



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

Robert
Burton



Alto
Saxophone

Saturday 20th May 2017

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N^o 1112117

PROGRAMME

Dukas

La Péri: Fanfare et Poème Dansé

Debussy

Rapsodie pour orchestra et saxophone
Alto Saxophone: Robert Burton

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Brahms

Symphony No.2

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Nov 11th
at the Langley Park Centre for the Performing Arts:
Marquez Danzon No.2, **Casals** Song of the Birds,
Debussy Iberia (from Images),
De Falla Nights in the Garden of Spain
(Piano soloist: Catherine Borner),
Ravel Bolero.

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 intensively with Sir Adrian 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.

His concerts with the Corinthian Chamber Orchestra in 2011 were met with critical acclaim, and Adrian was appointed their joint principal conductor.

2013 saw Adrian retire from Stoneleigh Youth Orchestra after 40 years and honoured with being one of three national figures nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM. In the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, a much appreciated and admired honour.

The 2014-15 season included a return to the Royal Orchestral Society after a much praised concert in 2014, and concerts with the Corinthian Orchestra in St James' Piccadilly. Adrian also gave a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He also completed his project of performing Berlioz 'Les Troyens'.

The 2015-16 Season included a performance of Elgar's 'The Dream of Gerontius' with the Royal Orchestral, and concerts with the Corinthian Orchestra.

Adrian returns to St John's Smith Square in June 2017 conducting a concert with the Royal Orchestral Society. Future plans include Vaughan Williams' 'Pastoral Symphony' with the Corinthian Orchestra, and a Centenary Season with Bromley Symphony to include 'The Planets' by Holst; premiered by Sir Adrian Boult, Adrian's teacher, and conducted by that pupil 100 years later.

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

Robert Burton – Alto Saxophone

Robert Burton is 17 years old, from a Cambridgeshire farming family, currently taking A-levels in Music and Fine Art. He started playing recorder aged 5, moving to saxophone at age 9, and joined the Junior Guildhall School of Music in 2012, where he is taught classical saxophone by Paul Stevens. He will study music at the Royal Northern College of Music, Manchester, in September.

Robert is Principal Saxophone of the National Wind Orchestra of Great Britain and 2016 winner of Young Musician of the Year competitions in Oundle and Wellingborough. In November 2015, he performed 'Saxo Rhapsody' by Eric Coates with Huntingdon Philharmonic conducted by Adrian Brown and has been looking forward to performing with Bromley Symphony Orchestra for several months.

Paul Dukas – La Péri: Fanfare et Poème Dansé

Paul Dukas, a perfectionist, destroyed most of his compositions in fits of disgust – luckily, he spared this one! He had been commissioned to write this single-act ballet, his last published work, for the Ballet Russes, with Natalia Trouhanova as La Péri and Nijinsky as Iskender. La Péri is impressionistic, vaguely oriental in ambience, abounding in invention, vividly orchestrated and divinely French. Many consider it his greatest composition – even ahead of *The Sorcerer's Apprentice*.

According to Persian mythology, a Peri is a winged fairy-like sprite. The plot: Iskender, a Persian Prince seeking the Flower of Immortality, winds up outside a temple where a lovely Péri sleeps, guarding the Flower, an emerald-encrusted lotus. While the Péri slumbers, Iskender steals the Flower, which flares powerfully, awakening the Péri. Distraught, the Péri cries out, for without the Flower she would be denied entry into the temple of Ormuzd. At that moment, Ormuzd – your average mythological god – transforms the Flower. Encouraged by this sign, the Péri elects to dance seductively before the Prince, entrancing him, and finally getting close enough to retrieve the Flower. She then disappears, blending into the sunset, leaving Iskender bereft.

Due to the delicacy of the work's opening the composer added a brief but arresting "Fanfare pour précéder La Péri" – a shot over the bows of gossiping Parisian audiences. Massed horns and trumpets answer each other, amidst typically dotted rhythms. A chorale-like section briefly intervenes, before the main fanfare returns.

The Poème Dansé itself is rhapsodic and hard to describe. It opens with questing horns, questioning flutes and piccolo, meandering accompaniments and lightly stroked violins. The strings unite on the main theme; a solo cor settles persuasively; then the lower strings enjoy an expansive theme under ornamental roudades, which finally wisps away.

The violins respond, leading into a dramatic and anticipatory exposition . . . which feathers into the ether of string tremolo (bow shivers). There is a radiant surge as if the sylvan landscape bubbles over with joy, over which the theme sails triumphant. The work then eases down into a languid afternoon. Rather an elegant little French minuet breaks out in the strings, amidst descending chromatic scales in the flutes

and piccolo. The breeze builds. Violin perambulations disrupt the winds, who would clearly prefer to continue the dance. The piccolo sings out like a bell; there are lovely suspended lines in divisi strings. The joyous theme returns, richly scored (Dukas orchestrations are fascinating, with effects such as strings playing on the fingerboard or near the bridge). The brass – in dotted rhythms – recollect their fanfare and become increasingly riotous, along with a sensual tambourine. Violin passagework is overwhelmed by the brass and fragments of the theme dissipate. Ethereal high tremolos tiptoe away from woodwinds and horns. Finally, a brass chorale in the distance, as if accompanying the victorious Péri. The wonderfully tender oboe has a rapturous reminiscence before the solo violin fades.

Claude Debussy – Rapsodie pour orchestra et saxophone

This work enjoyed two previous titles (*Rapsodie Arabe* and *Rapsodie Mauresque*, suggesting possible influences), but this work remained unperformed in Debussy's lifetime. Upon its debut, one reviewer concluded, '*By the importance of its proportions, the richness of its colours, the rare zest of its musical quality, this work ... allies itself to the best which has been written by its author.*'

As it opens, delicate strings answer solo horn: as if under cover of darkness, the sax makes its entrance. It's mood music . . . whispered watercolour (with perhaps a touch of *Afternoon of a Faun*). The orchestra rises, conjuring up a delightful, vaguely oriental tune in both saxophone and solo winds. The soloist reverts to his original wistfulness, in a rich, low register, again answered by solo horn. When the music rises for a second time there's a sense of greater tension in the string tremolo before the oriental-style theme. A punchier rhythm emerges, relished by the strings; the saxophone part here sounds improvised. The lower strings, in minor mode, temporarily threaten, firing the soloist into a few jazzy pyrotechnics before the brass blast through. The oriental theme weaves back for another go but is overruled by violins. The saxophonist, as he deserves, swipes the last word.

Johannes Brahms – Symphony No.2

Brahms' sunniest symphony (sometimes called his own 'Pastoral' Symphony) was composed one summer in the appealing village of Portschach, on the Worthersee, where Brahms had rented two rooms off a hall so narrow that he couldn't wrangle his piano upstairs. '*It is delightful here,*' Brahms raved in a letter to his publisher: '*the melodies flow so freely that one must be careful not to trample on them.*' The symphony came easily, the melodies tumbled over each other. Later that summer, the composer was in a jovial enough mood to tease his publisher, joking that the symphony '*is so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning.*' In fact, Clara Schumann correctly predicted that it would be received better than his more turbulent First Symphony: and, as so often, Clara Schumann was right.

The 'free-flowing melodies' are in evidence from the start. Brahms bases much of the first movement on his lullaby, *Wiegenlied* (Op. 49) – but he constantly alters it, develops it and experiments with it, as if the fountain of his imagination brimmed over with ideas. As critic Hermann Kretzschmar keenly observed, this movement

‘resembles an agreeable landscape into which the setting sun casts its sublime and sombre lights. It contains a far greater number of independent musical ideas than this scheme requires.’

Cellos open unobtrusively to liquid horn responses, winds and strings toss queries to each other. There is a soulful cello and viola-led second subject, generously shared between winds and violins. A jaggedly powerful motive, heralds a slow build-up, amidst real insistence from the horns. Solo flute decorates a return of the cello theme, which softens and turns. Everywhere there are glorious little touches, like minute flowers studding an Austrian meadow: solo horn, solo oboe, a fugal section with chunky strings – reminding us that Brahms had studied Bach to serious purpose – Alpine peaks featuring the big brass, and a Beethovenian thrust. The movement beautifully puts itself to sleep, with a solo horn-caressed coda.

The second movement begins with a long, rich and radiant phrase for the cello section – one featuring in many a professional orchestral audition – coupled with an inventive decoration in the bassoons. The violins echo this, the solo horn provides its own ‘take’ on it before the cellos and then all the strings take it over. The texture becomes more transparent, the work opens out like a May morning, dew still wet on the grass. Then, amidst brass consternation, and scuttles of nerves in the woodwind, the mood alters, the barometer slips towards stormy. A transition section returns us to the recapitulation, where (under bassoon expressiveness and a horn quartet) the violins imagine glowing variations on the original theme. This is spurred on and reinforced by impassioned brass and rhythmic drive, but the original theme, tested, matured and spiritually refreshed, returns at the end.

The famous – and famously astringent – critic, Hanslick, was the first to observe that the short third movement here has a Serenade-like feel. An opening lilting oboe theme is spiced and interwoven with two sprightly, light and feverishly bright Trio sections featuring flying cross-rhythms and impish off-beats, sections which have been called Schubertian. Again, the mood is sunny and bucolic, though with undertones of yearning in the central sections.

The finale possesses irresistible purpose and momentum. From the opening unison string theme, it is brilliantly constructed. (The first theme is interleaved into the second, and is also alluded to, subliminally, in the coda.) Chuntering quavers lead into a second subject of serene and overflowing loveliness, an exaltation impossible to convey in mere words. A section featuring rolling woodwinds scales and string pizzicatos follows, to a quieter mood, though still bubbling over with an Alpine and green-swarded joy. This builds to an affirmatory climax in the development section, winds calling to strings, and from there into a searching transition. Solo woodwinds, in unison, lead into the recapitulation, softly at first but eventually radiantly explosive. By the time the timpani get going, and the descending brass, this is (as Adrian enthused in rehearsal) one of the most glowing, glorious and superbly life-affirming endings in the entire history of the classical music canon.

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Peter Bicknell
Ruth Brook
* Judy Brown
Andrew Condon
Mark Cousins
Rosie Cousins
Elizabeth Cromb
Claire Dillon
Rosanna Dowlen
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Karolina Graczyk-Poplonyk
Andrew Harber
Eleanor Harber
Mike Ibbott
Amy Jordan
Gerard Kelly
Maja Kurtilic
Penny Longman
* Phil McKerracher
Richard Miscampbell
Monika Molnar (lead 2nd)
Judith Montague
* Sarah Norman
* David Rodker
Philip Starr

VIOLAS

David Griffiths (Principal)
Jenny Carter
Richard Longman
* Alan Magrath
Simon McVeigh
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

* Alice McVeigh (Principal)
* Helen Griffiths
Helen McDonald
Jane Broadbent
Samantha Carter
Anne Curry
Becky Fage
Andrew Garton
Marion Hitchcock
Mandy Selby
* Berard Somerville
Amanda Stephen

DOUBLE BASSES

Adrian Ball (Principal)
Thomas Dignum
Barrie Pantrey
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
* Catherine Borner
David Sullivan (Picc)

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (Cor)

CLARINETS

Hale Hambleton
David Floyd (Bass)
Nicky Jenkins

BASSOONS

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Frank Cottee
Derek Holland
Julia MacDonell
Brian Newman

TRUMPETS

John Kelly
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
Alan Tomlinson
* Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel

PERCUSSION

Ben Brooker
Nicola Chang
Catherine Herriott
Tony Lucas
Sharon Moloney
Nigel Shipway

CELESTE

Catherine Herriott

HARP

Ruby Aspinall

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

Neil Selby

* committee member

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, Kathleen Ferrier, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

President	Anthony Payne
Vice-Presidents	Shirley & Geoff Griffiths John & Riet Carmichael
Chairman	Paul Jenner

Patrons

Mrs Jill Brodie	Glynn & Denyse Griffiths	Dr Beryl Magrath
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		Richard and Barbara Wood

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 £25 for individuals and £40 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.