



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

PROGRAMME

SATURDAY 13TH NOVEMBER 2010

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

BEETHOVEN
OVERTURE 'CORIOLAN'

BERLIOZ
REVERIE ET CAPRICE
FOR VIOLIN AND ORCHESTRA

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

MAHLER
SYMPHONY No.5

Our next concert is on Jan 22nd
Rimsky-Korsakov Capriccio Espagnol, Strauss Oboe
Concerto, Stravinsky Petrushka (1947 version)

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 with Sir Adrian with whom he worked 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 was appointed Music Director of Huntingdonshire Philharmonic performing Beethoven's 'Choral' Symphony, and has conducted many works on a 'celebration wish list' including Sibelius's Fourth, Elgar's First, and (with Bromley) Mahler's Ninth. He also had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius performing Berlioz in a concert broadcast nationally. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

In 2010 he conducted some forty concerts including an acclaimed performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral, Elgar's Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, and an important lecture to the Berlioz Society where his recording from Lithuania of the Berlioz 'Symphonie Fantastique' was much admired.

Plans for 2010-11 include return concerts with the Corinthian Orchestra, one in the Queen Elizabeth Hall in June. Bromley Symphony celebrate the Mahler anniversaries of his birth and death with his Fifth Symphony. Waveney Sinfonia will present a special concert of Vaughan Williams and Elgar, and Adrian will conduct concerts in the Royal Academy of Music and Royal College of Music.

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

BERNARD BROOK – VIOLIN SOLOIST



Bernard has played many solos with Bromley Symphony Orchestra as leader, a post he has held for 20 years. He has also featured as concert soloist in Prokofiev's Second Violin Concerto, 'The Lark Ascending' by Vaughan Williams, and in the Violin Concerto by Sir Arthur Bliss.

Though semi-retired now, he still plays professionally with the Militaire Orchestra in and around the City of London and also directs the Bromley Symphony Players, a chamber orchestra who perform for charity concerts locally.

BEETHOVEN – OVERTURE 'CORIOLAN'

This Coriolan is not Shakespeare's hero Coriolanus, but instead the protagonist of a notably dire tragedy penned by Heinrich Joseph von Collin of Vienna. Beethoven attended the 1802 premiere, where he was unimpressed by the music - a series of 'bleeding chunks' hacked together from Mozart's *Idomeneo*.

A Roman patrician unjustly banished from his native city, the proud and disgraced Coriolan leads enemy armies against Rome for revenge. As a last resort his mother and his wife are sent to plead that he desists. Coriolan places his fate in the hands of the Roman mob, effectively choosing suicide.

As musicologist Robert Cummings avers: 'This music represents Coriolan's proud character, his defiance and unsettled nature; it longs, half cries out, but manages to sound subdued, as though ruled by some dark inner constraint. A second theme appears, a memorable creation of great lyrical beauty that also possesses an unmistakably heroic element - a trait nearly ubiquitous in Beethoven's middle-period works.'

BERLIOZ – REVERIE ET CAPRICE

This delightful esprit was composed in 1841 for the Belgian violinist Alexandre Artot. A perfect balance between reverie and caprice, requiring true finesse from soloist and conductor, the main substance of the work derives from a discarded soprano aria originally composed for his opera *Benvenuto Cellini*, though reminiscent too of the Love Scene from his *Romeo and Juliet*.

Highly popular in its day, it was adopted by leading violinists, including Brahms' colleague Joachim and Wieniawski. The violin solo starts high and lyrically, and later becomes both nervy and dramatic. There is a characteristically improvisational section featuring delicate brushwork bow-strokes before the vocal theme returns, with an added touch of nostalgia and regret. The skittish solo cadenza spins into an impulsive and very operatic conclusion.

MAHLER — SYMPHONY NO. 5

Between composing his fourth and fifth symphonies, several important changes occurred in Mahler's life and music. After conducting Mozart's *Magic Flute* he suffered a serious haemorrhage, and believed, at forty, that he would die. He also acquired the complete edition of Bach and in consequence discovered his 'intensified polyphony', as Bruno Walter termed it, seeking a more absolute musical style that spoke for itself without reliance on a narrative programme.

Funeral March:

In the context of Mahler's Fifth, Leonard Bernstein once said that 'His marches are like heart attacks, his chorales like all Christendom gone mad.' Here the opening solo trumpet call sounds a warning, heralding the solemn march with its triplet fanfares and a grieving melody traded by the strings.

After the march comes to a full close, the trumpet summons music 'suddenly faster, passionate and wild', bursting in with great waves of intensity.

When this angst spends itself the fanfare emerges from the dust to introduce the death march, succeeded in turn by an extended second idea, accentuated by brass. A second trio is summoned by the solo timpanist, serving as an epilogue.

Second Movement:

This massive and complex movement, in extended sonata form, is in many ways the main movement of the work.

The powerful first theme combines rapid string figures with stabbing diminished seventh chords; the second theme recalls the final trio of the funeral march. In the development, hushed cellos over a long timpani roll begin a gradual buildup that continues through the funeral march recapitulation, culminating in the tremendous and incongruously affirmative D-major chorale, which briefly 'slips free the surly bonds of earth'. Yet just as the climax is realised it finds itself lambasted by the same dissonant diminished seventh chord that introduced the two previous sections, and the music veers back to the minor, struggles to a climax, then collapses as if exhausted.

Scherzo:

Mahler's great central scherzo caused headaches from the beginning. As Mahler wrote to Alma: 'The scherzo is the very devil of a movement. I see it is in for a huge amount of trouble! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public—oh, heavens, what are they to make of this chaos of which new worlds are forever being engendered?'

The hugely demanding part for obligato solo horn leads and commentates throughout the movement, characterised by Mahler as 'a human being in the full light of day, in the prime of his life.'

Despite the clear scherzo form, there is nothing remotely traditional about this music. Its masterly combination of angst and sarcasm pits otherworldly cries of existential terror against the street music of peasant-style *Ländler* and barrel-organ waltzes. As the intensity increases to fever pitch, the heroic horn remains

strong, sounding forth the theme to still the clamour. The tempo slows considerably for the fourth segment, where echoes of the waltz recur, disputing with solo horn and trumpet throughout the remainder of the movement.

Adagietto:

The slow movement is the best known of the symphony, due to its use in Visconti's celebrated film *Death in Venice* – and so this love song written for Alma has become ineluctably associated with mourning. Scored for strings and harp, it features achingly long lines, with unforgettable harmonic progressions and suspensions. The players directions include *seelenvoll* (soulful), *mit innigster Empfindung* (with deepest emotion) and *mit Wärme* (with warmth).

The middle section masterfully introduces a sense of tension, modulating to minor and major keys. The return of the main melody is elongated, with the note values augmented and the resulting suspensions reaching skywards, finally stretched toward breaking point before resolution. The theme itself is closely related to one of Mahler's most intimate songs from this period, '*Ich bin der Welt abhanden gekommen*' ('I am lost to the world').

Rondo Finale:

Without a break, a single note from the horn imperiously calls us back to earth. One theme suggests Mahler's '*Lob des hohen Verstandes*' ('In Praise of High Intellect'), and perhaps refers to that honed skill in Bach-inspired counterpoint that Mahler here superbly demonstrates.

The main theme of the sonata-rondo form itself grows out of the final chorale fragment of the introduction. After the repeat of the main theme and a second contrapuntal passage, the second theme will immediately strike a chord in the audience, as a rejuvenated recollection of the dreaming Adagietto.

The development section contains two more intensely fugal passages - part of Mahler's attempt to justify himself intellectually against anti-semitic campaigners and reviewers bent upon denigrating his genius. Famously difficult to perform, it culminates in a chorale of uninhibited joy, and a somersault of a coda.

According to the philosopher and musicologist Theodor Adorno, 'Mahler's expressions of tragedy are always unambiguous while his optimistic statements are usually placed within quotation marks.' Sardonic quotation marks are clearly present in the Fifth, but so are genuine outbursts of extravagant joy and pain. Tonality plays its part: the symphony begins in C-sharp minor and ends in D major, a half-step rise symbolic of Mahler's soaring spiritual journey.

But we will leave the last word to Mahler. Alma being too unwell to accompany him to Cologne for the premiere, he wrote to her after one rehearsal: 'What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?'

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Bernard Brook (Leader)

* Ruth Brook,

Jo Brown

Rachel Cheetham

Andrew Condon

Mark Cousins

Rosie Cousins

Elizabeth Cromb

Laura Derain

Claire Dillon,

Kath Crisp

Diana Dunk

Ruth Elliott

Jane Ferdinando

Gerard Kelly

Anne Miles

Richard Miscampbell

Alan Mitchell

Veronica Mitchell

Sheila Robertson

* David Rodker

Philip Starr

Marian Steadman

Audrey Summers

Rachel Walmsley

* Clare Wibberley

Ann Wibberley

VIOLAS

David Griffiths (Principal)

Angela Bartlett

Rachel Burgess

John Davis

Alan Magrath

Georgina Oliver

Liz Tarrant

Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)

Helen Griffiths

Helen McDonald

Marion Hitchcock

Sarah Bartlett

Mandy Selby

Andrew Garton

Anne Curry

Mary Fall

Samantha Carter

Jane Broadbent

Helen Ansdell

Berard Somerville

Becky Fage

DOUBLE BASSES

Norman Levy (Principal)

Adam Precious

Marisa Alcock

Ken Knussen

Anthony Barber

FLUTES & PICCOLO

Jane Crawford

Catherine Borner

Marc Esmond

Kim Reilly

OBOES & COR ANGLAIS

* Caroline Marwood

Philip Knight

Andrew Mackay

CLARINETS

David Floyd

Shelley Phillips

Hale Hambleton

BASSOONS

Stephen Fuller

Julian Farrel

Chris Richardson

Sebastian Charlesworth

HORNS

* Roy Banks (solo)

Oliver Tunstall

Brian Newman

Mary Banks

Frank Cottee

Jon Cooley

Gill Jones

TRUMPETS

Matthew Hart Dyke

Martin Bunce

Derek Cozens

Tim Collett

Clive Griffin

TROMBONES

* Peter Bruce

* John Carmichael

Nick Prince

TUBA

Russell Kennedy

TIMPANI

David Coronel

PERCUSSION

Ben Brooker

Sharon Moloney

Adam Payn

Anthony Summers

HARP

Lizzie Scora

ASSISTANT CONDUCTOR

David Grubb

TICKET MANAGER

Riet Carmichael

* denotes a member of the organising committee

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

PRESIDENT	Anthony Payne
VICE-PRESIDENTS	Shirley & Geoff Griffiths
CHAIRMAN	Roy Banks

PATRONS

Mrs J Adams	Shirley & Geoff Griffiths	Mrs June Norton
Mr & Mrs I G Brodie	Miss H L Haase	Mr & Mrs D G Page
John & Riet Carmichael	Richard and Maureen Holden	Mr W F Page
Mr & Mrs B W Davis	Mr Alan Howes	Mr Keith & Mrs Helen Pope
Mr James Denton	D A Ladd Esq & Mrs A Ladd MBE	Pauline & Tim Rogers
Mr & Mrs T J Dillon	Mrs B M Lawson	Mr J G Ross-Martyn
Mr B J Dolan	Mrs Daphne Leach	Penny Steer
Mr David Elvin	Yvonne and David Lowe	Barbara Strudwick ARAM
Mr & Mrs J Farrel	Mrs Beryl Magrath	Mr G H Taylor & Mrs V Nowroz
		Mr & Mrs R G Wilder

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, 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.

**Convert your ticket into a season ticket
and get the remaining 3 concerts for the price of 2.**

See the ticket manager at the ticket desk after the concert

or call the box office on 020 8464 5869.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.