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Facsimile: 01730 816016

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Registered Charity No. 267620

Leader: Helen Purchase

Musical Director & Principal Conductor: Robin Browning

AUTUMN CONCERT

BRUCH: VIOLIN CONCERTO OP 26



with soloist

CHARLOTTE SALUSTE-BRIDOUX

WEBER: OVERTURE, THE RULER OF THE SPIRITS OP 27

BRUCKNER: SYMPHONY NO 4 IN E FLAT WAB 104



Plus... 6.30pm - Free pre-concert talk with conductor Robin Browning

THURSDAY 20 NOVEMBER 2025
PETERSFIELD FESTIVAL HALL



IF THERE'S AN EMERGENCY

In the unlikely event The Festival Hall need to be evacuated during the performance, please leave through the exits at ground level either side of the auditorium whilst following any instructions given by the ushers and alarms.

OUR NEXT CONCERT

Thursday 26 March 2026
Petersfield Festival Hall
at 7.30 p.m.

Bernstein: Overture, Candide
Gershwin: Piano Concerto in F
Rachmaninov: Symphonic Dances, op. 45

Petersfield Orchestra conducted by Robin Browning

Further information about the orchestra can be found on our website: www.petersfieldorchestra.org.uk

To book tickets for this and future concerts please visit the "What's On" section of the Festival hall website: www.thefestivalhall.co.uk

Programme

Weber

The Ruler of the Spirits, op.27

Bruch

Violin Concerto in G minor, op.26

Soloist:

Charlotte Saluste Bridoux

Interval

Bruckner

Symphony No 4 in E flat

1st Violin

Helen Purchase
Clare Bartholomew
Rodney Preston
Jane Steggall
Kirstie Robertson
Carla Bacon
Cathy Fox
Bridget Hughes
Carrie Walshaw
Laura Senior
Cathy Matthews
Matthew Clark
Mark Lee

2nd Violin

Sarah Crew
Matthew Warlow
Annie Rosebery
Megan Russell
Helen Feeney
Catherine Woehrel
Martha Colwood
Rachel Large
Jonathan Jones
Janis Moore

Viola

Lilias Lamont
Lis Peskett
Lucy Flint
Helen Tucker
Mark Kinsey
Isobel Canti
Pippa Cuckson
Christine Collins
Michael Cook

'Cello

Nigel McNestrie
Wendy Lowe
Rod MacDonald
Fiona Pope
Piers Burton-Page
Anna Dettmar
Chris Jenner

Double Bass

Laura Hauer
Mark Frampton
Phil Batten

Flute

Sheila Price
Clare Nicholas

Oboe

Mea Wade
Melanie Espin

Clarinet

Robert Blanken
Joanna Salisbury

Bassoon

Richard Moore
Colin Wilson

Horn

Ben Steggall
Belinda Beckett
Roger Doulton
Anthony Benello
Ali Wylde

Trombone

Mick Davis
Dave Thomas

Bass Trombone

Huw Llewellyn

Tuba

Chris Cousens

Trumpet

Mark Cox
Ruth Strickland
Jim Potter

Timpani

Nik Knight

Friends of the Orchestra

APPLICATION FORM

For a minimum annual donation of £25 (single) or £40 (family), Friends of Petersfield Orchestra are entitled to the following benefits:

- Priority booking and seating choice for all Petersfield Orchestra concerts.
- £2 discount off ticket price for our autumn and summer concerts. *(We are unable to offer this discount for the Petersfield Musical Festival concert in March.)*
- Acknowledgement of your support in the concert programme *(if desired)*.
- The knowledge and satisfaction of supporting a local amateur orchestra.

Send your completed form and donation to:

Mr C Dettmar
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Petersfield
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Your details will be kept in a computer file but will not be used for any other purpose.

I would like to become a Friend of Petersfield Orchestra and enclose my donation of:

£
(minimum annual donation of £25 (single) or £40 (family))

Please make cheques payable to Petersfield Orchestra.

Name:

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Address (including postcode):

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- ☐ I am happy to receive Petersfield Orchestra updates via email.
- ☐ I am a current UK taxpayer and willing to Gift Aid this and future contributions to Petersfield Orchestra. *(We will send you a further Gift Aid declaration form.)*



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The interest and support given by our Friends helps to keep the orchestra alive and to maintain the high standards of which we are rightly proud

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MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR ROBIN BROWNING



Robin Browning is an established conductor and teacher, praised by Sir Charles Mackerras as an “expert musician and conductor.” He is Music Director of De Havilland Philharmonic, Petersfield Orchestra, Havant Chamber Orchestra, and Essex Youth Orchestra. In 2015 he formed SÓN Orchestra, with whom he led a celebrated Turner Sims (Southampton) residency, launched the acclaimed Unwrapped series with David Owen Norris and John Suchet, and conducted a cycle of Beethoven concerti with John Lill.

As a guest-conductor, Robin has appeared throughout the UK and Europe with orchestras including the Royal Philharmonic and St Petersburg Festival Orchestra. He has collaborated with soloists such as Jack Liebeck, Raphael Wallfisch, Jennifer Pike, and artist-storyteller James Mayhew in over 50 education concerts.

A respected and sought-after conducting teacher, Robin has led masterclasses at Winchester College and Trinity Laban Conservatoire. After 20 years teaching the conducting course at the University of Southampton, he now teaches exclusively with the British Army, where he has been Conducting Professor since 2022.

Robin studied with Ilya Musin, Charles Mackerras, and Sian Edwards, later assisting Paavo Järvi with the Philharmonia, and Sakari Oramo with BBC Symphony Orchestra. His orchestral studio recordings are available on Spotify, Soundcloud, and Apple Music.

For further information, links & updates please visit www.robinbrowning.com

Overture, The Ruler of the Spirits, Op. 27 Carl Maria von Weber (1786 - 1826)

In 1804 Weber, then aged only 17, was appointed Kapellmeister in the city of Breslau, on the recommendation of his teacher in Vienna. In Breslau in 1804 he encountered a journalist and poet named Johann Gottlieb Rhode, who encouraged him to set to music his libretto based on an old Silesian folk tale, called Rübezahl. Unpromisingly, Rübezahl means counting turnips! The story tells of a gnomelike mountain spirit who abducts a princess and holds her captive. The princess eventually escapes by persuading the spirit to become distracted by counting all the turnips in the field! Perhaps not surprisingly, Weber never completed the opera, writing only an overture (now lost) and three fragmentary numbers. But he thought well enough of the original overture to recast it extensively seven years later as a separate concert piece, giving it a new title in the process.

The revised version is fiery and dramatic, in which after a vigorous presto opening, there are plenty of contrasts of colour and texture to evoke the supernatural elements in the tale. In addition there are a pair of dramatic pauses that herald brief lyrical passages, scored for woodwind or in one case for a chorale on the brass that echoes the music of the flute solo near the start. Weber himself thought highly of his revised work, and it was one of the last pieces he chose to conduct at two

concerts he gave in London in April and May 1826, barely a fortnight before his untimely early death.

Violin Concerto no. 1 in G minor, Op. 26 Max Bruch (1838 - 1920)


*I - Prelude - allegro moderato. II - Adagio.
III - Allegro energico.*

Max Bruch was born in Cologne in 1838, into a middle-class family who gave him a good education. He took various posts as a conductor, including three years in Liverpool from 1880 to 1883, before settling as principal teacher of composition at the Berlin Music Conservatoire. He wrote music in all forms including opera – but it is as composer of concertos and chamber music that he is largely remembered today. He wrote three concertos for the violin, of which the first has never lost its hold on the repertory, though Bruch grew to regret its popularity, often asking people why the other two were so much less favoured.

This G minor concerto had its origins in Bruch's youth; the first sketches date back to his nineteenth year. He did not finish a first version until 1865, however, when Bruch was court music director in the city of Koblenz, where the concerto received its first performance in April the following year. Unhappy with it, Bruch then sent the score to the renowned violinist Joseph Joachim, who was sufficiently impressed

ACKNOWLEDGEMENTS

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PROGRAMME CONTENT

Piers Burton-Page, Notes © 2025

as the Artist-in-Residence for 2025 at the Thaxted Festival.

Charlotte completed her Master's at the Royal College of Music in London with Alina Ibragimova, having previously studied in Montpellier, and with Natasha Boyarsky at the Yehudi Menuhin School. Additionally she has participated in masterclasses with world-renowned teachers including Ana Chumachenco, Zakhar Bron, Pavel Vernikov, Maxim Vengerov, and András Keller.

Charlotte currently plays a Giovanni Battista Rogeri violin, and an Edwin Clement bow kindly loaned to her by the Swiss Foundation Boubo-Music.

REVIEWS

"...For all the fireworks and superbly executed technical devilry, there is a feeling here of essential calm, which is shattered by the vehemence of the following Fuga, played with textural clarity and a great sense of line...Ysaÿe's Fourth Sonata is a wonderful mixture of technical rigour and emotional flexibility, with Saluste-Bridoux bringing lyrical flow and tonal beauty to even the most complex passages of multiple-stopping..."

Tim Homfray, The Strad / Champs Hill Records Ostinata / June 2022

"...This sensitively recorded debut presents an artist with something of her own to say, and something worth hearing...while the five works are all in their own ways folk-informed, technically

taxing virtuoso vehicles, they are also strikingly diverse in terms of stylistic and emotional expression...An attention-grabbing debut..."

Charlotte Gardner, Gramophone/ Champs Hill Records Ostinata / June 2022

In Memoriam — Mr Steve Isaac

The members and friends of Petersfield Orchestra are deeply saddened to share the news of the passing of Mr Steve Isaac, who died on the 28th October after a courageous fifteen-year battle with Motor Neurone Disease.

Steve was a loyal supporter of the Orchestra and the Petersfield Music Festival over many years, attending concerts with unfailing enthusiasm and generosity. His warmth, encouragement, and love of music were an inspiration to us all, and his presence will be greatly missed by performers and audience alike.

We extend our heartfelt sympathy to his family, especially his widow Debbie, and we remember with gratitude the great support Steve gave to the musical life of Petersfield.

to suggest various improvements and who played the premiere of the revised version in January 1868. Bruch subsequently dedicated the work to him.

The concerto follows the classical pattern of three movements but it departs considerably from it. For instance, the opening movement is labelled merely Prelude ('Vorspiel') and it serves as a free-form introduction to what follows. The prelude starts with an improvisatory flourish from the soloist which, after a repeat, turns to two main ideas laid out in quick succession, and strongly contrasted. Instead of developing these in predictable fashion, however, after a vigorous tutti, Bruch reverts to the very opening motif of the work, and after a further flourish or two, the music eventually subsides in preparation for the slow movement: a single note in the violins providing a link to what will prove to be the heart of the concerto. It is in this prayer-like slow movement that Bruch's unparalleled melodic gift reaches its height – the solo violin has the dominant role, often employing the instrument's rich middle register, which is never submerged by the accompaniment. The soloist is seldom silent, and is here given the chance to relish to the full Bruch's outpouring of expressive melodic writing and his luxuriant harmonies – features that have led to the concerto being put on a par, in terms of its popularity at least, with those of Beethoven, Brahms and Mendelssohn. The finale, now in G major, changes tack:

tremolos herald the arrival of a gypsy-style Hungarian dance, complete with passages of finger-twisting virtuosity, though not without moments of calm. There is a final coda marked 'Con fuoco' (With fire) that soon culminates in a brief and exhilarating presto conclusion to this enduringly life-enhancing and moving work.

Symphony no 4 in E flat, 'Romantic' Anton Bruckner (1824 - 1896)

I - Bewegt, nicht zu schnell. II - Andante quasi allegretto. III - Scherzo - bewegt. IV - Finale - bewegt, doch nicht zu schnell.

Bruckner was born in the village of Ansfelden, near Linz in Austria, in 1824. He learned the organ from his father, and was soon deputising for him. He became a chorister at the monastery of Saint Florian, also near Linz, where he received a thorough musical education, and where he eventually became organist, before being appointed to a similar position in Linz Cathedral, in 1855. Only when nearing the age of 40 did he begin composing in earnest, writing a great deal of choral music as well as beginning a cycle of symphonies – the earliest of which he disowned, and which is now known as Symphony no. 0! In 1868 Bruckner settled in Vienna, continuing to give organ concerts as well as teaching and composing. In Vienna, he found himself torn between two opposing factions: the critic Eduard Hanslick

became a vicious enemy, and even Brahms was ambivalent. These days his reputation is more secure, although the sheer length and breadth of his symphonies can sometimes act as a deterrent – to audiences and orchestras alike.

Bruckner's Fourth Symphony, for instance, lasts over an hour. It begins with a typical Bruckner fingerprint: over a softly pulsating tremolo in the strings, a solo horn announces a short fanfare-like motif that plunges downward only immediately to rise again, and is then repeated a semitone higher. Though we need not follow Bruckner's own retrospective and naive programme for the work, nevertheless it is fair to say that this is music that seems to surface from some primal element in nature. The woodwind reply, and this first subject continues with a triplet rhythm, marked 'con forza.' After a climax and a sudden pause, a second subject appears and is developed in all manner of ways: inversions, modulations, sequences, all to powerful effect. The slow movement is darker, even funereal in places; it is in C minor, and anchored on a theme first given out by the cellos - this will appear three times, each time more densely scored. On its last return it reaches a gigantic climax, before the movement dies away in mournful phrases on horn, violas and woodwind. There follows a scherzo on the largest scale, again dominated by the horns, whose propulsive rhythms suggest the open air,

with echoes of the hunt. There is a gentler trio section, a rustic dance whose naivety contrasts starkly with the vigour of the scherzo proper. The finale is as long as the first movement; again it is full of thematic variety and contrasting rhythms and tempi. Eventually everything will culminate in a monumental assertion of E flat major, and home.

Charlotte Saluste-Bridoux Violin

Born in France, violinist Charlotte Saluste-Bridoux was the 2021 grand prize winner of the Young Classical Artists Trust (London) and Concert Artists Guild (New York) international auditions. Nominated as a 2022 'Rising Star' by Classic FM, she made her debut with the Bournemouth Symphony Orchestra in 2023 and City of Birmingham Symphony Orchestra in 2024.

In 2024 Charlotte became a member of the award-winning Chiaroscuro Quartet who perform on historical instruments, with whom she has numerous upcoming international performances.

In 2022 Champs Hill Records released Charlotte's debut solo album 'Ostinata' to critical acclaim, with Gramophone magazine describing her as "...an artist with something of her own to say". Her latest album, featuring works by Schubert alongside her duo partner Joseph Havlat, was released in May 2025 with Delphian Records, for which she was praised as a "soulful" and "excellent" young violinist (The Times, 2025).

An avid chamber musician, Charlotte performs widely throughout the UK and mainland Europe, including recent returns to the Wigmore Hall, Britten-Pears Arts, Konzerthaus Berlin and Radio France among others. Upcoming highlights include a trio concert with Joseph Havlat



and Jonathan Leibovitz at Amici Della Musica in Padova and tours of the UK and Europe with the Chiaroscuro Quartet. Keen to inspire the next generation, Charlotte has recently been named as an ambassador for the London Music Fund.

Charlotte enjoys playing a wide variety of repertoire, including more rarely heard solo concertos by Panufnik, Vasks and Joachim, the latter which she has performed, alongside Bernstein's Serenade, with the Budapest Concerto Orchestra conducted by András Keller.

Charlotte has a rich history of collaborative performance with concerts at the Wigmore Hall, a BBC Prom with the dynamic 12 Ensemble, and a performance of the Franck Piano Quintet at the Gstaad Festival with Alina Ibragimova, Lawrence Power, Sol Gabetta and Bertrand Chamayou. She has also participated in prestigious festivals across the world such as the Open Chamber Music at Prussia Cove, the Australian Chamber Music Festival, and the Bendigo Chamber Music Festival near Melbourne, and was named