



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 19TH JANUARY 2008

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

SCHUBERT
OVERTURE TO 'ROSAMUNDE'

STRAUSS
DUET CONCERTINO

SOLOISTS: MASSIMO ROMAN & STEPHEN FULLER

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

BRUCKNER
SYMPHONY No.7

Our next concert is on Saturday, March 8th

Dvořák – The Noonday Witch

Mendelssohn – Violin Concerto

Tchaikovsky – Symphony No.4

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for some years after graduating from the Royal Academy of Music in London. 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 the world-renowned St. Petersburg Philharmonic Orchestra, and was immediately invited to return. In 1998 he was invited to work with one of Europe's foremost chamber orchestras, the Camerata Salzburg. Adrian has worked regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. 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 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 over thirty years. He has conducted at the Royal Academy of Music on a number of occasions and worked with their Senior Orchestra. In 1996 he went to Japan to work with the Toyama Toho Academy Orchestra, a visit that was received with much acclaim.

He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition, also serving on the panel of jury members for Music for Youth and the Making Music Awards.

Adrian Brown was one of 100 musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

MASSIMO ROMAN & STEPHEN FULLER – SOLOISTS

Bromley Symphony Orchestra is proud to present two soloists whose performances will already be familiar to regular members of our audience. Massimo Roman studied at the Conservatoire in Milan. As our principal clarinet, his orchestral solos have ranged from the sublime



(Rachmaninov 2nd Symphony) to the spectacular (Mahler 3rd Symphony).

Stephen Fuller has been our principal bassoon since 1990. This is his third solo appearance with the BSO, having performed the Elgar Romance in 1994 and Haydn's Sinfonia Concertante in 2002. He has played the Gordon Jacob concerto with the Bromley Symphony Players, and the Weber concerto with Kensington Symphony Orchestra. He first played the Strauss Duet Concertino while studying at Trinity College of Music London, and is pleased to present this rarely-programmed work tonight.

FRANZ SCHUBERT — OVERTURE TO 'ROSAMUNDE'

The play *Rosamunde* was, by all accounts, a work of doubtful merit by Helmina von Chézy, colloquially known as the "terrible Frau von Chézy." Schubert didn't trouble to over-extend himself for this commission, finishing all the music within a fortnight, and his prescience was rewarded when it closed after only two performances. His overture, however, was much admired, so he eventually appended it as Prelude to his operetta, *Die Verschwornen*. Yet—in error—when it was eventually published, it became immortalised as the overture to *Rosamunde*.

The work opens, after several majestic chords, with a liquid theme for solo oboe and clarinet, yet its main feature remains the *Allegro vivace* which follows, notable for the thrilling scintillation of its first subject as much as for the memorable lilt of its second. Ever recklessly profligate of melody, Schubert introduces yet another irresistible tune before the coda—an unexpected section in 6/8 time—the whole representing a typically Schubertian blend of impetuosity and lyricism.

RICHARD STRAUSS — DUET CONCERTINO

FOR CLARINET, BASSOON, STRING ORCHESTRA & HARP.

Strauss' earliest compositions probably owed most to Mendelssohn and Schumann, yet all this was to change after he became friendly with Alexander Ritter, a composer/violinist who encouraged him to read both Wagner and Schopenhauer, and to attempt tone poems. Many of Strauss' most famous works, especially *Thus Spake Zarathustra*, owed a great deal to such philosophies, and Strauss' passion for Wagner was never to wane.

In later years he was to risk a still more adventurous approach to dissonance, which—in an operatic canon including both *Salome* and *Elektra*—provoked turbulent controversy. In response, Strauss returned to a more mainstream late-Romantic idiom with his last operas including *Der Rosenkavalier*.

During the Nazi period, Strauss for a short time accepted a largely honorary position as an official of the Third Reich. Yet the fact that his grandchildren were partly Jewish induced him to keep his disquiet about the regime largely to himself—a decision that he was later obliged to defend. The 1940s was also the period when Strauss became increasingly fascinated by the more intimate interactions of chamber music, resulting in works including the eloquent *Metamorphosen* for twenty-three solo strings—and the *Duett-Concertino* for clarinet, bassoon and small orchestra.

Strauss was modest with regard to its importance. Composed when he was already 83, he described it as "just splinters from an old man's workshop, written perhaps only with the desire to amuse." Yet the *Duett Concertino* boasts a gossamer, classically inspired texture, closer to late Mozart than to *Don Juan*.

Further early influences (such as the *concerto grosso*) may be found in his use of four solo string principals as concertino ensemble.

The work is through composed, in three movements, and features an especially lyrical second movement, where the bassoon (accompanied by feathered violin textures and harp) paves the way to an extended cadenza for both soloists. Strauss admitted to being inspired first by Hans Christian Andersen's fairytale *The Swineherd*, then by a variant of the "Beauty and the Beast" legend. As Strauss described it, "A dancing princess (the clarinet) is alarmed by the awkward attempts of a bear (the bassoon) to imitate her movements. At last she relents and dances with the bear, whereupon it turns into a prince."

The fairytale may be prosaic, but it inspired some enchanting music.

ANTON BRUCKNER - SYMPHONY NO. 7

- I. Allegro moderato
- II. Adagio. *Sehr fierlich und sehr langsam*
- III. Scherzo and Trio. *Sehr Schnell* (very fast)
- IV. Finale: *Bewegt, doch nicht schnell* (with movement, but not fast)

Bruckner's Symphony No. 7 was written between 1881 - 1883, and its premiere – significantly, not in conservative Vienna, where Bruckner had already suffered professional setbacks, but in Leipzig – resulted in the greatest success he had ever known. Applause at its premiere lasted over fifteen minutes, and after a lifetime largely marked by public indifference, Bruckner suddenly found himself, at sixty, being compared to Brahms as well as to his personal hero Wagner. One critic was repentant enough to say, 'How is it possible that he could remain so long unknown to us?' while its conductor, Nikisch, was still less equivocal: 'Since Beethoven there has been nothing to approach it.'

Perhaps more surprising than this late public acceptance, is Bruckner's perseverance with only modest encouragement for so many years. Insecure to the point of neurosis, he often endured periods when depression prevented him from composing anything. Part of the secret of this new confidence (harmonic, structural, melodic) was his discovery of Wagner in 1863. Wagner's legendary audacity seemed to emancipate Bruckner to explore the wider ranges of his own harmonic imagination . . . Another obvious influence was Beethoven's majestic 9th symphony, and numerous musicologists have reflected upon the fact that six of Bruckner's symphonies open with the same kind of misty and amorphous (yet subtly pregnant) material first encountered at the beginning of Beethoven's Ninth. Bruckner was also to espouse an identical symphonic framework as Beethoven's last symphony: an ambitious first movement, a passionate and richly-textured adagio, a vibrant scherzo in sonata form—and a finale featuring nostalgic reminiscences of all the preceding movements.

The first movement opens with a flourish, as the principal horn and the entire cello section soar upwards with their overarching theme. (Schoenberg was to note, with astonishment, how “natural” these irregular phrases sounded.) The second, more nostalgic theme in clarinet and oboe moves to a climax, after which a dance-like rhythmic idea transpires. Bruckner mixes the three themes in developments ranging from wistfulness to fury, including a C-minor outburst, a canon and a brass chorale, the whole uniting in an immense, fervent E-major close (long prefigured by an E ostinato from the depths of the orchestra).

Wagner and Bruckner’s last encounter took place at Bayreuth, in 1882, at the premiere of *Parsifal*. On that occasion Wagner promised Bruckner that he would personally conduct his every symphony; but his elated acolyte couldn’t help realising the truth: that Wagner (“the Master”) was already failing. In late January 1883, while working on the *Adagio*, he confided to a close friend: “One day I came home and felt very sad . . . The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the *Adagio* came to me.” On February 13, 1883, as Bruckner was painstakingly sculpting the slow movement’s conclusion, Wagner died in Venice. Upon hearing the news Bruckner wrote its exquisite coda, under which he wrote: “In memory of the immortal and dearly beloved Master who has departed this life.” Significantly, a quartet of Wagner tubas (a combination of tuba with French horn) open the *Adagio* movement. After the first crisis a wonderful theme in F-sharp major appears, after which variations of both themes are gradually built up with inexorable grandeur into by far the most emotional climax of the entire symphony (and in C major, of all keys—an astonishing destination for a movement in C-sharp minor!) The barren landscape afterwards is shot through with wisps from Wagner’s “Ring” itself, and the close features a wonderful trombone chorale leading the movement to a meditative, resigned conclusion.

The scherzo immediately reinvigorates, its brilliant trumpet theme set against pulsing string figuration. It gives way briefly to a more rustic and lyrical theme, only to return with renewed panache. In common with so many of Bruckner’s scherzos, its agrarian roots are revealed at every turn; but there is an underlying flair discernible in this one: “the Master” may be dead, but the pupil is flying.

The finale revisits some of the work’s previous high points. Its opening relates to the aspirational first theme of movement one, yet both harmonic and textural shadows fall, only to be drowned out by variants of the first theme, a climax and another chorale. During the recapitulation, the subjects are revisited in reverse order (a structure known as ‘tragic sonata form’). Harmonic tension builds inexorably towards the coda, which closes with a splendid confirmation of the work’s opening vision. The exultant, affirmative conclusion is in the nature of a triumph—as it was in Leipzig on that memorable first night, and as it has been ever since.

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

*Bernard Brook (Leader)
* Michael Ibbott
Elizabeth Cromb
David Rodker
Michael Thompson
Rachael Langworthy
Richard Miscampbell
Ruth Brook
Alison Cordingley
Jane Ferdinando
Jo Brown
Ann Callison
Judith Montague
Kathryn Hayman
Sheila Robertson
Marian Steadman
Ruth Elliott
Diana Dunk
Mark Holmes

SECOND VIOLINS

Clare Turner (Principal)
Andrew Condon
Claire Dillon
* Phil McKerracher
Jane Rackham
Amanda Clare
Valerie Breeze
Rosie Welch
Rachel Walmsley
Rachel Cheetham
Mark Cousins
Anne Miles
Audrey Summers
Gerard Kelly
Marie-Louise Guzman
Philip Starr

VIOLAS

David Griffiths (Principal)
Rachel Burgess
Georgina Oliver
Nicola Oliver
Vanessa Townsend
Liz Tarrant
Julius Bannister
Angela Bartlett
John Davis
Maria Beale

CELLOS

*Alice McVeigh (Principal)
Helen McDonald
Helen Griffiths
Stephen Minton
Becky Fage
Marion Hitchcock
Andrew Garton
Mandy Selby
Jane Broadbent
Mary Fall
Anne Curry

DOUBLE BASSES

Norman Levy (Principal)
Jane Healey
Malcolm Healey
Anthony Barber

FLUTE S

Jane Crawford
Catherine Borner

OBOES

Sara Grint
Andrew Mackay

CLARINETS

David Floyd
Vicky Skinner

BASSOONS

Julian Farrel
Chris Richardson

HORNS

*Roy Banks
Mary Banks
Frank Cottee
Brian Newman

WAGNER TUBAS

Lindsay Ryan
Ed Mills
Duncan Gwyther
Richard Payne

TRUMPETS

*Derek Cozens
Clive Griffin
Tim Collett
Matthew Hart Dyke

TENOR TROMBONES

*Peter Bruce
*John Carmichael

BASS TROMBONE

Paul Jenner

TUBA

Michael Philpot

TIMPANI

David Coronel

HARP

Janice Bevan

ASSISTANT CONDUCTOR

David Grubb

TICKET MANAGER

Riet Carmichael

* denotes a member of the
organising committee

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. Internationally renowned soloists who have performed with the orchestra include Paul Tortelier, John Lill, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

PRESIDENT	Anthony Payne
VICE-PRESIDENT	Barbara Strudwick ARAM
CHAIRMAN	Roy Banks

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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, stage management and publicity.

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, and are currently seeking a volunteer to act as our next press officer.

MAILING LIST

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