



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

PROGRAMME

Saturday 16th May 2015

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

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PROGRAMME

Humperdinck
Prelude: Hänsel und Gretel

Richard Strauss
Serenade for 13 wind instruments in E^b

Glazunov
Violin Concerto
Soloist: Callum Smart

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Rachmaninov
Symphonic Dances

Our next concert is on Nov 14th

at the Langley Park Centre for the Performing Arts:

Schumann 'Manfred' overture,

soloist: Alexander Soares

Grieg Piano concerto,

sponsored by the Philip and
Dorothy Green Award for
Young Concert Artists

Tchaikovsky Manfred Symphony

**making
music**

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 has been 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 includes 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 gave a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He will also complete 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.

Callum Smart – Violin Soloist



Callum Smart attracted wide public attention at the age of thirteen having won the strings category of the 2010 BBC Young Musicians Competition performing Mendelssohn's Violin Concerto with the BBC National Orchestra of Wales under Vasily Petrenko, broadcast on BBC 2 and Radio 3.

This season Callum makes his Royal Festival Hall debut with the Philharmonia Orchestra performing Beethoven's Triple Concerto under Michael Collins. Previous concerto appearances include venues such as Cadogan Hall and the Queen Elizabeth Hall, London.

Callum plays on a 1698 Antonio Stradivari violin generously loaned by J & A Beare Ltd.

Humperdinck (1854 - 1921) – Prelude: 'Hänsel und Gretel'

The most important event in Humperdinck's professional life occurred in 1880, when, having captured the prestigious Mendelssohn Composition Prize, he travelled to Naples to meet his idol, Wagner. He swiftly secured the family's favour, featuring as '*friend Humperdinck*' in Cosima's voluminous diaries and even being permitted to scribble a few extra bars for a scene change in Parsifal.

His opera Hansel and Gretel, originally his sister's suggestion, is Humperdinck's single masterpiece, a work of artless luminosity, simplicity and beauty. The Overture opens with one of classical music's great horn ensembles playing the 'Evening Hymn': serene, liquid, effortless. The strings—and later oboes—adopt it, though the horns still arch over them like a blessing. Then the trumpets intervene, after which several themes from the opera are organically combined (notably the section when the evil witch's power is broken). Unpretentious yet touched with inspiration—perhaps sparked by Tannhauser—Humperdinck summons up a peroration and glowing coda worthy of the master himself. The unpretentious '*friend Humperdinck*' has himself been touched by immortality, as the horns carry us higher, transcendent to the last.

Strauss (1864 - 1949) – Serenade for 13 wind instruments in E^b

Richard Strauss was just seventeen when he penned this tiny gem. In sonata form, and rather classical in feel, its serenely liquid opening features solo oboe, before the horns summon a more lyrical theme which gradually intensifies. The texture beautifully interweaves the disparate voices, with unobtrusive solos and duets, and no single soloist predominating. Solo oboe singlehandedly links into the second subject, in minor, abetted by turbulent bassoons—and the oboes precipitate the development too, over sustained rich chords from horns and contra-bassoon. The harmonic storm rises, but the clouds eventually part to release a horn-dominated, typically expansive recapitulation. Clarinets and bassoons, with flute arpeggiation,

feature in a nostalgic coda and a wistful flute rounds off this delicate and expressive vignette, the precursor of so much to come.

Glazunov (1865 - 1936) – Violin Concerto in A minor

‘His musical development progressed, not by the day, but literally by the hour.’ So decreed Rimsky-Korsakov of the fifteen-year-old Glazunov, who also impressed Liszt and who, much later, was himself to sponsor Shostakovich. A composer very much of the late Romantic era, Glazunov eventually enjoyed three careers: as conductor, professor and composer. His inventive orchestration, attractive harmonies, unusual sense of structure and intelligent craftsmanship were once much admired, although he has since rather fallen from fashion. Here, in rather a daring departure, Glazunov effectively combines the first and second movement, with both themes from the first recurring after the second—while the second movement cadenza flows directly into the rustic and bravura finale.

The work begins with the soloist introducing a typically fresh and appealing theme, accompanied by woodwind filigree. A lush, more rhapsodic, second theme first rises and then winds down, in order to permit the first themes to be thumbed-over again, before culminating in an extended solo cadenza. The cadenza is at first reflective, improvisatory, almost as if the soloist was playing to himself. His mood gradually intensifies, through finely judged gradations, with the aid of difficult double-stops, leaping trills and feverish passagework, until an impatient timpanist recalls the orchestra to its post and the trumpets announce the finale.

The finale features a jaunty, catchy theme—though even here Glazunov’s natural lyrical bias remains evident. Watch out for the lovely section where solo horn, oboe and then glockenspiel take over the melodic spotlight, while the nimble violin careers over the top of the texture. The tempo gradually gets faster and faster, until the soloist spurs the orchestra like a rider his horse to the final flourish.

Rachmaninov (1873 - 1943) – Symphonic Dances

By 1940 Sergey Rachmaninov, despite his eminence as a pianist, was in a severe compositional trough. Depressed at the reception accorded his Third Symphony, disgusted by derogatory comparisons made between the relevance of his music to that of Stravinsky and Schönberg, he doubted he would ever compose again. He wrote, *‘Perhaps the incessant practice and eternal rush inseparable from life as a concert pianist takes too much toll of the strength—or perhaps the kind of music I care to write is not acceptable today . . . or perhaps, when I left Russia, I left behind the desire to compose: losing my country I lost myself also. To the exile whose musical roots, traditions and background have been annihilated, there remains no desire for self-expression.’*

He was spending the summer on Long Island, New York, intending to practise when—unexpectedly—inspiration struck. In August, he gleefully offered the work to Eugene Ormandy of The Philadelphia Orchestra: *‘Last week I finished a new symphonic piece, called Fantastic Dances.’* He later changed the name, complaining that, *‘It should have been called just Dances, but then people might*

think that I had composed a work for jazz orchestra.' He ardently hoped it might make a ballet, but his friend Michel Fokine died before he could choreograph it.

In the first movement—for the last time—Rachmaninov was obsessed by the Gothic chant *Dies Irae* ('Day of Judgement'). Abrasive strings launch us straight into the taut, driving main theme, one of almost Prokofievian grotesqueness. Solo winds then usher in perhaps the last great flowing Rachmaninov trademark theme, one featuring—very rarely—an alto sax, with flute decoration. Piano, strings and harp are all swept into its full-throated abundance. Then bassoons and timpani chunter in with jagged figuration, whipping back the first theme's return with added spin on the ball.

Fascinatingly, near the movement's end, a second glorious melody surfaces in the strings, glittering with glockenspiel and harp. This is a transfiguration of Rachmaninov's First Symphony motive—unrecognisable to almost anyone but himself, as the work had been instantly recalled after its catastrophic premiere. One can only surmise that its appearance represented some very private consolation. The movement then closes with zesty fragments of its original theme.

Movement 2: Snarling trumpets (mis)lead us into a phantasmagoric scherzo—or perhaps more of a warped waltz—which initially can't quite take off. A painfully expressive violin solo serves as a bridge to the renewed bid to launch the waltz by the cor anglais, which succeeds in converting the strings. Occasionally the *fin de siècle* lilt thrives lushly in divisi strings, but bitter, shifting harmonies constantly undermine any possible descent into sentimentality. There is an acceleration into the development before the lower strings reignite the waltz, which starts from a whisper, regaining both assurance and brass. There is a powerful climax before it disintegrates into shadowy wisps of pizzicato.

The finale seethes with maniacal energy and foreboding from the start, while Rachmaninov's long-term fascination with the *Dies Irae* permeates the whole. Amid scuttling runs and brass thunder, percussion punctuates unsettled strings and jittery cries for assistance from the high woodwind. Soon after, the celli launch into a song of passionate longing and the violins unfurl long rolling lines of convoluted harmony from which the *Dies Irae* re-emerges, in solo trumpet, horns and finally trombones. Suddenly, Rachmaninov reels in the tempo, introducing another quote, this time of a powerfully vigorous Orthodox chant motif, something he had used in an *a cappella* choral work of 1915. However this time there is no private consolation but rather an overt quotation: Rachmaninov scribbled part of its original text—'*Alliluya*'—at this point in the score.

He winds it back—only to wind up the tension again, releasing it unquenchably and inexorably, building up from the lower strings and bassoons throughout the entire conflagration of the orchestra. ('*It must have been my last spark*' he said at the time, and three years later he was dead.) Perhaps Rachmaninov had some premonition of this, for, unusually, he scribbled this at the foot of the manuscript: 'I thank thee, Lord.'

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
Peter Bicknell
Judy Brown
Andrew Condon
Mark Cousins
Elizabeth Cromb
Claire Dillon
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Eleanor Harber
Mike Ibbott
Amy Jordan
Penny Longman
* Phil McKerracher
Anne Miles
Richard Miscampbell
Alan Mitchell
Veronica Mitchell
Monika Molnar (lead 2nd)
Judith Montague
Sarah Norman
Rachel Pullinger
* David Rodker

VIOLAS

David Griffiths (Principal)
Jenny Carter
Richard Longman
* Alan Magrath
Simon McVeigh
Nicola Oliver
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

* Alice McVeigh (Principal)
* Helen Griffiths
Helen McDonald
Jane Broadbent
Samantha Carter
Anne Curry
Becky Fage
Andrew Garton
Marion Hitchcock
Alexandra Jackman
Mandy Selby
* Berard Somerville
Amanda Stephen

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Adrian Ball
Owen Nicolaou

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
Sharon Moloney
Kim Reilly (Picc)

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (Cor)

CLARINETS

Hale Hambleton
Shelley Phillips
Jay Bevan (Bass)

ALTO SAXOPHONE

Emma Cross

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson (Contra)

HORNS

Roy Banks
Brian Newman
Mary Banks
Frank Cottee

TRUMPETS

Martin Bunce
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
* Paul Jenner

TUBA

David Young

TIMPANI

David Coronel

PERCUSSION

Catherine Herriott
Felicity Hindle
Adam Payn
Anthony Summers
Dominic Thurgood

PIANO

Catherine Borner

HARP

Elizabeth Scolah

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
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

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