



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 17TH NOVEMBER 2007

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

DELIUS

THE WALK TO THE PARADISE GARDEN

BLOCH

'SCHELOMO'

SOLOIST – ALICE MCVEIGH

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.
(We have a new range of cold drinks only)

ELGAR

SYMPHONY No.2

Our next concert is on Saturday, January 19th

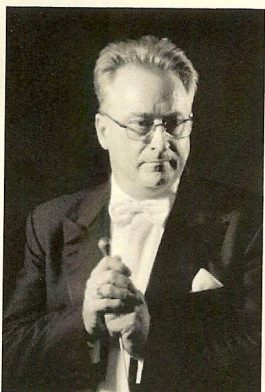
Schubert – Overture 'Rosamunde'

Strauss – Duet Concertino

Bruckner – Symphony No.7

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for some years after graduating from the Royal Academy of Music in London. 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.

In 1992 he was engaged to conduct the world-renowned St. Petersburg Philharmonic Orchestra, and was immediately invited to return. In 1998 he was invited to work with one of Europe's foremost chamber orchestras, the Camerata Salzburg. Adrian has worked regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young musicians, and was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for over thirty years. He has conducted at the Royal Academy of Music on a number of occasions and worked with their Senior Orchestra. In 1996 he went to Japan to work with the Toyama Toho Academy Orchestra, a visit that was received with much acclaim.

He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition, also serving on the panel of jury members for Music for Youth and the Making Music Awards.

Adrian Brown was one of 100 musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

ALICE McVEIGH — SOLOIST

John Carmichael



Alice McVeigh was born in Seoul, South Korea, and grew up in southeast Asia, as the eldest child of American diplomats. She began the cello at 13, and instantly decided to make it her profession. She graduated from Indiana University School of Music, with distinction in cello performance, in the process winning the Beethoven Society of Washington cello competition, the National Symphony Orchestra's Young Concert Artist award, and the southern region in the US Music Teacher's National Association young soloist competition. In 1980 she was accepted as a pupil by Jacqueline Du Pre in London, though (due to Du Pre's health issues) she was to study for three years with the late, great William Pleeth instead, during which time she married Professor Simon McVeigh, currently deputy Vice-Chancellor at Goldsmiths College, University of London.

From 1983, Alice freelanced in London and on four continents with orchestras including the BBC Symphony, the Royal Philharmonic, and (on baroque cello) with Sir John Eliot Gardiner's London Baroque Soloists and Orchestre Revolutionnaire et Romantique. In the 1990s--drawing on her orchestral experiences-- she also became a novelist (*While the Music Lasts* and *Ghost Music*), and her first play (*Beating Time*) was put on at the Lewisham Theatre. After the birth of the McVeigh's only child in 1997, Alice decided to retire from orchestral touring and had a humorous book published (*All Risks Musical*), since which time she has concentrated on building a new career as professional ghost writer and improving her tennis. She has been principal cellist of the Bromley Symphony Orchestra for the past 25 years, performing the Saint-Saens and Dvorak concertos, as well as the solo cello role in Strauss' *Don Quixote*.

Tonight she fulfills a lifetime's ambition: performing her favorite work for cello with her favorite conductor and her favorite orchestra, and would like to express special gratitude not just to Adrian but to the orchestra and (in particular!) to her loyal, dedicated and wonderful cello section for decades of support.

FREDERICK DELIUS — THE WALK TO THE PARADISE GARDEN

(edited by Tony Summers)

Fritz Theodor Albert Delius was born in 1862 in Bradford to German parents. His musical aptitude was evident from an early age, but his industrialist father sent him to Florida in 1884 in order to assist at an orange plantation. Fritz finally persuaded his father to allow him to study composition in Leipzig. Following his studies, he moved to Paris, where he eventually fell in love with Helene Jelka Rosen. They were married in September 1903, only two years after he completed his fourth opera, *A Village Romeo and Juliet*, from which the famous interlude "The Walk to the Paradise Garden" is taken. During this transcendent music, which occurs between scenes five and six of the opera, the doomed young lovers are blissfully strolling through an English country idyll towards a pub: The Paradise Garden.

ERNEST BLOCH — 'SCHELOMO'

HEBRAIC RHAPSODY FOR CELLO AND ORCHESTRA

Of Ernest Bloch's masterpiece *Schelomo* (Hebrew for 'Solomon') he wrote: "It is the Hebrew spirit that interests me, the complex, ardent, agitated soul: the vigor ... the violence ... the burning love of justice ... the sorrow ... and the sensuality. All this is in us, all this is in me, and it is the better part of me."

Bloch first began drafting this work for voice and orchestra. However, a chance meeting with cellist Alexandre Barjansky inspired him instead to give the solo voice of King Solomon to the cello, the sound of which he believed "vaster and deeper than any spoken language."

King Solomon accumulated huge wealth and eventually grew to control the entire region west of the Euphrates. He extended his empire with alliances and was reputed to have had 300 wives and 700 concubines, one of whom may have inspired his greatest poetic work: the Bible's deeply sensual *Song of Songs*. Solomon became famous for his wisdom and justice as well as his poetry. Yet enemies still rose to

challenge him, amidst wars and tensions that were to last long after the end of his reign. Under his son's rule, Solomon's empire was lost and his kingdom divided, possibly justifying his famous pessimism in Ecclesiastes:

*Vanity, vanity, all is vanity!
Generations come and generations go,
but the earth remains forever.*

From its first note (a single stab of pain from the solo cello) Bloch establishes his mood. Gradually the cello descends to its lowest depths (the "all is vanity" theme which recurs throughout the work). Later the hectic joy of the newly anointed King is expressed, and then the whirlwind of his life: as sage, as lover (a great deal of passionate exposition), as defeated warlord — and finally in his dying agony. The orchestra too plays many roles, portraying the passionate King (when the cello becomes his beloved), then depicting an advancing army and the fist of fate. At the end of the battle — during which his friend dies beside him — King Solomon for a moment envisions the perfect world that is to come, before the extraordinary culmination of the main theme followed by his death.

Years after writing *Schelomo*, Bloch wrote: "I have here but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from far beyond myself, far beyond my parents . . . a voice which surged up in me."

EDWARD ELGAR - SYMPHONY NO. 2

Elgar freely admitted that his second symphony had been inspired by places (and people) he knew. At the top of the score is scribbled part of one of Shelley's poems: "Rarely, rarely, comest thou, Spirit of Delight!" Additionally, the words: "Venice and Tintagel" are included at the work's conclusion. Tintagel was intimately connected in his mind with 'Windflower' (his nickname for close friend Alice Stuart Wortley), whom he visited in Tintagel, Cornwall in April of 1910. As for the poem, Shelley's 'Song' from *Last Love Poems* continues:

*Rarely, rarely, comest thou, Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?*

Although Elgar later noted: "To get near the mood of the Symphony the whole of Shelley's poem may be read, but the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music."

The symphony explodes forth in seeming power, intrepidity and confidence — yet it is a confidence continually wrought upon and undermined by other themes and different feelings. Turbulence winds storm through the texture, though interspersed with delicate and nostalgic aspirations in the cellos and violas. These later wind down into what Elgar wrote was "a sort of malign influence wandering through the summer night in the garden . . . The entire passage might be a love scene in a garden at night when the ghost of some memories comes through it — it makes me shiver."

The second movement—which was initially inspired by the Byzantine grandeur of St Marks, Venice—settles into a variety of funeral march, which at first flirts with some semblance of hope before driving inexorably into music which Elgar had originally intended for the (uncompleted) second Cockaigne Overture, entitled “City of Dreadful Night”. Yet the funeral cortege is never quite lost to view—especially in the recapitulation, when a keening oboe intermeshes the whole. Most musicologists accept that Elgar was grieving here for his close friend and unfailing supporter, Alfred Rodewald, who died suddenly shortly before its composition. Its unreconciled chromaticism is eventually invaded by the original theme, very softly, in a section movingly described by Elgar as “a woman dropping a flower on a man’s grave.”

The third movement erupts with a scene from the heart of Venice (supposedly arising from less-than-brilliant musicians in St Marks’ Square!) until its more exalted transport is interrupted. As Elgar instructed one orchestra:

“I want you to imagine that my music represents a man in a high fever. Some of you may know that dreadful beating that goes on in the brain; it seems to drive out every coherent thought. This hammering must gradually overwhelm everything. Percussion, you must give me all you’re worth! I want you to gradually drown the rest of the orchestra!”

The last movement starts with a rolling theme for the cellos marked *con dignita* (with dignity). This merges into a second subject which Elgar called “Hans himself,” referring to yet another close friend, the conductor Hans Richter. The development refers back to the storm in the previous movements until a solo trumpet pierces the texture—a note the principal trumpet of the London Symphony Orchestra chose to hold too long in rehearsal. When Elgar asked him why, he joked, “I was so pleased to get the note, I didn’t like to leave it!” Elgar was delighted, and this immensely challenging note was included in the score.

In an attempt to elucidate his state of mind during the second symphony’s composition, Elgar again took refuge in Shelley: “I do but hide under these notes, like embers, every spark of that which consumed me”— yet the work still ends in reflective, reconciled, almost philosophical mode, which is perhaps why its first audience (to Elgar’s infuriated disgust) failed to fully appreciate its genius. It was not until championed by Adrian Boult in 1920 that the second symphony fully came into its own.

As Elgar himself wrote in 1912, as he looked back over his Violin Concerto, *The Music Makers* and the Second Symphony: “I have written out my soul . . . in these three works I have shown myself.”

Programme notes by Alice McVeigh.

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BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

*Bernard Brook (Leader)
Clare Turner
Andrew Condon
* Mike Ibbott
Amanda Clare
Claire Dillon
Rachel Langworthy
Rachel Cheetham
Rosie Welch
* Phil McKerracher
Jane Rackham
Rachel Walmsley
Anne Miles
Audrey Summers
Mark Cousins
Sarah Eede

SECOND VIOLINS

David Rodker (Principal)
Michael Thompson
Ann Dixon
Judith Montague
Elizabeth Cromb
Richard Miscampbell
Jo Brown
Kathryn Hayman
Ruth Brook
Ruth Elliott
Alison Cordingly
Jane Ferdinando
Sheila Robertson
Marian Steadman
Gerard Kelly

VIOLAS

David Griffiths (Principal)
Rachel Burgess
Jenny Forbes
Georgina Oliver
Vanessa Townsend
Liz Tarrant
Nicola Oliver
John Davis
Alan Magrath
Maria Beale
Chris Newbold
Angela Bartlett

CELLOS

*Alice McVeigh (Principal)
Helen McDonald
Helen Griffiths
Stephen Minton
Becky Fage
Marion Hitchcock
Andrew Garton
Mandy Selby
Jane Broadbent
Mary Fall
Anne Curry

DOUBLE BASSES

Norman Levy (Principal)
Ron Dunning
Jacquie Dosser
Claire Whitson

FLUTES AND PICCOLO

Jane Crawford
Catherine Borner
Marc Esmond

OBOES AND COR ANGLAIS

Caroline Marwood
Andrew Mackay
Philip Knight

CLARINETS

Massimo Roman
Vicky Skinner
David Floyd

BASS CLARINET

Paul Sargeant

BASSOONS

*Stephen Fuller
Julian Farrel

CONTRA BASSOON

Chris Richardson

HORNS

*Roy Banks
Mary Banks
Frank Cottee
Brian Newman

TRUMPETS

*Derek Cozens
Clive Griffin
Tim Collett

TENOR TROMBONES

*Peter Bruce
*John Carmichael

BASS TROMBONE

Alan Tomlinson

TUBA

David Young

TIMPANI

David Coronel

PERCUSSION

Cat Herriott
Anthony Summers
Merlin Jones
Elizabeth Thompson

HARPS

Carys Hughes
Patrizia Meyer

ASSISTANT CONDUCTOR

David Grubb

TICKET MANAGER

Riet Carmichael

* denotes a member of the organising committee

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, Ralph Holmes, Hugh Bean, Emma Johnson and Leslie Howard.

PRESIDENT	Anthony Payne
VICE-PRESIDENT	Barbara Strudwick ARAM
CHAIRMAN	Roy Banks

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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 £15 for individuals and £20 for couples) to the Treasurer, Mr P McKerracher, 50 Blakehall Road, Carshalton, Surrey SM5 3EZ.

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, etc.

Finally, you will realize that putting on quality concerts with attractive programmes while trying to keep down ticket prices is a problem faced by all symphony orchestras. If you are able to identify or open up any opportunities for corporate sponsorship arrangements, however modest, we would be very pleased to hear from you. Likewise we would welcome any offers of more direct help, eg providing interval refreshments, selling programmes, etc.

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