

# Children's concert



**Music Director - Adrian Brown**

**Leader - Andrew Laing**

**Sunday 15th June 2025**

Langley Park Centre for the  
Performing Arts

**£2.00**

**BSO**  
**BROMLEY**  
**SYMPHONY**  
**ORCHESTRA**



# Programme



**Richard Brown** - Pageant of the Seas

**Kleinsinger** - Tubby the Tuba

***Narrator*** - Chris Jeffery

***Soloist*** - David Young

**Saint Saëns** - Carnival of the Animals

**Offenbach** - Overture - Orpheus in the Underworld



Our next concert is on Saturday 15th November at 7.30pm. For more information about all of next season's concerts, visit our website or scan the QR code

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## Richard Brown - Pageant of the Seas

The orchestral suite was originally composed for an event in Valletta, Malta. This was a regatta comprising many types of boats performing spectacular displays in the Grand Harbour, complete with fireworks and illuminations.

The piece is in five movements, and in the concert today, the orchestra is playing three of them.

**Fanfare for the Fleet** portrays the grandeur of galleons and tall ships, as they set sail from the harbour.

**Salt Sea Scherzo** is the dash of fast-moving vessels, and the taste of salt in the sea spray.

**Maritime March** returns to the splendour of larger ships. The second more peaceful theme represents graceful sailing through calm waters.



## Kleinsinger - Tubby the Tuba

The work traces its origins back to the early 1940s. After Paul Tripp and George Kleinsinger sang a duet the tuba player in the band quipped: 'Hey, tubas can sing, too!' As the idea rather tickled Tripp's fancy, he dashed off a little story – Kleinsinger dashed off a bit of music – and the combination was a smash hit. George Pal's cartoon version was nominated for an Oscar... Ron Cunningham created a ballet version in Boston...The work has been translated into over thirty languages.

As a rule, tuba players are notably good-natured, sensitive and popular. Watch out for rather conceited first violins, a clever principal horn, snickering trumpets, and (one) positively rude trombone. Beyond the soloist, the piccolo has much the most to do. A cheerful bullfrog is represented by solo bassoon and Bass Clarinet.

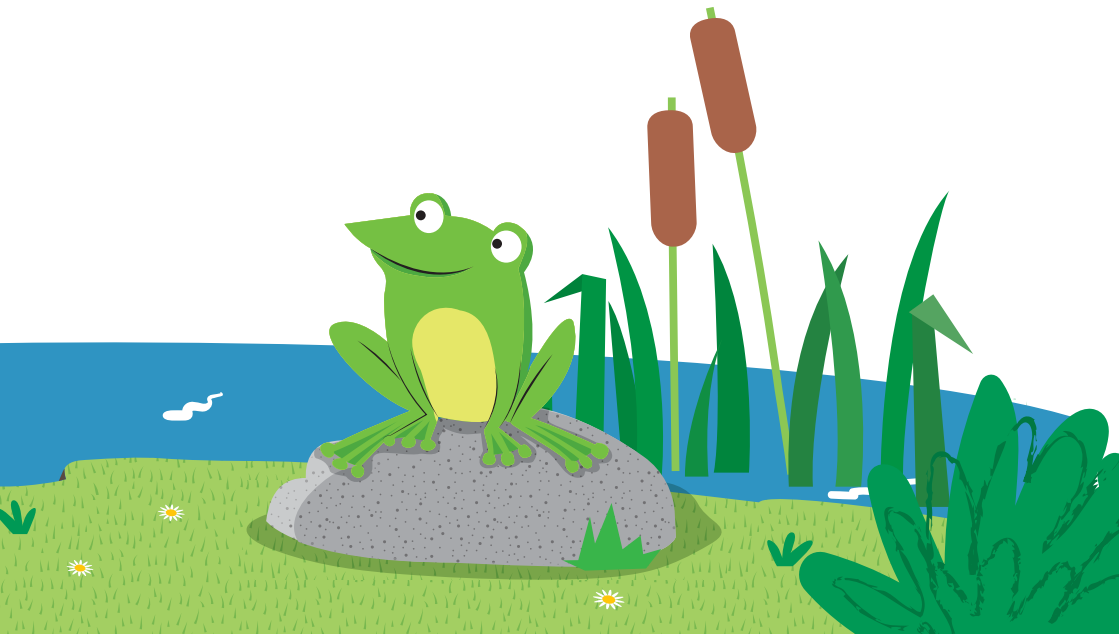


In the story itself, a dejected Tubby, after being humiliated by the rest of the orchestra, finally retreats to a riverbank to find solace. There, after gazing at his reflection in the water and singing a short, forlorn song, Tubby meets up with a kindly, musically-inclined, deep-voiced bullfrog.

The frog, too, is feeling a little downtrodden that day, upset over the fact that few seem to listen to him either, even though, every night, he “sings his heart out.” The frog (who Tubby calls “Mr. Frog”) then starts to hum, sharing with Tubby a most original and memorable tune. Soon, Tubby is also playing the catchy chords, convinced that he has found exactly what he needs!

Empowered by his new friend and this new melody, Tubby returns to his orchestra the next day just in time to impress a visiting conductor, Signore Pizzicato, who has never before heard such a tune, especially from a tuba. Tubby’s new melody even manages to win over his fellow instruments—the piccolo, the trombones, the xylophone!—who all join in in a symphony built around Tubby’s remarkable measure.

The story ends with Tubby and the bullfrog reunited by the river, satisfied that they have both finally been heard. “We have our good points too,” the frog says to his new friend Tubby.



## Saint-Saëns - Carnival of the Animals

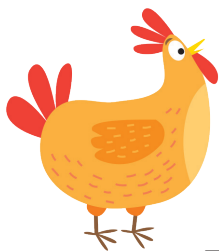
In February 1886 Saint-Saëns apologised to his publishers that, instead of his Third Symphony, he'd been distracted by a project most amusing. ('... mais c'est si amusant!'). Though *The Carnival of the Animals* has turned out to be his most popular work, Saint-Saëns prohibited public performances during his lifetime, feeling that so frivolous a piece might damage his prestige, though he relented sufficiently to publish the solo cello movement as a standalone.

The premiere was given in 1922, to literal screams of joy, according to *Le Figaro*:

'We cannot describe the cries of admiring joy let loose by an enthusiastic public. In the immense oeuvre of Camille Saint-Saëns, *The Carnival of the Animals* is certainly one of his magnificent masterpieces. From the first note to the last it is an uninterrupted outpouring of a spirit of the highest and noblest comedy. In every bar, at every point, there are unexpected and irresistible finds. Themes, whimsical ideas, instrumentation compete with buffoonery, grace, science. ... While he likes to joke, the master never forgets that he is the master.'

**The Introduction.** This is grand, and runs into the lions, with swelling roars.

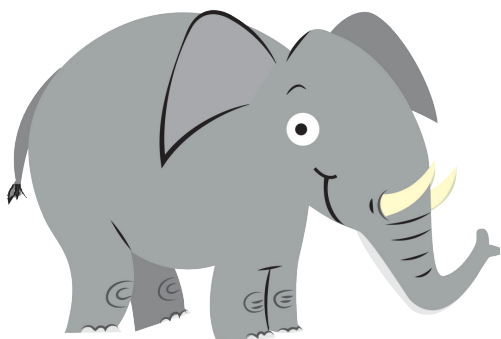
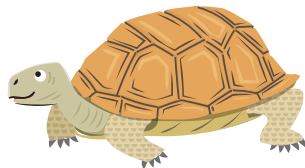




**Hens and roosters.** Here one imagines either a rooster fight or a hen fight. Probably both.

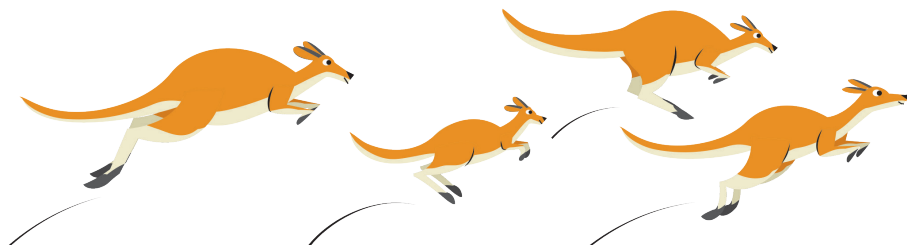
**Swift animals.** Fun fact I never knew: these represent dziggetai, mega-fast donkeys from Tibet.

**Tortoise.** A slow and dreamy can-can. A tortoise's dream of dancing the can-can.

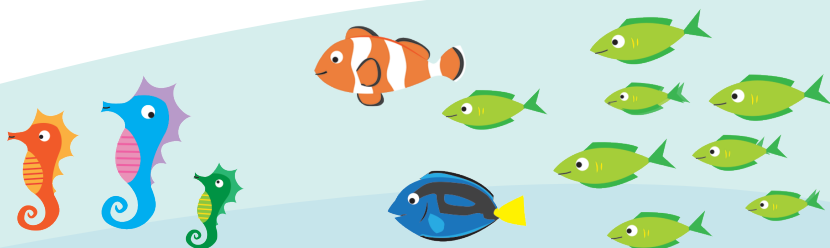


**Elephant.** The joke here is that the thematic material includes scherzos from Mendelssohn's *A Midsummer Night's Dream* and from Berlioz's *The Damnation of Faust* – both originally for light, high instruments. Not so here!

**Kangaroos.** Here we have erratic skips and leaps, with an interval for what amounts to deep thought in a kangaroo.



**Aquarium.** This features flutes, both soft and perky, celeste and harp. In the end the piccolo descends from its heights and is bubbled frothily away.



**Characters with long ears.** Musicologists have long speculated that the movement is meant to compare music critics to braying donkeys. Saint-Saëns was notably unfond of critics.

**Cuckoo** in the depths of the woods. These woods are quiet, dreamy, chordal. The cuckoo is very spottable, but perhaps a little drowsy.

**Aviary.** This one's tinkling, light and sparkly.



**Pianists.** The joke here is that pianists are included in with the animals. Fun fact: the original edition instructs the two pianists to imitate awkward beginners and mess up. This note is generally ignored, probably for fear of critics/donkeys.



**Fossils.** The pieces quoted here represented the musical fossils of Saint-Saëns's time (French nursery songs, 'Twinkle twinkle', 'Au clair de la lune etc.).

**The Swan.** The Swan – in the original one of the loveliest solos in the cello repertoire – is in this arrangement given to the horn. Our cellos are outraged and think this is mad! After the outrage...

**The Finale.** Featuring bits of all the animals we have already seen





## Offenbach - Overture Orpheus in the Underworld

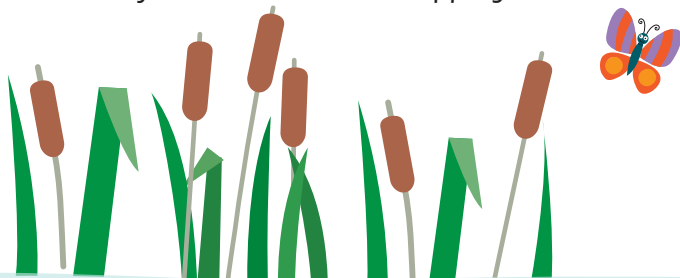
Orphée aux enfers (Orpheus in the Underworld) was Offenbach's first full-length opera, and proved a hit, almost from the off. The tuneful overture has never left the orchestral repertoire – even after the Moulin Rouge dancers swiped the final 'can-can', to immortalise it separately.

Offenbach objected to strict theatrical licensing laws which permitted only four singers, making opera impossible. He vowed he'd take humorous revenge on the "Olympian Gods" who made these rules – and Orpheus is the result.

The first performances did not sell well. But then critic Jules Janin blasted it as 'a blasphemous, lascivious outrage – a profanation of holy and glorious antiquity'. Offenbach counter-attacked, the spat roused the interest of the sporting Parisian public, and the opera became not only flavour-of-the-month, but flavour-of-the-next-two-years. One Offenbach biographer: 'Orphée became not only a triumph, but a cult.' It was only pulled, 'because the actors, who could not tire the public, were themselves exhausted.'

In this version of the story the gods of Olympus behave badly. Orpheus is no son of the god Apollo but a humble violin teacher. When his wife, Eurydice, is abducted by Pluto and dragged down into the underworld, he is delighted rather than devastated, and has to be coerced into rescuing her.

The overture opens with an over-the-top grandeur which gives way to a lovely theme featuring solo winds. The solo oboe introduces a lyrical solo cello intervention, echoed in the flutes and bassoon. The brass transition into an extensive violin solo (high, schmaltzy, technically tricky). The sentimental aria that follows is overruled by a waltz (with Tubby-the-tuba-like oom-pahs). The brass catapults us into the famous can-can and after that there's no stopping it...






## Adrian Brown - Music Director

After graduating from the Royal Academy of Music in London, Adrian Brown studied with Sir Adrian Boult for some years. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition: in fact, the Berlin Philharmonic was the first professional orchestra he conducted! His engagements have included the St Petersburg Philharmonic Orchestra, the Camerata Salzburg (one of Europe's foremost chamber orchestras), the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the BBC Scottish Symphony Orchestra and the London Sinfonietta. He has been the Music Director of the Bromley Symphony Orchestra for over 40 years!

His awards include a prestigious Classic FM Award at their Tenth Birthday Honours Celebration, the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, the Berlioz International Society Medal for services to the great French composer, and the Elgar Medal. In 2018 he set up his own orchestra, the Elgar Sinfonia of London, performing principally works by Elgar and other 20th century British composers.

Adrian has also maintained his connections with his place of birth Suffolk, has conducted the Waveney Sinfonia for 45 years and returning to conduct the Trianon Music Group in Ipswich.



He recently collaborated with Rustam Khanmurzin in the Bliss Piano Concerto with the Elgar Sinfonia and plans include more Bliss, George Lloyd, Holst, Berlioz and Finzi. In the future he hopes to bring more Elgar to the public, continue to explore new repertoire with Bromley (and his other orchestras), and to share his joy of music through illustrated talks.



## Richard Brown - Composer - Pageant of the Seas

Richard graduated from the Guildhall School of Music and Drama and has worked extensively in theatre and TV. For 20 years he was London Director of Music for the Royal Shakespeare Company, working on over 200 productions.

He has composed and arranged many RSC scores including Julius Caesar, The Happiest Days of Your Life, The Three Sisters, Barbarians, The Churchill Play, Playing with Trains, Son of Man, The Hostage and Uncle Vanya.

Musicals composed include Murder Mystery Musical with Shaun McKenna, House Wives (based on Aristophanes' Lysistrata) with Maz Evans, Once Bitten with Nigel Williams and The Merry Miller of Wareham with Annabelle Brown and Tobias Deacon. Choral works include several pieces for orchestra and children's choirs: Zambezi Tales, Dreamtime Tales and Widescombe Fair with Nigel Williams, and Fire!, Battle of Britain, Mayflower and Agincourt with Fern Dickson and Sarah Harding.


Recent compositions include the opera Ahna Refugjati for Valletta City of Culture, Pageant of the Seas orchestral suite (premiered by the London Mozart Players) The Way Up! a video game for students selecting their universities, and Hereward, a cantata for choir and orchestra, recently premiered in Chichester Cathedral.




## Chris Jeffery - Narrator - Tubby the Tuba

Chris joined the Bromley Symphony Orchestra as Principal Clarinet in his early twenties, and today still loves playing with the orchestra.

This afternoon he takes on the role of narrator, telling the story of Tubby the Tuba. Reflecting on the tale you're about to hear, Chris comments "I do like a good tune. Everyone deserves the chance to sing out their tune!"



Previous excursions into the domain of narration include Paddington's First Concert with the South East London Orchestra, and Captain Beaky with Imperial Opera.



# Bromley Symphony Orchestra

## FIRST VIOLINS

Andrew Laing (Leader)  
\*Judy Brown  
Clare Wibberley  
(Associate Leader)  
David Rodker  
Claire Dillon  
\*Mike Ibbott  
Sarah Clarke  
Ruth Elliott  
Andrew Condon  
Jane Ferdinando

## SECOND VIOLINS

Andrew Harber (Principal)  
Eleanor Harber  
Jacqueline Whitbread  
Phil McKerracher  
Rosie Cousins  
\*Mark Cousins  
Judith Montague  
Tracey Renwick  
Kathryn Hayman

## VIOLAS

David Griffiths (Principal)  
Emily Colyer  
Alan MaGrath  
Nicola Oliver  
Rachel Parker  
Maria Staines  
Liz Tarrant  
Vanessa Townsend

\* committee member

## CELLOS

Helen McDonald (Principal)  
\*Marion Hitchcock  
Helen Griffiths  
Hilary Harber  
Jane Broadbent  
Samantha Carter  
Becky Fage  
Mandy Selby  
Berard Somerville

## DOUBLE BASSES

Crispin Warren  
Davide Scafarto

## FLUTES & PICCOLO

Mark Esmonde  
Sharon Moloney

## OBOES & COR ANGLAIS

\*Caroline Marwood  
Lydia Brookes

## CLARINETS

Chris Jeffery  
\*David Floyd  
Hale Hambleton (Bass)

## BASSOONS & CONTRA

Julian Farrel  
Stephen Fuller (Contra)

## HORNS

Roy Banks  
Mary Banks  
Frank Cottee  
Steph Jeffery  
Brian Newman

## TRUMPETS

Roger Moisan  
Clive Griffin  
Derek Cozens

## TROMBONES

\*Peter Bruce  
\*John Goldie-Scot

## TUBA

David Young

## TIMPANI

David Coronel

## PERCUSSION

Gosia Kepa  
Adam Payn

## HARP

Jean Kelly

## PIANO/CELESTE

Tracey Renwick

## CONCERT MANAGER

Neil Selby

Illustrations © Judy Brown

## Other local events of interest

Oxford and Limpsfield Music Society  
Summer Concert 2025 Saturday 12th July 7.30pm  
Soloists Kosta Popovic Cello & Luke Lally Maguire Piano  
Bawtree Hall, Hazelwood School, Oxted RH8 0QU  
[www.olcs.org.uk](http://www.olcs.org.uk)





# Wordsearch

There are 15 hidden words in the wordsearch, can you find them all?

B	H	P	F	U	E	D	A	S	I	T	A	A	M
U	M	O	S	O	R	J	Q	K	E	R	O	T	N
S	E	B	R	A	N	J	U	A	N	X	A	C	V
W	T	J	I	I	H	K	A	N	D	O	V	H	S
A	E	D	Y	R	U	J	R	G	I	U	I	I	Z
N	R	J	K	U	D	N	I	A	T	Q	A	C	M
R	O	O	S	T	E	R	U	R	O	A	R	K	C
F	O	S	S	I	L	S	M	O	R	T	Y	E	C
E	L	E	P	H	A	N	T	O	T	E	I	N	U
D	O	N	K	E	Y	S	D	B	O	A	I	R	C
I	L	I	O	N	R	T	I	I	I	S	U	S	K
F	I	S	H	P	I	A	N	I	S	T	D	M	O
F	F	S	E	G	D	O	A	L	E	I	I	L	O

KANGAROO  
LION  
PIANIST  
TORTOISE  
DONKEY

CHICKEN  
ROOSTER  
ELEPHANT  
CUCKOO  
FOSSILS

BIRD  
SWAN  
FISH  
AQUARIUM  
AVIARY

## Anagrams

These eight anagrams are famous composers, can you solve them?

OFF A BENCH  
BEHOVE TEN  
PHONIC  
STARS US

SKY KIT HAVOC  
OZ TRAM  
HARMONIC VAN  
ASSIST ANNE

OFFENBACH BEETHOVEN CHOPIN STRAUSS TCHAIKOVSKY MOZART RACHMANINOV SAINT-SAËNS

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