



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 15TH MAY 2009

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

SCHUMANN SYMPHONY No.3

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

MOZART FLUTE CONCERTO

RICHARD STRAUSS TILL EULENSPIEGEL'S MERRY PRANKS

Our next concert season starts on Nov 14th
with **Berlioz** Overture to 'Benvenuto Cellini', **Bruch**
Violin Concerto, **Wagner** Prelude and Liebestod from
'Tristan and Isolde', **Elgar** 'Enigma' Variations (chosen by
Adrian Brown to mark his 60th birthday).

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, and has worked regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC SO and the London Sinfonietta. He is

a great proponent of contemporary music with several first performances to his credit.

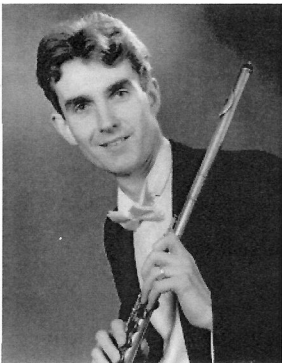
Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. He has been a frequent visitor to conduct the National Youth Orchestra of Great Britain, working closely with Sir Colin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

PHILIP ROWSON – FLUTE SOLOIST

Robin Carpenter Turner



Philip Rowson has worked with all the main symphony orchestras and opera houses in London, as well as many other chamber and provincial orchestras.

He has worked under world-leading conductors including Sir Georg Solti, Klaus Tennstedt, Bernard Haitink and Sir Simon Rattle.

Philip Rowson is currently co-principal (piccolo) at the Royal Opera House, Covent Garden.

Schumann – Symphony No. 3 (*Rhenish*) in E-flat major, Op. 97.

The *Rhenish* symphony was written in four weeks of purest inspiration late in 1850. Robert Schumann fought two periods of crisis in his tumultuous personal life - isolation in Dresden and the years of his final illness - yet between these, Schumann and his pianist wife, Clara, enjoyed an idyllic period in Düsseldorf. He had just been hired as a conductor of a major German orchestra, and was feeling positive and even enthusiastic about composing something with broad public appeal. As he wrote to his biographer, Wilhelm von Wasielewski, he longed for 'popular elements' to dominate this work, and the tuneful *Rhenish* was soon acknowledged as one of Schumann's greatest successes. (The *Rhenish* subtitle was a clever marketing ploy by his publisher, Simrock, who seized upon Schumann's comment that the work 'perhaps mirrors here and there something of Rhenish life.')

Unusually for the period, the Symphony is constructed in five, rather than four, movements. Schumann was quick to assure his publisher that the symphony would 'not be bulky and heavy' as a result of the extra movement.

In the life-affirming first movement Schumann brilliantly unseats the main beat, using two beats against three, in an ardent foreshadowing of his friend Brahms's later works. The delicately insistent brass motto serves to unify the work, reappearing triumphantly in the last movement.

There is a more bucolic tone to the second movement, with its *ländler* style (we know that Schumann was deliberately attempting to evoke the landscape to give the work popular appeal).

The third movement is both elegant and eloquent, though the heavy scoring presents a challenge to the orchestra. It possesses a wonderfully fluid character, as if he sought to inhabit the ripples of the river Rhine itself.

The extraordinary fourth movement represents an enormously ornate ceremony in the Cologne Cathedral, in which Archbishop von Geissel was elevated to the rank of cardinal. The mood of majestic ritual is emphasised by three trombones, appearing here for the first time in the work. Fascinatingly, Schumann noted in the original score: 'In the character of an adjunct to a solemn ceremony', but later erased it with the remark: 'One must not bare one's heart to the people; a general impression of the work of art is better, for then at least they make no faulty comparisons!'

The final movement begins as a march and ends with affirmation, redeploing the original brass theme to add significance to the conclusion. It wraps together Schumann's most joyous work and, the stunning *Lieder* apart, surely his best.

Mozart – Flute Concerto, K313.

1. Allegro maestoso
2. Adagio ma non troppo
3. Rondo: Tempo di Menuetto

This work has an interesting background. Mozart had been determined to continue on to Paris, where his father Leopold hoped to resurrect his previous career as a prodigy. Yet there was more to delay Wolfgang in Mannheim than his father supposed. He had fallen for opera singer Aloysia Weber (whose sister Constanze he ultimately married), at one point even proposing to accompany her to Italy, where she had an opera contract. Meanwhile Leopold continued to urge Wolfgang to proceed to Paris.

One Mannheim friend of the Mozarts was a wealthy Dutch merchant, who was also a passionate amateur flautist. (To his father, Mozart described him as ‘De Jean’ yet this is most likely his phonetic transcription of ‘De Jong’.) In late 1777, Mozart assured Leopold that De Jong would pay him 200 florins for composing ‘three little, easy short concertos’ - something which, for Mozart, should have been the equivalent of scribbling three short emails. Yet months went by, and we find instead his excuses written to his father:

Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. . . And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This celebrated note has persuaded many that Mozart detested the flute. However, it appears far more likely that the note is in reality a fanciful series of excuses, as to why Mozart (obsessed with Aloysia) was less than focused on his work. In the end, Mozart completed K313, yet never fulfilled his whole commission, resulting in a reduced fee from De Jong.

Yet despite such untoward circumstances, Mozart's first flute concerto is a masterpiece. The first movement is both elegant and assured, with a striking D minor passage foreshadowed by a scalar passage. The Adagio is wonderfully delicate, the floating flute slipping in and out of the orchestral texture. (Its opening famously prefigures the theme of Johann Strauss' Blue Danube Waltz.) The finale is sprightly, ethereal, febrile and even surprising - the last thing one might expect from a composer that ‘could not endure’ the instrument.

Richard Strauss – Till Eulenspiegel’s Merry Pranks.

Tales of Till Eulenspiegel were popular in the Middle Ages. While he is unlikely to be based on an historic person, his name does appear on the gravestone of a Black Death victim near Lübeck, bearing the inscription: ‘Don't move this stone, let that be clear – Eulenspiegel’s buried here’. Eulenspiegel (meaning ‘owl mirror’) may also refer to the proverb: ‘Man sees his own faults as little as a monkey or an owl sees his ugliness in a mirror.’

Till Eulenspiegel is a comic-book anti-hero: happy-go-lucky, imperturbable, and about as bouncy and impenetrable as a small rubber ball. Something in his insouciance must have appealed to Strauss, who enjoyed thumbing his nose at his critics, just as Till does!

A critic for *Musical Record* of Boston wrote in 1900: ‘No gentleman would have written that thing. It is positively scurrilous. There are places for such music, but surely not before miscellaneous assemblages of ladies and gentlemen.’ Even Claude Debussy, wrote that the work resembled ‘an hour of music in an asylum ... You do not know whether to roar with laughter or with pain and you wonder at finding things in their customary places. . . . But in spite of all this, there is genius in certain aspects of the work, notably in the amazing sureness of the orchestration and in that frenzied movement which sweeps us on from beginning to end, making us live through all the hero's adventures.’

The open-ended beginning (recurring at the end) has been compared to the ‘once upon a time’ phraseology of a classic fairy-tale. Till’s mocking themes are heard, first from solo horn and the second an outburst of hilarity on the clarinet.

As musicologist Barbara Heninger notes: ‘Strauss keeps the piece moving by casting it as an extended rondo in which a pair of repeating themes is contrasted against separate motifs meant to represent Till’s various adventures. . . . When pressed he conceded that the musical episodes include Till riding through a marketplace and upsetting the goods, then poking fun at the clergy, flirting with girls, mocking university academics, and finally being hanged for blasphemy. (In the original stories Till neither flirts with girls nor is hanged, escaping the noose by means of trickery, but Strauss’s liberties with the story allow room for more drama in his musical retelling.)’

All too soon, the game is up. A drum roll announces the approach of the hangman, coupled with Till’s never-ending bravado, attempting to talk himself out of trouble . . . The clarinet shrills out Till’s last breath—or does it?! The mood of the final section cannot be seen as repentant, and it’s impossible to resist the notion that Till’s irrepressible spirit lives on.

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

*Bernard Brook (Leader)
Rachel Walmsley (P)
* Ruth Brook
Jo Brown
Rachel Cheetham
Amanda Clare
Andrew Condon
Mark Cousins
Rosie Cousins
Elizabeth Cromb
Claire Dillon
Sarah Eede
Ruth Elliott
Jane Ferdinando
Kathryn Hayman
Mark Holmes
Mike Ibbott
Gerard Kelly
Anita Laybourne
* Phil McKerracher
Anne Miles
Richard Miscampbell
Alan Mitchell
Judith Montague
Jane Rackham
Tracey Renwick
Sheila Robertson
* David Rodker
Marian Steadman
Audrey Summers
* Ann Wibberley

VIOLAS

David Griffiths (Principal)
Julius Bannister
Maria Beale
Rachel Burgess
John Davis
Jenny Forbes
Alan Magrath
Chris Newbould
Georgina Oliver
Nicola Oliver
Liz Tarrant

CELLOS

*Alice McVeigh (Principal)
Helen Griffiths
Marion Hitchcock
Helen McDonald
Sarah Bartlett
Mandy Selby
Andrew Garton
Anne Curry
Mary Fall
Jane Broadbent

DOUBLE BASSES

Norman Levy (Principal)
Anthony Barber
David Johnson
Kenneth Knussen
Catherine Ricketts

FLUTES & PICCOLO

Jane Crawford
Catherine Borner
Carol Eastwood
Marc Esmond

OBOES

* Caroline Marwood
Jennifer Crees
Philip Knight
Alice Perry

COR ANGLAIS

Philip Knight

CLARINETS

Massimo Roman (Eb)
Elaine Booth
Elliot Devivo
David Floyd

BASS CLARINET

Paul Sargeant

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson
Sebastian Charlesworth

HORNS

*Roy Banks
Frank Cottee
Mary Banks
Jon Cooley
Brian Newman

TRUMPETS & CORNETS

*Derek Cozens
Tim Collett
Clive Griffin
Matthew Hart Dyke

TROMBONES

*Peter Bruce
*John Carmichael
Alan Tomlinson

TUBA

Russell Kennedy

TIMPANI

David Coronel

PERCUSSION

Catherine Herriot
David Luckin
Corinne Sharpe
Anthony Summers

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, 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

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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.

We will hold a one-day workshop on **Jun 14th**, working on the
'Leningrad' Symphony No.7 by Shostakovich.

The orchestra will give an informal performance in the main hall
of **Ravens Wood School, Oakley Road, Bromley, BR2 8HP**
(entrance beside the garden centre).

Performance introduced at 5.50pm (concluding before 7.30pm).

Entrance is free (donations will be gratefully accepted).