



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN  
GUEST LEADER – CLARE WIBBERLEY

## PROGRAMME

**SATURDAY 16TH MARCH 2013**  
LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

**[www.bromleysymphony.org](http://www.bromleysymphony.org)**  
Box office: 020 3627 2974

# PROGRAMME

## BRUCKNER SYMPHONY No. 8

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THERE IS NO INTERVAL TONIGHT

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Our next concert is on May 18<sup>th</sup>  
at the Langley Park Centre for the Performing Arts:  
**Shostakovich** Festive Overture,  
**Khachaturian** Violin Concerto (soloist: Bernard Brook),  
**Tchaikovsky** Symphony No.6 (Pathetique).

## ADRIAN BROWN – CONDUCTOR

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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. He is a great proponent of contemporary music and has several first performances to his credit.

In his 60<sup>th</sup> Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30<sup>th</sup> Anniversary/60<sup>th</sup> Birthday concert in November.

In 2010 he conducted 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 in Bromley, and gave an important lecture to the Berlioz Society where his Lithuanian concert recording of the 'Symphonie Fantastique' was much admired.

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

The Corinthian Chamber Orchestra's 2012 season included Elgar's First Symphony in the Queen Elizabeth Hall. Ely Cathedral hosted a Jubilee Concert in June of Elgar's Coronation Ode and Berlioz's Te Deum.

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

## ANTON BRUCKER — SYMPHONY NO. 8 (Haas edition)

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Bruckner, a modest fellow and a devout Catholic, was forty before he even tried to write his first symphony. However, he had to wait another 20 years (until 1885) for a major public success with his Seventh Symphony, conducted by Hermann Levi, so it was to this mentor that he turned for support with his eighth. Levi instead urged a rewrite: *‘I find it impossible to perform the Eighth in its current form. I just can’t make it my own! As much as the themes are magnificent and direct, their working-out seems to me dubious; indeed, I consider the orchestration quite impossible’*.

Always insecure and sensitive to criticism, Bruckner agreed to revise: in fact, he was constantly revising and revisiting his symphonies, often finishing up with several different versions. The most crucial alterations to his eighth symphony were an almost otherworldly ending to the first movement (replacing his habitual all-guns-blazing coda), and a completely new trio to the Scherzo. Despite these improvements he continued to be fobbed-off by conductors, due to the length, complexity and technical demands required. Weingartner for one admitted to a colleague that he lacked sufficient rehearsal time and the experienced Wagner tuba players required to programme Bruckner’s Eighth. In fact, Bruckner’s revisions increased the forces to triple woodwinds (soon to become commonplace, but then a bold move in the footsteps of Wagner), to balance the large brass section which already included eight horns, the latter four horns doubling on the Wagner tuba.

When, in December 1892, Hans Richter and the Vienna Philharmonic eventually premiered the work, critical reaction was divided. The famous Wagnerphobe Eduard Hanslick opined that the work was ‘interesting in detail, but strange as a whole, indeed repellent. The peculiarity of this work consists, to put it briefly, in importing Wagner’s dramatic style into the symphony.’ Yet the composer Hugo Wolf wrote to a friend that the symphony was ‘the work of a giant, surpassing the other symphonies of the master in intellectual scope, awesomeness, and greatness’ — and it was cheered to the echo at its conclusion.

The first movement’s hesitant beginning soon gives way to a more melodic second section introduced by the violins, while the third subject bursts in fortissimo on the brass with downward striving triplets. Through layering the groups of instruments, Bruckner achieves a monumental transition into the development section, where the main theme is both augmented and united with the second. The recapitulation displays a preference towards the third subject, leading into a terrific

climax with the brass blasting the underlying dotted rhythm, then suddenly cut to a desolate echo from a handful of trumpets and horns with threatening timpani. By the time the remainder of the orchestra rouses itself again the mood has turned overcast. Bruckner referred to this section as ‘the annunciation of death ... at the end: surrender’. A fuller description is also attributed to Bruckner: ‘this is how it is when one is on his deathbed, and opposite hangs a clock, which, while his life comes to an end, beats on steadily: tick, tock, tick, tock’. Sombre winds and low strings hold on until the movement’s last breath.

The Scherzo is Bruckner's most monumental, lasting around 14 or 15 minutes. After a brief introduction, repetitive appoggiaturas on solo horn and downward chromatic progressions in the violins lead into the solid main theme on violas and lower strings. Bruckner named this theme ‘*Deutscher Michel*’ after a national caricature (a simple, honest fellow, the very personification of rural Germany). The punctuating appoggiaturas are repeated by the oboes and then taken over by the brass. Gradually a huge climax builds but the music breaks off abruptly, with violin pizzicatos leading towards a return of the main theme. A variant of the opening section leads to a massive climax and a repeat of the abrupt ending of the first section.

The trio summons up a much more melodic atmosphere. Bruckner wrote of the trio, ‘the fellow longs to sleep, and in his dreamy state cannot find his tune: after which he plaintively turns back’, (presumably to wakefulness). Initially the strings dominate but the brass take over, then die away leaving the strings conversing with the woodwind, ornamented by the harps. The violins persuade the rest into returning to the plaintive feeling of the opening before the main theme of the trio. The brass surge is also repeated, before the harp and flutes bring the trio to an end in pastoral vein—followed by a return to the more swaggering scherzo.

Bruckner considered the slow third movement of this symphony to be his finest, quoting this phrase as inspirational: ‘I have gazed too deeply into a maiden’s eyes’.

It boasts two themes: the first a recollection of the slow movement of Schubert’s *Wanderer Fantasie* for piano, decorated with a descending passage over a dense string texture; and the second an ecstatic, revelatory outburst—a majestic long-phrased arch of sound from the celli, after which the horns lead the orchestra into its first climax. Yet characteristically Bruckner intervenes with a tonally ambiguous section ending in powerfully exercised string chords.

The opening theme returns but the violins overrule and the woodwinds lead into the iteration of the cello section's second theme. The solo trombone proves to be the catalyst whereby the movement climbs to its summit—after which the violins absorb the cello theme, giving it an intoxicating shaft of sunlit hopefulness. There follows a series of attempts at a build-up, ever faltering until the harp-dominated transition to the coda. Here the horns add lustre to the shimmering strings, as if the entire movement has lifted clean off some mountain peak.

The opening of the fourth movement is famously thrilling, with a heady mix of rhythmic drive, a clash of major and minor keys, and a sense of a Tolkien-like start of an epic journey. This complex movement reaches its triumphant conclusion using themes or variants from each preceding movement: in fact, it's this half-wistful, half-exalted reflection that gives the symphony such innate authority.

In Bruckner's description to Weingartner, the martial music and fanfares of the Finale depict 'when our Emperor received the visit of the Czars', but it is the folk hero who remains central. 'In closing, all themes ... thus as *Deutscher Michel* arrives home from his journey, everything is already gloriously brilliant. There is also the death march and then (brass) transfiguration.'

The opening theme is a march-like chorale, undercut by the timpani's undiminished preference for the rhythms of the first movement. The second theme is reminiscent of the second theme of the first movement, painted in sombre tonal hue, yet still with flashes of brightness. The more martial third subject is presented as a fugue, with an off-beat element.

The thematic treatment of the development is both subtle and heavily contrapuntal: there are several 'false alarms', powerful climaxes that arise only to dissipate, as well as a rather bucolic interlude and a stirring brass chorale. Certainty grows with a recapitulation still more powerful than the the movement's opening, as if the very forces of nature were coalescing in preparation for an enormous storm. The opening theme of the first movement is recalled in the brass, followed by the strings' memory of the second section, before the coda emerges in C minor.

This builds inexorably, using every brick the symphony contains, in order to assemble one of the most monumental endings in all music. Held back for so long, C major bursts forth in a sustained climax. The work ends with the insistent notes E, D, C – played fortissimo and tutti: there are no words for this.

# BROMLEY SYMPHONY ORCHESTRA

## 1<sup>st</sup> VIOLINS

Clare Wibberley (Leader)  
Peter Bicknell  
Bernard Brook  
Andrew Condon  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Helen Fearnley  
Amy Jordan  
Richard Miscampbell  
Judith Montague  
\* David Rodker

## 2<sup>nd</sup> VIOLINS

Mike Ibbott (Principal)  
Ruth Brook  
Amanda Clare  
Claire Dillon  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Gerard Kelly  
Penny Longman  
Robert McIlveen  
\* Phil McKerracher  
Anne Miles  
Alan Mitchell  
Sarah Norman

## VIOLAS

David Griffiths (Principal)  
Julius Bannister  
Angela Bartlett  
Rachel Burgess  
Jenny Carter  
John Davis  
Richard Longman  
\* Alan Magrath  
Maria Staines  
Georgina Tanner  
Nicola Oliver  
Liz Tarrant  
Vanessa Townsend

## CELLOS

\*Alice McVeigh (Principal)  
\* Helen Griffiths  
Helen McDonald  
Jane Broadbent  
Anne Curry  
Mary Fall  
Andrew Garton  
Marion Hitchcock  
Janet Sears  
Mandy Selby  
\* Berard Somerville

## DOUBLE BASSES

Norman Levy (Principal)  
Billy McGee  
Jonathan Moss  
Anthony Barber

## FLUTES

David Sullivan  
Catherine Borner  
Mark Esmonde

## OBOES

\* Caroline Marwood  
Richard Whitehouse  
Philip Knight

## CLARINETS

Hale Hambleton  
Shelley Phillips  
Nicky Jenkins

## BASSOONS & CONTRA

Stephen Fuller  
Julian Farrel  
Cerys Evans

## HORNS & WAGNER TUBAS

Roy Banks,  
Oliver Tunstall  
Frank Cottee  
Mary Banks  
Brian Newman  
Jo McDermott  
Rich McDermott  
Rachel McVeigh  
Natalie Cole

## TRUMPETS

Martin Bunce  
Tom Rudd  
Derek Cozens  
Max Bronstein  
Tim Collett  
Clive Griffin

## TROMBONES

\* Peter Bruce  
Richard Miller  
\* John Carmichael  
Alan Tomlinson  
Paul Jenner  
Nick Armstrong

## TUBA

Russell Kennedy

## TIMPANI & PERCUSSION

David Coronel  
Ben Brooker  
Sharon Moloney

## HARP

Elizabeth Scorah

## ASSISTANT CONDUCTOR

David Grubb

\* 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
CHAIRMAN	Helen Griffiths

### PATRONS

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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 £25 for individuals and £40 for couples) to:  
The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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.

For information on our concerts, visit [www.bromleysymphony.org](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.