



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

## PROGRAMME

SATURDAY 24TH JANUARY 2009

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

[www.bromleysymphony.org](http://www.bromleysymphony.org)

Box office: 020 8464 5869

# PROGRAMME

BERLIOZ  
'ROMAN CARNIVAL' OVERTURE

RAVEL  
RAPSODIE ESPAGNOLE

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INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

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RODRIGO  
CONCIERTO DE ARANJUEZ  
FOR GUITAR AND ORCHESTRA

RESPIGHI  
ROMAN FESTIVALS

## ADRIAN BROWN – CONDUCTOR

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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.

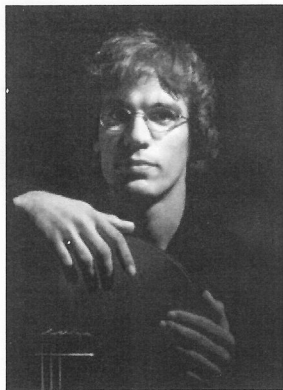
Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. He has been a frequent visitor to conduct the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington. 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.

## EURICO PEREIRA – GUITAR SOLOIST

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Eurico Pereira began his guitar studies at the age of nine, and three years later was offered a place at the National Conservatoire in Lisbon, where he studied with Manuel Morais. He was also awarded a scholarship by the Foundation Gulbenkian, and became the only student ever to achieve the mark of twenty out of twenty in the guitar final examination of the Conservatoire of Lisbon.

In 1998 Eurico entered the University of Évora, and was selected for several engagements, including a performance of Rodrigo's *Concierto de Aranjuez* for television channel RTP2.

His disc '4 Compositores Portugueses' was released in 2002, with recordings of solo works dedicated to him by composers Carrapatoso, Azevedo and Lobo.

After graduating with Distinction from University in 2002, Eurico was awarded a full scholarship for the Postgraduate course at the Royal Academy of Music in London. He studied with Michael Lewin, and again achieved the Distinction mark in his final recital.

More recently, Eurico toured Portugal with sponsorship of the Orient Foundation, including the première of Snowscapes in June, dedicated to the guitarist by Hong-Kong composer May-Kay Yau. He was also a soloist with the Horsham Symphony Orchestra under Benjamin Pope, and the Manson Ensemble conducted by Sir Peter Maxwell Davies.

Eurico won 1st prize in the London International Music Competition 2007, promoted by the Anglo-Czechoslovak Trust, after which he played at the Martinu Hall in Prague. This season he performed the Tour of India 2008, admired by audiences and critics alike, and is presenting the innovative series "Discovering the music of Sor", with over 10 recitals. Engagements in London, Gloucester and Lisbon include concerti with the Portuguese Chamber Orchestra under Pedro Carneiro and the Huntingdonshire Philharmonic conducted by Adrian Brown.

## BERLIOZ — LE CARNAVAL ROMAIN (ROMAN CARNIVAL)

Composed in 1843 and first performed in 1844, in Paris, this is one of the most celebrated of all concert overtures. Berlioz based it on motives from his opera *Benvenuto Cellini*, especially using material from its 'carnival scene'.

The opera itself received a disastrous premiere in Paris in 1838, causing Berlioz to pen a curt letter to the Director of the Paris Opera:

*"Sir, I have the honor to inform you that I withdraw my opera Benvenuto Cellini. I am perfectly convinced that you will receive this news with pleasure. I have the honor to be, Sir, your devoted servant."*

Years later, in his celebrated memoirs, Berlioz complained that the conductor had taken one section at half-speed. At any rate, the failure of his opera only provoked him to greater heights, and from the *Cor Anglais* solo (one of the most celebrated in the repertoire), through the unusual fugal intercession, to the eclat of the final concatenation of themes, *Roman Carnival* is near perfection.

Unsurprisingly, it scored an instant success, encouraging Berlioz to conduct it on his every foreign tour. It is eight minutes of outright arrogance and élan.

## RAVEL — RAPSODIE ESPAGNOLE

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### *1. Prélude à la nuit 2. Malaguena 3. Habanera 4. Feria*

This rhapsody on Spanish themes was, like many of Ravel's works, originally written for piano duet ('four hands'). The orchestration is so vividly conceived as to transform the original arrangement, using the large orchestra as an extended palette of delicate colours. (The strings for example are constantly required to play harmonics—a hollow resonance—or 'sul tasto', deliberately misty, with the bow over the fingerboard.)

Even its most seductive moments may be visualized as being behind a veil. The second movement represents a dance from the Malaga area, though the dance slips away at its conclusion into the moonlight, while the following Habanera rises towards a passionate climax before fading into wisps of cloud and memory.

The wildest dance is the final one, the Feria, which most clearly shows the unconscious influence of Ravel's Spanish (Basque) mother. While at times redolent of lazy afternoons in the Spanish sun, it also has a rush of adrenalin towards the end, whirling the music towards a vibrant and bravura conclusion.

## RODRIGO — CONCIERTO DE ARANJUEZ

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### *Allegro con spirito - Adagio - Allegro gentile*

Rodrigo himself described this perennial favourite as "animated by a rhythmic spirit and vigour without either of the two themes interrupting its relentless pace, while the second movement represents a dialogue between guitar and solo instruments (cor anglais, bassoon, oboe, horn), and the last movement recalls a courtly dance in which the combination of double and triple time maintains a taut tempo right to the closing bar". His ideal was of the concerto capturing "the fragrance of magnolias, the singing of birds and the gushing of fountains" in the famous gardens of Aranjuez.

The second movement, plangent and moving (with yet another celebrated solo for Cor Anglais), has gained popularity in numerous guises, as soundtrack for ice-skating star Michelle Kwan, adapted for brass band in the film *Brassed Off*, featured in the film *School of Rock*, while an excerpt is heard even in *Fawlty Towers*, when the hapless Manuel is forced to give up his pet rat 'Basil.' It has been interpreted not only by guitar legends, but by violinists, clarinetists and jazz trumpeter Miles Davis, who was reputed to have remarked, "That melody is so strong that the softer you play it, the stronger it gets (and the stronger you play it, the weaker it gets)."

## RESPIGHI — FESTE ROMANE (ROMAN FESTIVALS)

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### *1. Circenses 2. Il giubileo 3. L'ottobrata 4. La Befana*

Born in Bologna in 1879, Ottorino Respighi was originally taught by his father. The first part of his professional life revolved around leading a well-known string quartet, and it was not until 1913, when he moved to Rome, that he found his voice as a composer (despite having composition lessons with Rimsky-Korsakov on various expeditions to Russia in the early 1900s, and later studying under Max Bruch in Berlin).

As a composition teacher in Rome, Respighi found almost immediate inspiration in the city's atmosphere. A lively combination of city noise, popular song and historical grandeur is presented with deft confidence in his three symphonic portraits of the eternal city, 'Fontane di Roma' (Fountains), 'Pini di Roma' (Pines) and 'Feste Romane' (Roman Festivals).

In contrast, he also became fascinated with 'ancient' music, preparing meticulous editions of neglected works by Monteverdi, Vivaldi and Marcello, and writing works heavily influenced by music of the past, including 'Ancient Airs and Dances', and 'Gli Uccelli' (The Birds) for small orchestra.

In 'Feste Romane', Respighi indulged his passion for large orchestral forces, depicting each festival with "the maximum degree of sonority and orchestral colour". The 1929 premiere was given by no less than Toscanini and the New York Philharmonic Orchestra. In fact, in America, Respighi became hugely popular, performing to acclaim as piano soloist with the New York Philharmonic Orchestra at Carnegie Hall.

Respighi provided these descriptions of the Roman Festivals:

**Circenses** (Circuses): A menacing sky lowers over the Circus Maximus, but the people celebrate a holiday. 'Hail, Nero!' The iron doors are unlocked and the sound of religious chant and the howling of the wild beasts rends the air ... The song of the martyrs spreads, rises, then dies away in the tumult.

**Il Giubileo** (The Holy Year): Pilgrims drag their weary way along the highway, praying. Finally, the Holy City appears ... A hymn of jubilation bursts forth, and all the church bells ring out in reply.

**L'ottobrata**: The October Festival in the Roman vineyards ... Later, in the mild evening, a romantic serenade hovers in the air.

**La Befana** (Epiphany): In the piazza, a characteristic trumpet rhythm dominates the frenzied clamour. Over the surging din float rustic tunes, bursts of saltarello, the raucous songs of the drunk, and the proud chant of the people, "Let us pass, we are Romans!".

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# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

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\*Bernard Brook (Leader)  
Valerie Breeze  
\* Ruth Brook  
Anita Laybourne  
Rachel Cheetham  
Amanda Clare  
Andrew Condon  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Claire Dillon  
Diana Dunk  
Sarah Eede  
Ruth Elliott  
Jane Ferdinando  
Kathryn Hayman  
Mark Holmes  
Mike Ibbott  
Rachel Johnson  
Gerard Kelly  
\* Phil McKerracher (P)  
Anne Miles  
Richard Miscampbell  
Judith Montague  
Veronica Parry  
Jane Rackham  
Tracey Renwick  
Sheila Robertson  
\* David Rodker  
Philip Starr  
Marian Steadman  
Audrey Summers  
\* Michael Thompson  
Clare Turner  
Rachel Walmsley  
\* Ann Wibberley

## VIOLAS

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

## MANDOLIN

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David Griffiths

## CELLOS

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\*Alice McVeigh (Principal)  
Helen McDonald  
Helen Griffiths  
Jane Broadbent  
Samantha Carter  
Anne Curry  
Andrew Garton  
Marion Hitchcock  
Mandy Selby

## DOUBLE BASSES

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Norman Levy (Principal)  
Anthony Barber  
Philip Johnson

## FLUTES & PICCOLO

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Jane Crawford  
Catherine Borner  
Marilyn Dunk  
Marc Esmond

## OBOES & COR ANGLAIS

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\* Caroline Marwood  
Philip Knight  
Andrew Mackay

## CLARINETS

---

Massimo Roman  
Elaine Booth  
David Floyd  
Paul Sargeant

## BASSOONS & CONTRA

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Julian Farrel  
Chris Richardson  
Sebastian Charlesworth

## SARRUSOPHONE

---

Paul Sargeant

\* denotes a member of the  
organising committee

## HORNS

---

\*Roy Banks  
Brian Newman  
Mary Banks  
Lindsay Ryan

## TRUMPETS & CORNETS

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Matthew Hart Dyke  
\*Derek Cozens  
Tim Collett  
Clive Griffin

## OFF-STAGE TRUMPETS

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Karl Charity, John Kelly  
Graham Wright

## TROMBONES

---

\*Peter Bruce  
\*John Carmichael  
Paul Jenner

## TUBA

---

David Young

## TIMPANI

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David Coronel

## PERCUSSION

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Oliver Blake, Claire Brock  
David Luckin, Adam Payn  
Danielle Purdy  
Gerard Rundell  
Anthony Summers  
Elizabeth Thompson

## CELESTE & ORGAN

---

Catherine Herriot

## PIANO

---

David Grubb

## HARPS

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Patrizia Meier  
Sophy Cartledge

## ASSISTANT CONDUCTOR

---

David Grubb

## TICKET MANAGER

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Riet Carmichael

## 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, Dennis Brain, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

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

### PATRONS

Mrs J Adams	Shirley & Geoff Griffiths	Mr & Mrs D G Page
Mr & Mrs I G Brodie	Miss H L Haase	Mr W F Page
John & Riet Carmichael	Richard and Maureen Holden	Mr Keith & Mrs Helen Pope
Mr & Mrs B W Davis	Mr Alan Howes	Pauline & Tim Rogers
Mr James Denton	D A Ladd Esq & Mrs A Ladd MBE	Mr J G Ross-Martyn
Mr & Mrs T J Dillon	Mrs B M Lawson	Penny Steer
Mr B J Dolan	Mrs Daphne Leach	Barbara Strudwick ARAM
Mr David Elvin	Yvonne and David Lowe	Mr G H Taylor & Mrs V Nowroz
Mr & Mrs J Farrel	Mrs June Norton	Mr & Mrs R G Wilder

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.

### MAILING LIST

If you would like to be added to our mailing list for information on future programmes, please leave your name and address at the ticket desk or contact the Ticket Manager at 2 Scotts Avenue, Bromley BR2 0LQ (Tel: 020 8464 5869)

Our next concert is on March 21<sup>st</sup>  
**Mahler : Symphony N<sup>o</sup> 9.**