



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

PROGRAMME

Saturday 19th March 2016

Langley Park Centre for the Performing Arts

£ 1.50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Schubert Symphony No.5

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Bruckner Symphony No.9

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on May 21st
at the Langley Park Centre for the Performing Arts:
Prokofiev Symphony No.7, **Arutiunian** Trumpet
concerto, **Borodin** In the Steppes of Central Asia,
Tchaikovsky 1812 overture.

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.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. 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, and Mahler's Fifth Symphony in Bromley.

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

Britten centenary celebrations included a triumphant return to the Salomon Orchestra in February 2013 conducting Sinfonia da Requiem.

2013 saw Adrian retire from Stoneleigh Youth Orchestra and honoured with being one of three national figures nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM. In the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, a much appreciated and admired honour.

The 2014-15 season included a return to the Royal Orchestral Society after a much praised concert in 2014, and two concerts with the Corinthian Orchestra in St James' Piccadilly. Adrian also gave a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He also completed his project of performing Berlioz 'Les Troyens'.

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

Franz Schubert – Symphony No.5

Schubert completed this, perhaps the loveliest of his six ‘early’ symphonies, almost exactly 200 years ago, at the astonishing age of 19. It is trumpet-less, timpani-less and clarinet-free – really a chamber symphony – and its sense of graceful effervescence very much more Mozartian than Beethovenian. (As he fervently wrote in his diary on June 13 1816, ‘*O Mozart! immortal Mozart!*’)

In terms of his life, Schubert was in transition: The completion of this symphony coincided with his decision to abandon his loathed if eminently secure teaching job in favour of riskily freelancing in Vienna.

As Schubert’s biographer John Reed wrote: ‘*This is the sunniest and most lyrical of all the symphonies ... a work which bears in every bar the stamp of his own lyrical genius, while the spirit of Mozart seems to brood benignly over it.*’

It opens with a lovely, fluid, almost lifted melody in the violins, over sportive quavers. This is responded to by the lower strings, deepens, flirts with the minor. The development – which is both luminous and polyphonic – opens with solo winds gossiping over string chords. A more tumultuous section intervenes, until the clouds dissipate in the recapitulation.

A tender, almost nostalgic, lyricism permeates the slow movement, introduced by the strings, with glowing solos for every woodwind principal. A nervier section intervenes but the lure of the spacious first theme proves irresistible, this time with added ornamentation. Some fragrant melodic exchanges then follow. Schubert elects a new key a major third lower for his second theme, over gentle quavers, the theme itself reminiscent of a wide river curving around some great plain. It hits a few rocks then returns to the first theme again before the sunset ebbs over the fields with a solo horn arpeggio.

By contrast, the *Menuetto* is more like a boisterous scherzo. Its trio section is a perfect foil, with a bucolic, ländler-type feel, with only a few accented up-beats recalling the thrust of the *Menuetto* itself.

The symphony reaches exuberant climax in the *Allegro vivace*, a rondo. It starts with all guns blazing and with a powerful minor section, featuring glib string passagework. This is followed by a creamy interlude, dominated by solo flute and oboe. The development, launched by lower strings, eventually winds down, relinquishing the floor to the rondo, which waxes minor, fast and furious, featuring *sforzandi* and quicksilver semis . . . only to give way to the dance again, with a glorious tumult at the close.

Anton Bruckner – Symphony No.9

Bruckner was working on this work's never-finished finale on the day he died (indeed, his doctor lamented his own lack of musical knowledge, for Bruckner at one point was kind enough to play it for him). However, Bruckner knew that he was dying. '*It will be my last symphony,*' he had told a friend. He also is quoted as having said, '*The Ninth will be my masterpiece. I just ask God that He'll let me live until it is done.*'

God, as we know, decided otherwise ... unless He just got fed up with Bruckner's avoidance tactics, as Bruckner – ever prone to indecision and modesty – spent nine years on his Ninth, while constantly revising many of his previous works which he never believed to be quite good enough. Numerous sketches endure of his putative finale and numerous composers have attempted to complete it – but perhaps it was never meant to be completed, as the symphony feels utterly complete as it stands.

Bruckner's symphonies have been compared to 'cathedrals in sound.' The foundations of his final work, unquestionably inspired by Beethoven's own Ninth and almost certainly intended also to finish triumphant in D major, begins in D minor with terse string tremolos and portentous deep brass tonalities. This astonishing movement's complex plan presents a series of rolling culminations, each more fervent than the last: tentative violin tread starts the ascent to the first, which rolls thunderously across the orchestra, before yielding to a gloriously yearning violin-based theme. Once this in turn winds down, a grandly sombre theme emerges of monumental power, though – as so often with Bruckner – featuring an anxious undertow. Ominous horns incite a timpani pulse, then the trumpets lay down another great stone: the cathedral is rising. The next build-up begins in the celli and ends in semiquavers – on which brass and winds lay the next great slab down.

Then shocked violins, rather like people picking through rubble after an earthquake, lead the return of the warmly yearning second theme. This is one of Bruckner's most glorious themes, but the climax here is emotional rather than purely loud. The powerfully sombre section again follows it, kick-starting the inexorable rise to the movement's penultimate peak, which finishes leaving the ever-courageous horns alone stranded. The closing section features a great brass chorale, over measured triplets, and one last climax – deafeningly robust yet unnervingly undecided between D major and D minor – and with that great stone the final layer of heavy foundation is firmly laid.

The scintillating scherzo opens with a piquant sense of almost Mendelssohnian skittishness, as if the Cathedral workers had taken time out to chase skeletal sprites around the Cathedral graveyard, but grimness is its primary mood, courtesy of an implacable beat: the boulders are back to being chiselled. The key settles upon D minor, but only after considerable dithering: the pizzicatos feel pointed and prickly. The trio, swift and brilliant – though at times with a tinge of wistfulness – is a perfect partner in mood and spirit: a ballet for the graveyard sprites, or perhaps there's some sense of malicious spirits tweaking and pinching

at the workmen? . . . The returning thrust of the Scherzo's scudding first theme feels far more ominous the second time around in comparison, while the hammering beat continues relentless to the end.

The Adagio opens with a brave gesture from the firsts, soaring up to the top of their lowest string. Solo oboe and solo horn confer above tentative strings until the trumpets intervene, in what must be one of the most stirring early culminations in all classical music. Almost out of nowhere, we have trumpets and horns retaliating across the mountain, while thick clouds roll back to show the Cathedral, now two-thirds built.

Rather a nervy section ensues before a rich and glowing second theme surfaces in the strings, supplemented by plangent solo winds and a horn chorale. The mood lifts slightly with a rosy and childlike little theme in the high tessitura. There is a freshness about it, as if children are playing, unconscious of adult tragedy.

The second theme returns, and morphs into a horn and Wagner tuba choir. The tubas hand over the lead to a single flute, which – in a delicious descending phrase – transitions us into a recapitulation of the movement's opening, like masons blasting great hunks of stone. This veers into one of Bruckner's most epic climaxes: brass braying, woodwind sustaining, strings laying implacable quaver on implacable quaver. However, such triumph is short-lived, and another crushed moment and gradual rebuilding ensues, featuring a marvellous section, complete with implacably pacing lower strings and long exhortations from the brass . . . In fact, string unease is never far away, emerging eventually into a recapitulation of the original climax, which gives way to the children's playing theme, with its decorative embellishments and distinctive tessitura.

The children flee, leaving a new and purposeful section of granite-like determination: the builders are reaching the top of the edifice. Solo winds reminisce, briefly, before a ghostly cathedral choir enters, in a richly tapestried section, setting up the last section (*sehr langsam*) of the last movement of Bruckner's career.

Neurotic demi-semis whirl from the violins, undermining the sedate bassline and overarching wind chorale like a fluttery pulse. Bruckner builds and builds, reaching one of the most stunning sections in his entire oeuvre – and with surely the most poignant of his brass chorales. The sense of irrevocability gathers force and urgency, the last great blocks are put in place . . . and then a great sense of hush descends – a flute/bird sings – and there is one last culmination, certainly of awe, perhaps even of terror, before the violin pulses fade away into horn chords, woodwind benedictions and a rich sense of peace. The workers are finished, the children have slipped home. It's all over: the work, the life, the breath.

There is absolutely nothing incomplete about this symphony. It stands, as it will stand always: a monument to Bruckner's own greatness, while birds swerve over it, and generations of children dance through its graveyard like leaves.

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)

Clare Wibberley

(Associate Leader)

Peter Bicknell

Bernard Brook

Ruth Brook

Judy Brown

Andrew Condon

Mark Cousins

Rosie Cousins

Elizabeth Cromb

Tarcisio Dantas

Claire Dillon

Rosanna Dowlen

Ruth Elliott

Jenny Endersby

Jane Ferdinando

Andrew Harber

Eleanor Harber

Mike Ibbott

Amy Jordan

Gerard Kelly

Penny Longman

* Phil McKerracher

Richard Miscampbell

Monika Molnar

Judith Montague

* David Rodker

VIOLAS

Jenny Carter (Principal)

David Griffiths

Rachel Bowley

Catriona Cooper

Richard Longman

* Alan Magrath

Simon McVeigh

Maria Staines

Nicola Oliver

Liz Tarrant

CELLOS

* Alice McVeigh (Principal)

* Helen Griffiths

Jane Broadbent

Anne Curry

Becky Fage

Andrew Garton

Marion Hitchcock

Mandy Selby

Amanda Stephen

DOUBLE BASSES

Adrian Ball (Principal)

Owen Nicolaou

Barrie Pantrey

Tony Saunders

FLUTES & PICCOLO

Mark Esmonde

Catherine Borner

David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood

Vicky Dowsett

Philip Knight

CLARINETS

Hale Hambleton

Chris Jeffery

Shelley Phillips

BASSOONS & CONTRA

Stephen Fuller

Julian Farrel

Chris Richardson

HORNS & WAGNER TUBAS

Roy Banks

Brian Newman

Mary Banks

Frank Cottee

Julia MacDonell

Jonathan Jaggard

Stephanie Jeffery

Jonathan Heaton

TRUMPETS

Martin Bunce

Derek Cozens

Clive Griffin

TROMBONES

* Peter Bruce

* Paul Jenner

TUBA

David Young

TIMPANI

David Coronel

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

Neil Selby

* 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 John & Riet Carmichael
Chairman	Helen Griffiths

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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
or leave your name & address or email address at the ticket desk.