



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

## PROGRAMME

SATURDAY 14TH NOVEMBER 2009

THE GREAT HALL, RAVENSBORNE SCHOOL,  
HAYES LANE, BROMLEY, BR2 9EH

£ 1.00

[www.bromleysymphony.org](http://www.bromleysymphony.org)

Box office: 020 8464 5869

# PROGRAMME

selected by Adrian Brown on the occasion of his 60<sup>th</sup> birthday

BERLIOZ  
OVERTURE 'BENVENUTO CELLINI'

BRUCH  
VIOLIN CONCERTO No. 1  
SOLOIST – LAURA SAMUEL

---

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

---

WAGNER  
PRELUDE AND LIEBESTOD FROM  
'TRISTAN AND ISOLDE'

ELGAR  
'ENIGMA' VARIATIONS

<p>Our next concert is on Jan 23<sup>rd</sup> <b>Elgar</b> 'In the South', <b>Strauss</b> 'Four Last Songs' with Soprano soloist Janice Watson, <b>Dvorak</b> Symphony No.8</p>
---

## 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 the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington. 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 a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

## LAURA SAMUEL - VIOLIN SOLOIST

---

Sheila Rock



Born in London in 1976, Laura studied as a Junior Exhibitioner and undergraduate at the Royal College of Music with Professor Itzhak Rashkovsky.

During her studies she won many awards including the Musicians Benevolent Manoug Parikian Award, Royal Overseas' League String Prize and the Tunbridge Wells International Young Artists Competition, which led to her first South Bank recital.

She made her Concerto debut at the age of sixteen, playing the Mendelssohn at the Fairfield Halls and has recently performed as soloist with the English Chamber Orchestra and the Trondheim Soloists. Laura is a founder member of the Belcea Quartet, whose recordings for EMI Classics have won Gramophone, Midem and Echo Klassik Awards.

Laura plays the ex-Nissel Stradivarius violin made in 1731.

## HECTOR BERLIOZ — OVERTURE ‘BENVENUTO CELLINI’

---

As Berlioz wrote, in his quirky and marvellous Memoirs:

*‘I had been very struck by a number of episodes in the life of Benvenuto Cellini’ (a mischievous sculptor planning to depict the Pope). ‘I had the misfortune to believe that they could provide a dramatic and interesting subject for an opera.’*

From the first there were problems, not least with the leader of the orchestra:

*‘I kept saying to him: ‘Faster! Faster! Put more life into it!’ Losing his temper Habeneck would hit the desk and break his bow. In the end, I said with a coolness that exasperated him, ‘Sir, you might break another fifty bows but your tempo would still be too slow by half. This is a saltarello.’ . . . Eventually the opera was performed. ‘The overture was received with exaggerated applause, and the rest was hissed with admirable ensemble and energy. . . . It is now fourteen years since I was stretched on the rack at the Opéra in this fashion. . . . I cannot help recognising in (my poor score) a variety of ideas, an impetuous verve, and a burst of musical colour which I will probably never achieve again and which deserved a better fate.’*

The music is virtuosic for every orchestral section, as well as typically experimental (the timpani playing in chords, for example, and the most electrifying jazzy cross-rhythms in the allegro).

## MAX BRUCH — VIOLIN CONCERTO NO 1.

---

Max Bruch was born in Cologne in 1838. Initially a precocious pianist, he won the Mozart Foundation Prize when only fourteen. His compositions include the Scottish Fantasy, three symphonies and the much-loved Kol Nidrei for cello and orchestra, but this first violin concerto remains his most popular work.

The first movement forms a Vorspiel (prelude) to the second, connected by a single low note from the first violins. The second movement contends for the prize as the most recognisable of all classical tunes. A gift for the instrument, the violinist is allowed to play it and also to enrich it in filigree.

The finale, opens with stored energy in the orchestral introduction, overruled by the soloist’s bravura double-stops. An affectionate second theme leads into an encore, accelerating to a thoroughly rousing conclusion.

## WAGNER — PRELUDE & LIEBESTOD (TRISTAN & ISOLDE)

---

As Wagner confided to Listz, with a real gift for understatement (in Dec.1854):

*‘Never in my life having enjoyed the true happiness of love I shall erect a memorial to this loveliest of all dreams (where) love shall, for once, find utter repletion. I have devised . . . the simplest, yet most full-blooded musical conception imaginable, and with the “black flag” that waves at the end I shall cover myself over – to die.’*

Wagner's private life at this time was, even by his own standards, a mess. He was powerfully attracted to Mathilde Wesendonck, his patron's wife, to the fury of his own, and one evening Wagner famously read his poem of Tristan to an audience including his wife Minna, his muse Mathilde and his later mistress (and second wife) Cosima von Bülow.

After four notes of pure longing from the cellos, the famous first chord in the Prelude is heard, featuring plangent double reeds. This 'Tristan' chord fails to resolve; instead its overt sense of desolation and yearning permeates the entire opera. (Wagner's great biographer Ernest Newman terms the Prelude 'the slow musical elaboration of a single bittersweet mood.')

In the opera's last scene, Isolde has discovered Tristan's body. She longs to be reunited in death with her lover, and imagines slipping away in 'the vast wave of the world's breath'. Towards the conclusion Wagner irresistibly hoists the violins, step by remorseless step, higher and higher. The yearning motif from the Prelude rises up and is finally resolved as Isolde herself expires.

## EDWARD ELGAR — 'ENIGMA' VARIATIONS

---

Elgar injected an air of mystery into his note for the first performance in 1899:

*The enigma I will not explain - its 'dark saying' must be left unguessed ... further, through and over the whole set another and larger theme 'goes', but is not played.... So the principal Theme never appears, even as in some late dramas ... the chief character is never on stage.*

So, what is the hidden theme on which the many variations — sassy, fervent, meaningful, elliptical — are based? The truth is that no one knows, for Elgar never told a soul.

Luckily, the collection of eccentric friends who inspired individual variations are (with one exception) rather easier to pin down. It is easy to imagine the men in waistcoats and moustaches, the women in their crinolines and ruffles, slamming doors, laughing loudly, starring in amateur theatrics and attempting, with perhaps more goodwill than talent, to learn to play the piano.

The first variation (C. A. E.) represents Elgar's wife, Caroline Alice Elgar, whose gimlet eye for 'the right' connections influenced the choice of people — especially the well-born ones — to whom other variations were dedicated.

The second variation (H. D. S.-P.) refers to Hew David Stuart-Powell, an amateur pianist, who often played piano trios with Elgar on violin. (His characteristic warm-up routines are mischievously suggested.)

The third variation (R. B. T.) alludes to Richard Baxter Townshend, writer and amateur actor, whose performance as an old man tickled Elgar's fancy.

The fourth variation (W. M. B.) depicts William Meath Baker, a country squire with a marked tendency to bang doors behind him.

The fifth variation (R. P. A.) refers to Richard P. Arnold, Matthew Arnold's son, whose piano playing Elgar described as *'evading difficulties while suggesting in a mysterious way real feeling . . . His serious conversation was continually broken up by whimsical and witty remarks.'*

The sixth variation (Ysobel) recreates one Isabel Fitton, an amateur viola pupil of Elgar's. As a joke, the viola melody requires a technical difficulty — string-crossing — with which Isabel supposedly had trouble.

The seventh, (Troyte) honours Arthur Troyte Griffith, a prominent Malvern architect, whom Elgar unsuccessfully attempted to teach the piano.

The eighth variation (W. N.) portrays the elegant eighteenth-century domicile of Winifred Norbury, a grande dame of Worcestershire Philharmonic Society — as well as her 'distinctive' laugh.

The ninth variation ('Nimrod') is dedicated to A. J. Jaeger, Elgar's great friend whose encouragement, both personal and musical, did so much to shore up the composer's self-belief before he established his reputation. By far the most famous of all the variations, it was supposedly inspired by a walk they took discussing Beethoven's Adagios.

The tenth variation ('Dorabella') affectionately represents pretty Dora Penny, daughter of the Rector of Wolverhampton, and the slightly stuttering main motif her (minor) speech impediment.

The eleventh, (G. R. S.) pays tribute not only to George Robertson Sinclair, organist of Hereford Cathedral, but also to his bulldog Dan, a favourite of Elgar's. Here Dan falls into the river Wye, swims gamely upstream and (at its conclusion) triumphantly scrambles back onto dry land.

The twelfth variation (B. G. N. ) alludes to Basil G. Nevinson, the amateur cellist who, with Elgar and Hew Steuart-Powell, completed their piano trio. It is introduced and concluded by a short phrase played by solo cello.

In the thirteenth variation (\*\*\*), the three asterisks signify 'the enigma within the enigma.' Though generally supposed to refer to Lady Mary Lygon, a local noblewoman who sailed for Australia (hence Elgar's quote from Mendelssohn's *Calm Sea and Prosperous Voyage*) the coy asterisks have led many to conclude that this variation is dedicated to Helen Weaver, Elgar's fiancée for eighteen months in 1883-84, before she emigrated to New Zealand. It includes the most haunting moment in the work, featuring the clarinet at its darkest and most shadowy, before faith is restored.

In the fourteenth variation (E.D.U), Elgar himself — or Edoe as his wife nicknamed him — takes the stage to deliver a rousing finale.

# BROMLEY SYMPHONY ORCHESTRA

## 1<sup>st</sup> VIOLINS

---

\*Bernard Brook (Leader)  
Claire Dillon  
Rachel Walmsley  
\* Phil McKerracher  
Alan Mitchell  
Valerie Breeze  
Rosie Cousins  
Veronica Mitchell  
\* Michael Thompson  
Amanda Clare  
Tracey Renwick  
Sheila Robertson  
Diana Dunk  
Mark Cousins  
Rachel Cheetham  
Kathryn Hayman  
Marian Steadman  
Katherine Crisp

## 2<sup>nd</sup> VIOLINS

---

Andrew Condon (P)  
Mike Ibbott  
Clare Wibberley  
Richard Miscampbell  
Rachel Johnson  
Judith Montague  
\* David Rodker  
Elizabeth Cromb  
\* Ruth Brook  
Anne Miles  
Alison Cordingley  
Jo Brown  
Ruth Elliott  
Helen Reed  
Anita Laybourne  
Philip Starr

## VIOLAS

---

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

## CELLOS

---

\*Alice McVeigh (Principal)  
Marion Hitchcock  
Helen Griffiths  
Helen McDonald  
Sarah Bartlett  
Mandy Selby  
Andrew Garton  
Anne Curry  
Mary Fall  
Samantha Carter  
Jane Broadbent  
Helen Ansdell  
Berard Somerville  
Becky Page

## DOUBLE BASSES

---

Norman Levy (Principal)  
Damon Burrows  
Ron Dunning  
Philip Johnson

## FLUTE S & PICCOLO

---

Jane Crawford  
Catherine Borner  
Marc Esmond

## OBOES & COR ANGLAIS

---

\* Caroline Marwood  
Philip Knight  
Andrew Mackay

## CLARINETS

---

Massimo Roman  
Tarah Stuckey

## BASS CLARINET

---

David Floyd

## BASSOONS

---

Stephen Fuller  
Julian Farrel  
Chris Richardson  
Aidan Twomey

## CONTRA BASSOON

---

Stephen Fuller

## HORNS

---

\*Roy Banks  
Frank Cottee  
Mary Banks  
Brian Newman

## TRUMPETS & CORNETS

---

\*Derek Cozens  
Tim Collett  
Clive Griffin  
Matthew Hart Dyke

## TROMBONES

---

\*Peter Bruce  
\*John Carmichael  
Sarah Durell

## TUBA

---

John Elliott

## TIMPANI & PERCUSSION

---

David Coronel  
Catherine Herriot  
Sharon Moloney  
Christopher Scott  
Anthony Summers

## HARP

---

Isobel White

## 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, Dennis Brain, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

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

### PATRONS

Mrs J Adams	Shirley & Geoff Griffiths	Mrs June Norton
Mr & Mrs I G Brodie	Miss H L Haase	Mr & Mrs D G Page
John & Riet Carmichael	Richard and Maureen Holden	Mr W F Page
Mr & Mrs B W Davis	Mr Alan Howes	Mr Keith & Mrs Helen Pope
Mr James Denton	D A Ladd Esq & Mrs A Ladd MBE	Pauline & Tim Rogers
Mr & Mrs T J Dillon	Mrs B M Lawson	Mr J G Ross-Martyn
Mr B J Dolan	Mrs Daphne Leach	Penny Steer
Mr David Elvin	Yvonne and David Lowe	Barbara Strudwick ARAM
Mr & Mrs J Farrel	Mrs Beryl Magrath	Mr G H Taylor & Mrs V Nowroz
		Mr & Mrs R G Wilder

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 D Rodker, 23 St James's Avenue, Beckenham, Kent BR3 4HF.

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, stage management and publicity.

**Convert your ticket into a season ticket  
and get the remaining 3 concerts for the price of 2.**

See the ticket manager at the ticket desk after the concert  
or call the box office on 020 8464 5869.

For information on our concerts, visit [www.bromleysymphony.org](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.