



# Bruce BROUGHTON

**And on the Sixth Day**

**String Theory**

**Concerto for  
Horn and Orchestra**

**Olivier Stankiewicz, Oboe**

**William VerMeulen, Horn**

**London Symphony Orchestra**

**Jonathan Bloxham**

**Bruce Broughton (b. 1945)**

**And on the Sixth Day • String Theory • Concerto for Horn and Orchestra**

*String Theory* is a theme preceded by a prelude, followed by 17 variations. Each variation, including the theme itself, represents either a technique of string performance or a specific combination of string instruments. For example, the theme is performed by all of the violins in unison; the first variation features the violins in octaves; the second variation features the violas, and the next variation has violins and the violas playing in unison. Other variations include the techniques of *pizzicato*, *sul tasto*, *sul ponticello*, *harmonics*, *ricochet*, *detaché*, and so forth. The finale combines many of these techniques into a brilliant conclusion.

*And on the Sixth Day* is an oboe concerto in three linked movements. The piece is a musical description of the Creation story as outlined in the first chapter of Genesis. Not intended as a religious work per se, the oboe plays the part of a conscious participant in the events and appears almost immediately after the first chord (the “God chord”), played by the strings.

The first movement is entitled *Prologue: In the Beginning* and takes its inspiration from the words “the earth was without form, and void.” It is free of any theme or musical motive, and the overall impression is one of chaos. Moving to the last day of creation, the second movement, called *Evening*, begins quietly with the sixth day when God created “every thing that creepeth upon the earth.” The music becomes more structured, inclusive of harmony and rich melody, representing the earth’s lushness and beauty.

The final movement, *Morning*, depicts the end of the sixth day when “God created man in his own image.” This movement is quick and cheerful. It is the appearance of *us*. The piece ends thoughtfully, reflecting the final verse: “And God saw everything that he had made, and, behold, it was very good.”

Notwithstanding the problems and enormous tensions of the present time, the *Horn Concerto* was deliberately intended as a non-dystopian, positive, lyrically virtuosic piece that celebrated the soloist, the instrument, and the archetypal horn concerto. In terms of length, it is similar to the earlier horn concertos of Mozart. It was also intentionally written primarily for a “high” horn. The work is in three movements in the established fast/slow/fast combination and begins with the soloist brilliantly playing eleven high-Cs in the opening measure’s fanfare. The first movement is in a modified sonata form, “modified” because the second theme does not repeat.

The second movement begins with a melody played by a solo bassoon. The horn soon takes over the theme and is accompanied by two bassoons until the orchestra enters. The music slowly grows in urgency, meets its peak, and then decreases in energy until the return of the opening theme is quietly restated by the soloist. The movement ends gently.

The entire orchestral horn section accompanies the soloist at the start of the third movement. The strings quickly enter in a lighthearted frenzy which introduces the affable attitude of the entire movement. The horn eventually works to a lively finish, ending the entire piece as it began: on a high C.

The *Horn Concerto* was commissioned by the Houston Symphony and the Sun Valley Music Festival by the Martine and Dan Drackett Family Foundation. It was premiered by William VerMeulen, Music Director Andrés Orozco-Estrada, and the Houston Symphony, 26 and 27 March 2022.

**Bruce Broughton**

## Olivier Stankiewicz

Olivier Stankiewicz has been principal oboe of the London Symphony Orchestra since 2015. Sought after as a soloist, chamber musician and teacher, he has performed widely in Europe, Japan and the US. He has performed concertos with conductors François-Xavier Roth, Paavo Järvi and Tugan Sokhiev, and takes a particular interest in premiering newly written pieces. In addition to Bruce Broughton's concerto for oboe *And on the Sixth Day*, Stankiewicz has premiered *Nur I* and *II*, by Benjamin Attahir, with the Orchestre national du Capitole de Toulouse and the Tokyo Sinfonietta respectively, and *No-border concerto*, by Laurent Durupt. His chamber music partners include Michael Collins, Steven Hough, Adam Walker, Renaud Capuçon, Liza Fertschmann and Jean Rondeau. His performances have been broadcast by WXQR and several major European radios, including live broadcasts of his recitals at the BBC Proms with Huw Watkins, and at Wigmore Hall with Alasdair Beatson. Stankiewicz's recordings have received critical acclaim by the BBC, *Gramophone*, and Radio France Musique. Born in Nice (France) in 1989, Stankiewicz studied in Paris with David Walter and Jacques Tys and won the 10th International oboe competition of Japan in 2012. He was a prizewinner at the YCAT International Auditions in London and the YCA auditions in New York. Currently professor at the Royal College of Music in London, he has given masterclasses at The Juilliard school, the San Francisco Conservatoire, the Sibelius Academy, the Musikhochschule in Leipzig and Dresden and the Paris Conservatoire.



Photo: Kaupo Kikkas

## William VerMeulen

International horn virtuoso William VerMeulen has been at the forefront of his generation for four decades. Enjoying a diversified career, he is equally at home as a soloist, orchestral principal horn, chamber musician, pedagogue and music publisher. Principal horn of the Houston Symphony since 1990, he has also performed as a guest principal horn with the Chicago Symphony, Los Angeles Philharmonic, Cincinnati Symphony and the Saint Paul Chamber Orchestra. He is a frequent soloist and chamber musician, appearing with Joshua Bell, the Chamber Music Societies of Lincoln Center and Seattle, Music@Menlo, Santa Fe, Aspen, Banff, Orcas Island, and many others. In addition to this recording of the Broughton *Horn Concerto* are numerous others, including the complete Mozart *Horn Concertos* with Christoph Eschenbach and the Houston Symphony, *The Christmas Horn*, *Texas Horns* and *First Chair*, featuring the solo works of Samuel Adler. He has recorded most of the standard chamber music repertoire in addition to many dozens of orchestral releases with the Houston Symphony and is a champion of new music with major solo works written for him. A successful and influential horn teacher, William VerMeulen is professor of horn at the Shepherd School of Music at Rice University. He is the president of VerMeulen Music, which features products and services online for horn players at [williamvermeulen.com](http://williamvermeulen.com), and helped develop a horn mouthpiece called the Verus VerMeulen Everest model, which has become widely popular with students and professionals alike.



## London Symphony Orchestra



Photo: John Davis

The London Symphony Orchestra is built on the belief that extraordinary music should be available to everyone, everywhere. From orchestral fans in the concert hall to first-time listeners across the world. The London Symphony Orchestra was established in 1904, as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for uncompromising quality, and inspirational repertoire. The LSO is resident orchestra at the Barbican in the City of London, and reaches international audiences through touring, residencies and digital partnerships. Through a world-leading learning and community program, LSO Discovery, the LSO connects people from all walks of life to the power of great music. Based at LSO St Luke's, the Orchestra's community and music education center and a leading performance venue on Old Street, LSO Discovery's reach extends across East London, the UK and the world. In 1999, the LSO formed its own recording label, LSO Live, and revolutionized how live orchestral music is recorded, with over 150 recordings released so far. Overall, the LSO has made more recordings than any other orchestra, with 2,500 recordings to its name. The orchestra has collaborated with a genre-busting roster of world-class artists through its work in film, video games and bespoke audio-only experiences. In addition to entertaining and inspiring millions of listeners, the LSO's performances have been decorated with multiple honors from the GRAMMYS, Oscars, Golden Globes, BAFTAs and BRITs, not to mention three Mercury Music Prize album nominations.

## Jonathan Bloxham

Jonathan Bloxham is music director of the Luzerner Theater as of the 2023–24 season, after having debuted in 2022 with *Bluebeard's Castle*. He made his Glyndebourne Festival debut in 2021 with *Luisa Miller*, also conducting *Don Pasquale* for Glyndebourne Touring Opera. He is resident conductor and artistic advisor of the London Mozart Players. Recent guest highlights include the NDR Elbphilharmonie, London Philharmonic, BBC Symphony, and a return tour with musicians from the Vienna and Berlin Philharmonic orchestras culminating in a televised concert from the Salzburg Grosses Festspielhaus. He made his Japanese debut with the Tokyo Symphony during the 2022–23 season. After taking up conducting in his mid-twenties he became assistant at the City of Birmingham Symphony Orchestra during 2016–18 under Mirga Gražinytė-Tyla, and assisted Paavo Järvi who then invited him to conduct Die Deutsche Kammerphilharmonie Bremen. Bloxham has conducted orchestras across Europe and has recorded albums with the London Symphony Orchestra and Nordwestdeutsche Philharmonie. As artistic director of the Northern Chords Festival, he has commissioned young composers such as Vlad Maistorovici, Jack Sheen and Freya Waley-Cohen. Bloxham studied conducting with Sian Edwards, Michael Seal, Nicolas Pasquet and Paavo Järvi, after cello studies at the Menuhin School and at the Guildhall School of Music and Drama. He made his concerto debut as a cello soloist at the Berlin Philharmonie in 2012.



## Bruce Broughton

Bruce Broughton, known primarily for his many film and television scores, has a musical prowess that has left an indelible mark on the entertainment industry. With an illustrious career spanning over five decades, Broughton has composed scores for a diverse array of projects, including feature films, television series, and theme park attractions. His versatile and emotive compositions have garnered widespread acclaim and numerous accolades, including an Academy Award nomination for Best Original Score for the film *Silverado* (1985) and a record ten Emmy Awards for his musical compositions in television.

Furthermore, Broughton's musical journey extends beyond Hollywood, encompassing a significant contribution to the world of orchestral and concert music. He has composed numerous symphonic and chamber works, further showcasing his mastery of composition beyond the confines of the screen. His works display a deep understanding of orchestration and a keen sense of narrative, creating musical landscapes that resonate with audiences on a profound level.

Notable among his concert works are compositions such as a popular *Tuba Concerto*; the *Concerto for Piccolo and Orchestra*; *Salmagundi* for string quartet and orchestra; a chamber concerto for cello; *Fanfares, Marches, Hymns & Finale*, a celebration for brass of the American spirit as a dynamic and evocative musical journey; *Grimm Tales*, a suite based on the well-known fairy tales for symphonic winds; and numerous chamber works for many varied combinations.

In addition to his achievements in the entertainment industry, Broughton has been recognized for his dedication to music education and advocacy. He has served in leadership roles in various music organizations, such as ASCAP, the Academy of Motion Picture Arts and Sciences, and the Society of Composers and Lyricists, contributing to the nurturing of emerging talents and the advancement of the art form.

Bruce  
**BROUGHTON**  
(b. 1945)

**And on the Sixth Day**

**22:52**

- 1 Prologue: In the Beginning **7:53**
- 2 Evening **8:55**
- 3 Morning **6:04**

**String Theory**

**28:05**

- 4 Prelude, Theme and Variations I–VII **9:25**
- 5 Variations VIII–XIII **8:51**
- 6 Variations XIV–XVII, Finale **9:49**

**Concerto for Horn and Orchestra**

**21:00**

- 7 With energy **6:37**
- 8 Slow and expressive **7:24**
- 9 Energetically **6:59**

**Olivier Stankiewicz, Oboe** 1–3

**William VerMeulen, Horn** 7–9

**London Symphony Orchestra**

**Jonathan Bloxham**

Recorded: 16, 18, 19 July 2022  
at Henry Wood Hall, London, UK  
Producers: Jonathan Stokes, Peter Bateman  
Engineer: Neil Hutchinson  
Editor: Jack Vad • Mastering: Mark Willsher  
Publisher: Brubel Music (ASCAP)  
Booklet notes: Bruce Broughton  
Cover photograph: Steven Buskin  
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**AMERICAN CLASSICS**

Although Bruce Broughton is best known for his many film and television scores, over the past five decades he has composed scores for a diverse array of projects from film and TV to concert music and even theme parks. His work has been recognized with an Academy Award nomination for Best Original Score for the film *Silverado* (1985) and a record ten Emmy Awards for his musical compositions in television. This album presents a small selection of his concert works including *String Theory* for string orchestra, his oboe concerto *And on the Sixth Day* performed by Olivier Stankiewicz, principal oboe of the London Symphony Orchestra, and his brilliant *Horn Concerto*, written for William VerMeulen, principal horn of the Houston Symphony, who is the soloist on this recording.

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Playing  
Time:  
**71:57**