



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 10TH MARCH 2007

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

www.bromleysymphony.org

PROGRAMME

BEETHOVEN

EGMONT OVERTURE

BLISS

VIOLIN CONCERTO

SOLOIST – BERNARD BROOK

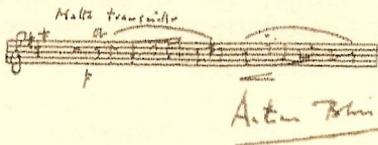
This performance is dedicated to the memory of Stanley Castle,
former leader of Bromley Symphony Orchestra.

INTERVAL - 20 MINUTES

BRAHMS

SYMPHONY No 1

Bromley Symphony Orchestra gratefully acknowledges the financial support of The Bliss Trust for tonight's performance of the Bliss Violin concerto.



For more information, search for "The Bliss Trust" on the internet and select www.lib.cam.ac.uk/Departments/Music/Bliss/blissTrust.htm

Fans of the composer may also be interested in the activities of the Bliss Society. For information on future events and membership, visit www.arthurbliss.org

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.

BERNARD BROOK – SOLOIST



As leader of Bromley Symphony Orchestra since 1989, Bernard has played the solo part in many compositions, the latest being Richard Strauss 'Ein Heldenleben', as well as appearing as soloist in Prokofiev's Second Violin Concerto and Vaughan Williams 'Lark Ascending'.

Bernard plays regularly with the Militaire Orchestra, which performs at venues such as the Mansion House and Guildhall in the City of London, and the Greenwich Naval College. This has included performances in the presence of Her Majesty the Queen and other members of the Royal Family. He is a freelance performer with a variety of ensembles and orchestras.

Bernard would like to thank Tracey Renwick, who kindly agreed to accompany him in practice sessions, and Adrian Brown and the BSO committee for asking him to perform.

LUDWIG VAN BEETHOVEN - OVERTURE TO 'EGMONT'

Beethoven was commissioned in 1809 to write incidental music for the Viennese Imperial Court's production of Goethe's *Egmont*, though his incidental music (which included its overture) wasn't ready in time for the play's opening. It was only on the play's fourth performance (June 15, 1810) when the music was first heard.

In his play, Goethe relates the fight of his Flemish hero, Count Egmont (1522-1568), against the despotic Spaniard, the Duke of Alba. The plot is simple. Despite all dangers, Count Egmont refuses to sacrifice his ideal of the independence of the Netherlands. He is then betrayed and condemned to execution, despite the efforts of his mistress (Klärchen). The play ends on the soon-to-be-martyred hero's last call to fight for independence against oppression.

Beethoven's overture is essentially a single movement in sonata form, in which a brooding and sombre opening (possibly representing the Duke of Alba) is carried by the cellos directly into a passionate Allegro. The music is proceeding to a climax when it is attacked by the ominous opening theme, along with a rising motif in the woodwind. This tyrant motive becomes increasingly ominous until the actual execution of Egmont. Suddenly the mood is transformed to one of triumphant certainty and power, representing Egmont's confidence that his people will one day be free. (This section is later heard as the final part of the play's incidental music, where it is entitled *Siegessymphonie* or *Victory Symphony*.)

SIR ARTHUR BLISS - CONCERTO FOR VIOLIN AND ORCHESTRA

This intriguing, inspiring and essentially English work was first commissioned by the BBC in 1953, and dedicated to Alfredo Campoli, who advised Bliss throughout its composition. (Once it was published, Bliss wrote: 'It is with sincere gratitude that I place his name on the dedication page.')

Bliss also wrote (in a long article about the concerto in the *Musical Times*): 'In the first movement I have followed classical precedent and made its structure depend on clearly defined and contrasting themes. . . . Between the longer movements I and III comes a shorter movement marked "vivo". If I had "Queen Mab" from Berlioz's *Romeo and Juliet* in mind as I wrote it, it was chiefly to keep his exquisite scoring before me, as a warning against overemphasis.'

This middle movement, which Bliss described as "light-fingered" makes huge demands both on the soloist's bow technique and stylistic delicacy.

The third movement is meant to be played in gypsy style. Bliss considered that, "The finale had to start with a complete change of mood and tempo. I felt, however, that the character of the concerto as a whole demanded a brilliant finish, and, for balance, a considerable cadenza for the violin without accompaniment. . . . Here (for the third movement) I let myself be swayed by the style of playing of my chosen soloist, just as a playwright might be influenced by a great actor in his leading role."

This is a very English work, poetic and playful by turns, with unexpected harmonies and moments of eloquence and charm.

JOHANNES BRAHMS - SYMPHONY NO. 1 IN C MINOR

1. *Un poco sostenuto – Allegro – Meno Allegro*
2. *Andante sostenuto*
3. *Un poco allegretto e grazioso*
4. *Adagio – Piu Andante – Allegro non troppo ma con brio – Piu Allegro*

This work took the composer 14 years to complete, with the very earliest sketches dated 1862. Its long gestation may be partially blamed on that self-critical fastidiousness which caused Brahms to burn so many of his early works—or possibly on the (general) expectation that Brahms would continue in the Beethovenian tradition, producing a symphony fully as astonishing as Beethoven's 9th. (Brahms himself once commented, "You have no idea how the likes of us feel to hear the tread of a giant like him behind us!")

Its premiere was conducted by Felix Otto Dessoff, a friend of the composer's, in Karlsruhe in 1876. The famous conductor Hans von Bulow was the first to call the symphony *Beethoven's Tenth*. The strong family resemblance between the main theme of Brahms' finale and the main theme in the finale of Beethoven's 9th has been more frequently noted. This irritated Brahms, who had consciously composed it as an act of homage to Beethoven. (Brahms famously said, when comment was made on the similarity with Beethoven's theme, 'Any ass can see that!')

However, it seems that the inspiration for the famous horn solo leading towards the brass chorale in the finale's introduction was actually inspired from a folk source. Brahms first wrote the theme on a birthday card he sent to Clara Schumann in 1868, with the heading "This is what the alphorn plays today . . ."

The symphony's mood of stormy defiance is immediately projected by long phrases arising out of tenacious drumbeats. Its agitated restlessness is never entirely relinquished until the very end of the movement, which seems to resolve with unexpected calmness, as if already in preparation for the eloquent simplicity of the second movement.

Here the mood is one of resignation and beauty. The long-spinning theme introduced by the solo violin (which is later taken up by woodwinds and horn) lies at the kernel of the work.

The third movement is—typically—not a true scherzo, but instead one of Brahms's characteristic intermezzos. It is upbeat in a wistful way, but always feathered by melancholy, especially from the solo clarinet, though the contrasting section in the middle is rather more vivacious.

A prevailing sense of grandeur and deep expectancy opens the authoritative final movement. Here, after a suitable degree of tension has been reached, there is an outburst of drums before the nobility of horns ushers in a sonorous brass chorale (which is clearly derived from the work's opening). The strings take up the regal theme, which becomes progressively more confident, culminating in an extended coda in which the brass chorale from the introductory section returns in blazingly assertive form, powering the work to a crushingly thrilling finish.

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
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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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 Kathryn Hayman
 Andrew Condon
 Rachel Walmsley
 *Mike Ibbott
 Richard Miscampbell
 Ruth Brook
 Mark Cousins
 Valerie Breeze
 Jane Ferdinando
 David Roker
 Judith Montague
 Audrey Summers
 Jo Brown
 Diana Dunk
 Anne Miles

SECOND VIOLINS

Mike Thompson
 Rachel Cheetham
 Alison Cordingley
 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

VIOLAS

David Griffiths (Principal)
 Rachel Burgess
 Jenny Forbes
 Georgina Oliver
 Vanessa Townsend
 Liz Tarrant
 Nicola Oliver
 John Davis
 Alan Magrath

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
 Jane Healey
 Malcolm Healey
 Anthony Barber

FLUTE AND PICCOLO

Jane Crawford
 Rebecca Carey

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 Caroline Lovett

CLARINETS

Massimo Roman
 David Floyd
 Vicky Skinner

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Chris Richardson

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 Clive Griffin

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*Peter Bruce
 *John Carmichael

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TIMPANI

David Coronel

PERCUSSION

Cat Herriott
 Anthony Summers

HARP

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Richard Laing

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* denotes a member of the organising committee

Did you enjoy this concert?

Put these dates in your diary ...

... and book early for the best seats

Bromley Symphony Orchestra

2006/2007 SEASON

19 May 2007 at 7.45pm

'AN EVENING AT THE OPERA'

LEONCAVALLO, BERLIOZ,

MOZART, WAGNER

Soloists:

Sir Donald McIntyre (Wotan)

Christine Teare (Brünnhilde)

and

Edward Grint (Tonio in 'I Pagliacci').

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

Bromley Symphony Players

Director: Bernard Brook

5th May 2007 at 7.30pm

St Mary's Church,
College Road, Bromley.

Handel – Arrival of the Queen of Sheba

Correlli – Concerto Grosso

Albinoni – Concerto for two Oboes

Tchaikovsky – Souvenir de Florence

Admission £6 (on the door)
proceeds to Musicians Benevolent Fund

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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 intense rehearsal because of its rhythmic complexity, and uses a huge orchestra which would require us to reduce the audience area if we were to present this work in concert.

Our special workshop day on "The Rite" will be on 10th June 2007.

This will conclude with an informal "play through" at the end of the afternoon which our audience will be most welcome to attend.

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