with incidental music rather than an opera – had its premiere in Budapest in 1926. The Suite dates from the following year. The context of the fantastic is revealed at once by a musical representation of a sneeze, which in ancient tradition heralds a story of make-believe. The music that follows draws on folk-music (the Song uses a real folk tune), other traditional music (the Intermezzo takes the character of the *verbunkos*, the dance used in Hungary in the 18th Century to enlist recruits to the army) and, in the other four movements, Kodály's own writing. Movements II and IV are scored without strings and display brilliant percussion writing. The Song (III) and the Intermezzo (V) emphasise their links with traditional music by giving prominence to the cimbalom, a Hungarian version of the dulcimer originally associated with the gipsy music of the region but then adapted to a concert instrument. The work ends with a picture of the Viennese court in all its imperial splendour.

AARON COPLAND (1900-1990) – CLARINET CONCERTO

Slowly and expressively *Cadenza* *Rather fast*

It was Benny Goodman, "the king of swing", who asked Copland to write a concerto for his instrument. Copland started work on the score in 1947 (a year after finishing his third Symphony), completed the first movement in Rio de Janeiro while on a tour of South America, and finished the whole work in New York State in the early autumn of the following year. The first performance was given in New York on 6th November 1950 by Goodman with the NBC Symphony Orchestra under Fritz Reiner.

Copland was one of those rare artists, like Elgar or Sibelius, who personify the creative life and aspirations of an entire nation. He studied in the early 1920s with Nadia Boulanger in Paris, producing self-consciously "modern" music, and experimenting with jazz – at that time taking Europe by storm as the musical expression of everything new and exciting about America. Copland realised early on, however, that jazz and neo-classicism weren't enough to see him through. "It was an easy way to be American in musical terms, but all American music could not possibly be confined to the 'blues' and the snappy number", he wrote. After the success of his Piano Concerto (1927) he moved into stark modernism, but, realising that this alienated his audiences, worked still harder to create a style that would reflect popular music without compromising his personal voice: his success was total. With his works of the late 1930s onwards, and particularly his ballet scores "Billy the Kid" (1938), "Rodeo" (1940) and "Appalachian Spring", he perfected a musical language that is completely distinctive and unmistakably American. Scored in primary colours, Copland's mature music has a breadth and simplicity that evokes both the freedom and the loneliness of America's great cities and vast open spaces. It assimilates not only jazz, but also folk music influences, from Latin dance to bluegrass fiddle tunes and Shaker hymns, yet in a style so personal that it can be identified as pure Copland from the first bar.

Copland's own programme note reads: "The clarinet Concerto is cast in a two-movement form, played without a pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual ABA song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. The overall form of the final movement is that of a free rondo, with several side-issues developed at some length. It ends with a fairly elaborate coda in C major."

The concerto is scored (with great finesse and subtlety) for string orchestra, harp and piano – the latter not entering until after the cadenza. The piece was subsequently used as the score of Jerome Robbins's ballet "The Pied Piper."

SERGEI RACHMANINOV (1873-1943) – SYMPHONY NO 1 IN D MINOR

Grave – Allegro ma non troppo *Allegro animato* *Larghetto* *Allegro con fuoco*

Until the fiasco of its premiere, Rachmaninov was thoroughly confident in his own abilities. At the Moscow Conservatoire he had graduated with the highest honours; his outstanding merits as a pianist were recognised; he had a publisher for his compositions, one of which – the C sharp minor Prelude – had made his name well known all over the world; and his opera Aleko, written as his graduation piece while still in his teens, had been performed at the Bolshoi Theatre – with Tchaikovsky in the audience.

Rachmaninov's high hopes for his First Symphony, composed in 1895, were shattered when Glazunov gave the first performance in St Petersburg in 1897. The choice of location was unfortunate – St Petersburg rarely took kindly to anything that came from Moscow – but less so than the choice of conductor. Apparently Glazunov, a poor conductor and unsympathetic towards Rachmaninov's music, merely beat time, showing neither interest nor understanding of the score, and was probably drunk. Inadequate rehearsal also resulted in bad playing.

Rachmaninov was so horrified that there were times when he put his hands over his ears to shut out the sound of his own music. At one point he even left the hall. His plight was not helped by the critics. Rachmaninov went into a deep depression and composed almost nothing for another three years. His creative abilities returned only after a course of hypnotherapy.

As a result of this episode, Rachmaninov turned against the Symphony and decided to cancel its publication and any further performances. Whether or not he destroyed the score (authorities differ on this point), it disappeared. Fortunately, in 1940, the orchestral parts used by Glazunov (and bearing evidence of a number of changes made by him, many to the music's distinct advantage) came to light in the Leningrad Conservatoire, enabling a new score to be constructed and the symphony once more to be played. Since its resurrection it has been hailed by some as the finest of the composer's three symphonies.

The Symphony's debt to both Tchaikovsky and Borodin is clear, but there is much in it that could only have been written by Rachmaninov; the fact that it is not thoroughly typical of him does not mean it is immature. The score is headed by the same biblical epigraph as Tolstoy's Anna Karenina – "Vengeance is mine; I will recompense" – and the Symphony's material derives from Russian Orthodox chants. Each of the four movements is related by the use of the small motif heard at the very beginning, consisting of a fast-moving triplet followed by a sustained note. In addition, the first movement's principal theme returns to play a major role in the finale, and its second subject, initially in 7/4 time, reappears in the slow movement. There are also other more turbulent themes, perhaps related to the composer's love of a married woman, wife of the dedicatee of an earlier work.

Some of our audience will no doubt recognise the fanfare near the beginning of the finale as the former theme of a well-known news programme!

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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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.

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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.

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Andrew Condon
Mark Cousins
Ruth Brook
*Phil McKerracher
Daphne Leach
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Gerard Kelly
Philip Starr

VIOLAS

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Rachel Burgess
Nicola Oliver
Elizabeth Tarrant
Vanessa Townsend
Alan Magrath
Penny Steer

CELLOS

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Helen McDonald
Helen Griffiths
Marion Hitchcock
Stephen Minton
John Alderson
Mary Fall
Mandy Selby
Helen Steadman
Andrew Garton
Samantha Carter
Riet Carmichael

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ARNOLD *Symphony No 5*

• 17 May 2003

WALTON *'Orb and Sceptre'*
SHOSTAKOVICH *Jazz Suite No 2*
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