



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
Box office: 020 3627 2974

PROGRAMME

BRUCKNER SYMPHONY No. 8

THERE IS NO INTERVAL TONIGHT

Our next concert is on May 18th
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



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 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30th Anniversary/60th 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)

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

1st 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

2nd 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

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Richard Whitehouse
Philip Knight

CLARINETS

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Shelley Phillips
Nicky Jenkins

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Stephen Fuller
Julian Farrel
Cerys Evans

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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

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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

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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.