



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

PROGRAMME

SATURDAY 21ST MAY 2011

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

SCHUBERT SYMPHONY No.8

CRESTON MARIMBA CONCERTINO SOLOIST – ALEXANDER MAIN-IAN

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

SIBELIUS SYMPHONY No.2

Our next concert is on Nov 12th
Elgar Pomp & Circumstance No 4 , **Barber** Adagio,
Liszt Symphonic Poem 'Tasso', **Elgar** Violin Concerto
violin soloist - Sasha Rozhdestvensky

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult. After graduating from the Royal Academy of Music in London, he studied with Sir Adrian with whom he worked for some 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. Sir Adrian 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".

In 1992 Adrian Brown was engaged to conduct one of the great orchestras of the world, the St. Petersburg Philharmonic Orchestra. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras at the invitation of Sir Roger Norrington. Adrian has also conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

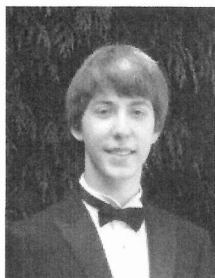
In his 60th Birthday Year, 2009, Adrian was appointed Music Director of Huntingdonshire Philharmonic performing Beethoven's 'Choral' Symphony, and has conducted many works on a 'celebration wish list' including Sibelius's Fourth, Elgar's First, and (with Bromley) Mahler's Ninth. He also had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius performing Berlioz in a concert broadcast nationally. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

In 2010 he conducted some forty concerts including an acclaimed performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, Mahler's Fifth Symphony with Bromley Symphony Orchestra, and an important lecture to the Berlioz Society where his recording from Lithuania of the Berlioz 'Symphonie Fantastique' was much admired.

Plans for 2010-11 include return concerts with the Corinthian Orchestra, one in the Queen Elizabeth Hall in June. Waveney Sinfonia present a special concert of Vaughan Williams and Elgar, and Adrian will conduct concerts in the Royal Academy of Music and Royal College of Music.

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

ALEXANDER MAIN-IAN — MARIMBA SOLOIST



Alexander first started studying percussion with Jackie Kendle at the age of seven. Supported by a music scholarship at Trinity School in Croydon, he successfully auditioned for the National Children's Orchestra of Great Britain, and was awarded the Dame Ruth Railton Memorial Prize.

Stoneleigh Youth Orchestra provided influential orchestral experience while Alexander also attended the Royal College of Music Junior Department. Under the new tutelage of Cameron Sinclair, he was accepted into the National Youth Orchestra of Great Britain, through which he was fortunate enough to work under some of the world's leading conductors in many prestigious concert venues.

Having won the Graham Cole Percussion Prize for two consecutive years, Alexander was awarded a place on the prestigious Joint Degree Music Course at the University of Manchester and the Royal Northern College of Music. Currently in his third of four years study, he now learns with professors Ian Wright, Dave Hassell, Liz Gilliver and Paul Patrick.

Alexander hopes to pursue a career in Medicine. He enjoys road cycling and hopes soon to ride all the way from John o'Groats to Land's End.

FRANZ SCHUBERT — SYMPHONY NO.8 "UNFINISHED"

This wonderful work, in common with many others, remained unheard in Schubert's lifetime. In 1823, he sent the manuscript to the chairman of a Granz music society, who simply shelved it for four decades — while Schubert, who only lived another five years, forgot all about it.

So: why has it only the two movements? Some musicologists believe that Schubert deliberately 'lost' the second half of the symphony, or reworked its themes into other pieces. He was underrated as a composer because he was far keener on enjoying his life and friends than in marketing his works, and laboured under the disadvantage of playing no instrument well enough to perform it in public. It's easy to imagine that this impulsive character may have given up mid-symphony, when difficulties arose or a new song beckoned.

Fragments do exist for a third movement, and yet, as the musicologist Brian Newbould opines, this work is not so much an unfinished symphony as a 'finished half-symphony'. Schubert's preferred method was to use symphonic themes like songs: the first (cello) theme of the

‘Unfinished’ being an iconic example, although he upends his second theme with both silence and turmoil. The very semiquavers strive to attain the serenity of the initial theme, but the movement ends with a few chords like clenched fists.

The second movement, in E major, begins serenely with horns and strings, until its beauty is overridden by a powerful, march-like theme with brass (Adrian Brown has noted Schubert’s affinity for march themes). This fades into pizzicati leading into a more enervated section featuring the solo clarinet. A solo oboe explores a more hopeful strain, interrupted by fiery string scalework underpinned by full brass. The celli and violins attempt reconciliation, supported by solo horn and oboe, and the recapitulation ensues — but its calmness is soon undermined and overtaken by a storm, which finally paces off into the distance.

PAUL CRESTON — MARIMBA CONCERTINO

Paul Creston, christened Giuseppe Guttovoggio (1906 – 1985), was born in New York of Italian immigrants. An entirely self-taught composer, Creston left school at 15 and developed a personal style combining conservatism in harmonic terms with rhythmic adventurousness — inspired, so he said, by Chopin and Ravel. Mid-century, he was lauded, being awarded a Guggenheim Fellowship and securing a position as one of America’s most played and better-known composers. Perhaps, had his music been more ‘cutting edge’, Creston’s initial fame might have better endured, but his approachable style took second place to the international avant-garde, and only this work and his saxophone concerto have remained part of the orchestral landscape.

Creston’s Concertino for Marimba, commissioned by Frederique Petrides, was completed in 1940. Consisting of three movements, it is ingeniously designed to showcase the sound, elegance and technical hazards(!) of the instrument, while exploiting the composer’s penchant for fluid melody and rhythmic contrast, with a jazzy feel.

JEAN SIBELIUS — SYMPHONY NO.2

After the triumph of his first symphony, Sibelius was offered a year on the Italian coast at the expense of an admiring nobleman. It was there where Sibelius sketched out his second symphony, which — ironically enough — was to boast sections as depressive as any he ever conceived in darkest Finland.

Sibelius himself described his second symphony as ‘a struggle between death and salvation’ and ‘a confession of the soul’ — which didn’t in the least deter fanatically nationalistic Finns from terming it ‘our Liberation Symphony’. In fact, conceived during a period of intense Russian oppression (Finland was a Grand Duchy of Russia from 1809-1917), Sibelius’ Second Symphony, like *Finlandia* before it, provided an occasion of patriotic jubilation for Finnish nationalists and of international adulation for the composer himself.

The rising three-tone theme with which the symphony begins is deployed throughout, giving a symmetry and an unusual cohesion to the work.

The first movement combines an aspiring fragment and over-arching phrase against a nervy backdrop and ends with the same pulsing crotchets as it began: the three notes unresolved. Robert Kajanus, Sibelius’ favourite conductor, described the second movement as, ‘*a broken-hearted protest against the injustice that threatens to deprive the sun of its light and the flowers of their scent*’.

The effervescent Scherzo by contrast fizzles with zest, impulse and invention. A sizzling section of fermenting triplets slows into the three-note theme, and every orchestral force gathers for an irresistible assault on the finale. Under growling scales, the winds twice attempt to reach their goal, only to be denied, but the original three-tone motif, after numerous failed attempts, succeeds to the fourth note at last. The final page delivers the theme in an affirmational, irresistible D major, complete with brass and timpani.

The thrilling emotional fulfilment of the end is undoubtedly what drew Finnish patriots to claim it, but Sibelius was modest about his talent, writing that the creative process is ‘*dependent upon powers that are stronger than oneself . . . on the whole one is merely a tool. This wonderful logic — let us call it God — that governs a work is the true formative power.*’

Sibelius was truly a ‘one-off’, with no real predecessors and no natural heirs. Stravinsky once heard Sibelius’ Second Symphony in the company of his teacher, Nikolai Rimsky-Korsakov, and reported that the latter offered a thoughtful solitary comment after the performance: “Well, I suppose *that’s* possible, too.”

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Bernard Brook (Leader)
Claire Dillon
Elizabeth Cromb
Richard Miscampbell
* David Rodker
* Phil McKerracher
Diana Dunk
Penny Longman
Laura Derain
Katherine Crisp
Tracey Renwick
Hannah Bromley
Rosie Cousins
Mark Cousins

2nd VIOLINS

Judith Montague
Ann Wibberley
Mike Ibbott
Veronica Mitchell
Andrew Condon
* Ruth Brook
Alan Mitchell
Anne Miles
* Clare Wibberley
Sheila Robertson
Jane Ferdinando
Audrey Summers
Sarah Eede
Philip Starr

VIOLAS

David Griffiths (Principal)
Rachel Burgess
Vanessa Townsend
Elizabeth Tarrant
Jenny Carter
Georgina Tanner
John Davis
Alan Magrath
Chris Newbould
Julius Bannister

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
Adam Precious
Julie Buckley
Anthony Barber

FLUTES & PICCOLO

Jane Crawford
Catherine Borner

OBOES

* Caroline Marwood
Philip Knight

CLARINETS

Hale Hambleton
Shelley Phillips

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

* Roy Banks
Brian Newman
Mary Banks
Jon Cooley

TRUMPETS & CORNETS

Matthew Hart Dyke
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Shane Mills

TUBA

Russell Kennedy

TIMPANI

David Coronel

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

PRESIDENT	Anthony Payne
VICE-PRESIDENTS	Shirley & Geoff Griffiths
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, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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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.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.