



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 20TH JANUARY 2007

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

www.bromleysymphony.org

PROGRAMME

WAGNER
OVERTURE TO 'RIENZI'

ARNOLD
LITTLE SUITE FOR ORCHESTRA No. 1

HAYDN
TRUMPET CONCERTO
SOLOIST – MATTHEW FLETCHER

INTERVAL - 20 MINUTES

RACHMANINOV
SYMPHONY No 2

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.

MATTHEW FLETCHER – SOLOIST



Matthew is a 17-year-old student at County Upper School, Bury St Edmunds. At the age of nine he had his first trumpet lessons with Ian Payne and now learns with John Jermy. He is principal trumpet in both West Suffolk and Suffolk Youth Orchestras and plays in West Suffolk Youth Jazz Orchestra. In both 2004 (Trumpet) and 2005 (Piano) he was the winner of the West Suffolk Young Musician of the Year Competition. He was also awarded 2nd prize in a national composition competition organised by the War Graves Commission. Last year he performed Haydn's Trumpet Concerto with Suffolk Sinfonia and a Torelli Concerto with West Suffolk Youth Orchestra. He is currently studying for A-levels and intends to read music at University in September 2007.

RICHARD WAGNER - OVERTURE TO 'RIENZI'

Wagner struggled to establish himself as an operatic composer. In 1836, his second completed opera "Das Liebesverbot" received only one public performance (in Magdeburg) and this failure left Wagner heavily in debt. After an unsuccessful attempt to arrange performances in Berlin, he moved to Riga where he conducted at the Opera House. Here he began work on 'Rienzi – the Last of the Tribunes', a heroic opera in the grandiose French style, celebrating the life of a 14th century Roman of humble background who led a popular revolt to become Tribune of the new republic.

The opera as a whole is more conventional than his later works, but the overture is infused with drama and grandiose theatricality. The fanfare calls to battle are also a cry for freedom that increase in intensity in a bravura display of orchestral virtuosity.

For Wagner, this cry for freedom had a real personal relevance, as his creditors had caught up with him and the Opera was completed in 1840 from the cell of a debtor's prison in Paris.

MALCOLM ARNOLD - LITTLE SUITE FOR ORCHESTRA NO I (OP.53)

Prelude: Maestoso Dance: Allegretto March: Allegro con brio

We are playing the Little Suite to celebrate the life of Malcolm Arnold, who died last September a month before his 85th birthday. His music is characterised by wit, a technical mastery of writing for every instrument, and a natural flair for melodic invention.

His huge output included symphonies, concertos, ballets, orchestral suites, chamber music, choral music, wind and brass band music, and over 100 film scores.

Arnold wrote three Little Suites for Orchestra, as well as three for Brass Band. The first orchestral suite was written for the newly-formed National Youth Orchestra, who gave the premiere performance in 1948 under its original title 'To Youth'.

The Prelude takes a modal theme for horns and strings and weaves it to a climax before a subdued conclusion. The central Dance is a waltz in pastoral mood. The March strikes out with a bright and breezy pace, leading to an expansive string melody accompanied by muted brass. The March theme returns and everybody joins in for the celebratory climax.

JOSEPH HAYDN - TRUMPET CONCERTO IN E FLAT

Allegro Andante Allegro

In 1796, Haydn had just returned from a successful trip to London, where he had written his last six symphonies and been hailed as the finest composer of his time. He was already working on 'The Creation' when he accepted a commission from his friend Anton Weidinger, the trumpeter of the Vienna Court Orchestra. Weidinger was frustrated with the limitations of the natural trumpet, and had developed an 'organised trumpet' with a system of keys similar to a woodwind instrument. Haydn exploited the musical possibilities offered by this innovation, which freed the instrument from the constraints of the fanfare and bugle call.

Haydn introduces the main themes in the orchestra, before demonstrating the soloist's ability to follow them, taking the trumpet into new chromatic territory in the low register. The 'natural' notes would have been more powerful than the keyed notes on the early instrument, so Haydn favours them with a fanfare-like theme, but the soloist colours this with a flurry of ornaments.

The Andante presents the soloist in a more lyrical role, while the final movement again demonstrates the virtuoso potential of the trumpet in an outpouring of celebration and pure joy.

SERGEI RACHMANINOV - SYMPHONY NO. 2 IN E MINOR

Largo – Allegro Moderato Allegro molto Adagio Allegro vivace

Rachmaninov starts this work in a world of shadows and brooding melancholy, growing themes that will reappear throughout the symphony. The music becomes more impassioned, then subsides again to the lone voice of the Cor Anglais, before the violins introduce the first main theme, increasingly urgent and lyrical. A hesitant dialogue between woodwind and strings signals the second theme which unfurls in the violins before arching down into the cellos. The development starts with solo violin, cor anglais and then clarinet sounding frail against the darkening threat of trumpets and stormy strings. The tempest grows to a shuddering climax, after which the second theme returns in broad sweeping strings. An air of menace surfaces again before the movement ends on a resolute note.

The second movement features a vigorous theme, announced by the horns over urgently percussive string rhythms. This determined energy is allayed by the clarinet, whose calming influence leads us to a truly lovely, lyrical melody for the violins before the return of the opening theme. A loud crash triggers the middle section of this movement. The nervous chatter of the strings is overlaid with off-beat lilting rhythms, becoming more agitated before the reprise of the opening section. A brass chorale, drawn from the very first notes of the symphony, brings this drama to an uneasy close.

The third movement opens with a yearning, arching theme in the strings, followed by a sublime melody for solo clarinet. The opening theme returns, more ardent than before, interspersed with an insistent dialogue in the woodwind. Both themes are then moulded into a virtually unbroken arch of melody that unfolds effortlessly and compellingly to the final note.

The finale has an exuberant swagger, brushing away the meditative atmosphere of the Adagio with renewed energy. A more subdued march theme recalls the lilting off-beat rhythms of the second movement before Rachmaninov opens out another expansive melody for the violins. A brief development leads to a passage of descending scales, quietly introduced by the bassoons, but quickly enveloping the whole orchestra. The festive music of the opening returns, along with themes from other movements, building to a full-blooded rendition of the soaring violin melody, underpinned by a return of the Russian chorale in the brass. The symphony ends with a triumphant flourish that dispels all the doubts and shadows that preceded it.

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 and Leslie Howard.

PRESIDENT	Anthony Payne
VICE-PRESIDENT	Barbara Strudwick ARAM
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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, etc.

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, eg providing interval refreshments, selling programmes, etc.

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)

BROMLEY SYMPHONY ORCHESTRA

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 Andrew Condon
 Rachel Walmsley
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 Ruth Brook
 Mark Cousins
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 David Rodker
 Judith Montague
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 Jo Brown
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SECOND VIOLINS

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 Jane Rackham
 Claire Dillon
 Claire Turner
 *Phil McKerracher
 Nick Geordiadis
 Elizabeth Cromb
 Sheila Robertson
 Marian Steadman
 Amanda Clare
 Laura Howard
 Elizabeth Bear
 Gerrard Kelly
 Philip Starr

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 Rachel Burgess
 Jenny Forbes
 Georgina Oliver
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 Liz Tarrant
 John Davis
 Elisabeth Shrimpton

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 Helen Griffiths
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 Helen Ansdell
 Becky Fage
 Marion Hitchcock
 Andrew Garton
 Mandy Selby
 Jane Broadbent
 Mary Fall
 Anne Curry

DOUBLE BASSES

Norman Levy (Principal)
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 Malcolm Healey
 Anthony Barber
 Laura Denton

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 Marilyn Dunk
 Rebecca Carey

OBOES

Caroline Marwood
 Caroline Lovett

COR ANGLAIS

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David Young

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PERCUSSION

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* denotes a member of the organising committee

Did you enjoy this concert?

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... and book early for the best seats

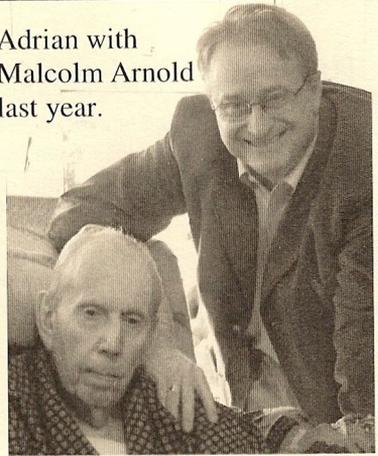
Bromley Symphony Orchestra

2006/2007 SEASON

- 10 March 2007 at 7.45
BEETHOVEN, BLISS, BRAHMS
SOLOIST: BERNARD BROOK
- 19 May 2007 at 7.45
'AN EVENING AT THE OPERA'
LEONCAVALLO, BERLIOZ,
MOZART, WAGNER

For full details, join our mailing list at the ticket desk, or contact the Ticket Manager on 020 8464 5869, or see our website at www.bromleysymphony.org

Adrian with
Malcolm Arnold
last year.



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Advance Notice - BSO Workshop - 10 June 2007

"The Rite of Spring"

by Igor Stravinsky

This work is a major landmark in the musical world. Its first performance in 1913 caused a riot, but it has now taken its rightful place as a staple part of the symphony orchestra repertoire.

It requires very intense rehearsal because of its rhythmic complexity, and uses a huge orchestra, and so Bromley Symphony Orchestra is planning to devote a whole day to it.

Our special workshop day on "The Rite" will be on 10th June 2007 (date to be confirmed). This will conclude with an informal "play through" which our audience will be most welcome to attend.

Watch out for further details in future programmes
or on our website www.bromleysymphony.org.