



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

PROGRAMME

SATURDAY 12TH NOVEMBER 2011

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

**Please note the change of venue for our next concert (21st Jan 2012):
Ravens Wood School, Oakley Road, Bromley. BR2 8HP**

£1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

ELGAR
POMP & CIRCUMSTANCE MARCH No. 4

BARBER
ADAGIO FOR STRINGS

LISZT
SYMPHONIC POEM "TASSO"

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

ELGAR
VIOLIN CONCERTO

>>>> CHANGE OF VENUE for NEXT CONCERT <<<<

Our next concert is on Jan 21st

Walton Crown Imperial, Elgar Sospiri, Arnold Clarinet
Concerto No.2, Berlioz Symphonie Fantastique,
at Ravens Wood School, Oakley Road, Bromley BR2 8HP
(off Bromley Common, beside the Keston Garden Centre)

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult. After graduating from the Royal Academy of Music in London, he studied intensively with Sir Adrian for some years. 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. Sir Adrian said of his work: "He has always impressed me as a musician of exceptional attainments who has all the right gifts and ideas to make him a first class conductor".

In 1992 Adrian Brown was engaged to conduct one of the great orchestras of the world, the St. Petersburg Philharmonic Orchestra. In 1998 he conducted the Camerata Salzburg, one of Europe's foremost chamber orchestras, on the recommendation of Sir Roger Norrington. Adrian has also conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

In 2010 he conducted Elgar's 'The Dream of Gerontius' in Ely Cathedral, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, Mahler's Fifth Symphony in Bromley, and gave an important lecture to the Berlioz Society where his Lithuanian concert recording of the 'Symphonie Fantastique' was much admired.

His return concerts with the Corinthian Orchestra in 2011 were met with critical acclaim, and Adrian has been appointed their joint principal conductor.

Plans for 2012 include three concerts with the Corinthian Chamber Orchestra, performing Elgar's First Symphony in May in the Queen Elizabeth Hall. Bruckner's Eighth presents an Everest to climb with Bromley Symphony in March, and Ely Cathedral hosts a Jubilee Concert in June of Elgar's Coronation Ode and Berlioz's Te Deum.

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

SASHA ROZHDESTVENSKY — VIOLIN SOLOIST



Sasha Rozhdestvensky is considered to be one of Russia's finest young violinists. He has performed with leading orchestras including the Philharmonia, London Symphony, Leningrad Philharmonic, Boston Symphony, Israel Philharmonic and the Bavarian State Orchestra. He has appeared at the Carnegie Hall, Royal Albert Hall, Royal Festival Hall, Barbican, Concertgebouw Amsterdam, Berlin Philharmonic and La Scala Milan. He plays several violins including a Guarneri and a Stradivarius.

ELGAR — POMP & CIRCUMSTANCE MARCH NO. 4.

After '*Land of Hope and Glory*', Pomp and Circumstance no. 4 is surely Elgar's most overtly populist patriotic work. The march features a swash-buckling theme with short phrases and a staccato swing, alternating with a rich trio section, the very first of all Elgar's tunes to be marked with his trademark '*nobilmente*'—with nobility. This is the theme that gives the work its innate power. In the coda, Elgar (by this point clearly in a good mood and ready to show off) brilliantly combines both themes together.

SAMUEL BARBER — ADAGIO FOR STRINGS.

The American genius Samuel Barber showed astonishingly early promise, gaining a place at the renowned Curtis Institute of Music aged only fourteen. Originally conceived as the third movement of his 1936 String Quartet, Barber recognised its appeal and re-scored this movement for string orchestra in 1938. It immediately captured the attention of the famous Arturo Toscanini, who conducted its debut—to great acclaim—since when it has never left the string repertoire. It has become associated with death in the popular psyche, yet Barber conceived it as a work of purer beauty.

Its genius lies in its simplicity. Never greatly altering the basic pace, Barber used single steps to wind a simple, wistfully aspiring theme between block-like chords. The dominant motif flows through each string section, until at length the celli take it on with a more powerful determination. When the celli are finally heading towards the ends of the fingerboards, and every single string player is projecting as powerfully as possible, with the tension stretched to its highest possible extent—then, suddenly—we are left with an aching silence. The long sigh with which the violins resume is expressive of everything: certainty, serenity, resignation, defeat. . . Instead of one long melody, the theme becomes shortened into four notes, which themselves atrophy, becoming slower and slower, as if lacking strength enough to carry on.

As musicologist Rob Kapilow writes: ‘you feel the universality of the journey: from the simple note to the high emotional wailing, to release and to final acceptance, but never in the place you thought it was going to lead you to . . . Slowness is at the core of the piece because acceptance is not a rapid process.’

FRANZ LISZT — TASSO: LAMENTATION AND TRIUMPH.

After prematurely but firmly shutting the door on his lucrative career as the world’s most celebrated living pianist, Liszt in 1848 elected to settle in dullish Weimar, in order to devote himself to composition. There his patron’s first commission for him proved to be an overture to Goethe’s play *Torquato Tasso*: the ‘true’ tale of a brilliant young Renaissance poet incarcerated in an asylum for supposedly sleeping with an aristocrat (he is later exonerated, and even honoured by the Pope).

Liszt, rather than Strauss, was the true originator of the ‘symphonic poem’, meaning an orchestral work derived from literature, or inspired by anything extra-musical. Liszt deployed his usual brilliance at taking a core kernel (in this case lifted from a gondolier’s song) and expanding it into something memorable. As Liszt wrote in the preface: *The Venetian melody breathes so gnawing a melancholy, so irremediable a sadness, that a mere reproduction of it seems sufficient to reveal the secret of Tasso’s emotions.*

Liszt transforms this ‘germ’ thematically, not once but several times within the work, taking it from the lament of the beginning—Tasso unjustly imprisoned—all the way through to the thrillingly dramatic vindication of Tasso by the Pope. In the middle there is a delicate ‘quasi Menuetto’ led by two cellists, harkening back to Tasso’s happier days, but this is soon overwhelmed and swept into the triumph and grandeur of the conclusion.

EDWARD ELGAR — VIOLIN CONCERTO.

For Elgar this concerto was always a favourite work. His friend Charles Sanford Terry also recalled ‘I never heard Elgar speak of the personal note in his music except in regard to the concerto.’ Elgar remarked ‘It’s good! Awfully emotional—too emotional—but I love it!’ and even proposed that the *nobilmente* theme be transcribed on his tomb.

The reason for this uncharacteristic display of feeling may lie in the concerto’s mysterious inscription, ‘*Aquí está encerrada el alma de*’ (‘Herein is enshrined the soul of’), a quotation from Alain-René Lesage. These five dots are one of Elgar’s famous enigmas, though most authorities now accept that the dots refer to his muse, Mrs. Alice Stuart-Wortley, nicknamed ‘Windflower’. (He named one of the themes ‘Windflower’ and described the work as ‘our’ concerto in one of his many letters to her.) Sadly, the première of the work also represented Elgar’s last taste of public success, given the tepid reception accorded the Second Symphony—though perhaps the rapture that greeted the violin concerto helped assuage Elgar’s anguish.

The first movement is lavishly endowed with themes: no fewer than six are presented before the first is repeated, with the violin's arrival. After this outburst, the movement returns to more conventional sonata form. Yet this remains one of Elgar's most rhythmically fluid works—there are hardly two bars without at least a gesture of rubato—which gives the violin part its divinely improvisational feel. The violin, from its entry rises in a flight of ecstatic elaboration, laying claim to its own 'take' on the six themes. The climax of the movement passes—through some stormy harmonic interludes—to a wistful restatement of the first theme along with a triumphantly cathartic second 'Windflower' theme—and thus to a powerful conclusion.

The far gentler (B-flat major) second movement begins with a glowing orchestral melody, which, bizarrely enough, the soloist is never allowed to play (perhaps a reference to the love affair Elgar was never allowed to enjoy?) The emotion of the violin line, however, is richly and wonderfully textured, with a contrastingly dramatic middle section set in D-flat major. Of the end of the movement Elgar said: 'This is where two souls merge and melt into one another.'

The last movement begins with a quiet but strenuously technical section, with many double-stop and arpeggio passages, as themes from both first and second movements pass by, as if in recollection. Then there is the most extraordinary accompanied cadenza, for which Elgar devised a thrumming underpinning, pizzicato tremolando (his representation of an Aeolian harp).

Nor is the cadenza in any respect the typically skittish, shallow, virtuosic exhibition of the period. Instead—almost uniquely—it forms the emotional crux of the whole work. Themes from earlier movements, including the 'Windflower' themes, are restated, restlessly investigated or merely caressed. Only a short passage near the end of the cadenza is left to the soloist unaccompanied, a section that Elgar apparently found 'very emotional' to work on—then the violinist, returning to the opening theme of the first movement, lets everything fly. The coda captures the initial tempo of the finale and with one elongated restatement of its march-like theme by the solo horn—wildly ornamented by the violin—brings the concerto to a triumphant end.

As Michael Kennedy, Elgar's biographer believes: 'This is Elgar at the height of his powers, combining passion and poetry in perfect equipoise ... No matter whose soul [the concerto] enshrines, it enshrines the soul of the violin.'

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Bernard Brook (Leader)
Peter Bicknell
Hannah Bromley
* Ruth Brook
Rachel Cheetham
Amanda Clare
Andrew Condon
Alison Cordingley
Mark Cousins
Elizabeth Cromb
Claire Dillon
Kath Crisp
Laura Derain
Diana Dunk
Ruth Elliott
Jane Ferdinando
Kathryn Hayman
Mike Ibbott
Gerard Kelly
Penny Longman
* Phil McKerracher
Anne Miles
Richard Miscampbell
Veronica Mitchell
Judith Montague
Jane Rackham
Tracey Renwick
Sheila Robertson
* David Rodker
Philip Starr
Marian Steadman
Audrey Summers
* Clare Wibberley
Ann Wibberley

VIOLAS

David Griffiths (Principal)
Maria Beale
Rachel Burgess
Jenny Carter
John Davis
Richard Longman
Nicola Oliver
Georgina Tanner
Liz Tarrant
Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)
Helen Griffiths
Helen McDonald
Helen Ansdell
Jane Broadbent
Samantha Carter
Anne Curry
Mary Fall
Andrew Garton
Marion Hitchcock
Gillian Kuroiwa
Mandy Selby
Berard Somerville

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Adam Precious
Anthony Barber

FLUTE S & PICCOLO

Jane Crawford
Catherine Borner
Mark Esmonde

OBOES

* Caroline Marwood
Philip Knight
Andrew Mackay

COR ANGLAIS

Andrew Mackay

CLARINETS

Hale Hambleton
Jessica Tipton
Nicky Jenkins

BASS CLARINET

Hale Hambleton

BASSOONS

Stephen Fuller
Julian Farrel
Chris Richardson

CONTRABASSOON

Chris Richardson

HORNS

* Roy Banks
Frank Cottee
Mary Banks
Jon Cooley

TRUMPETS & CORNETS

Matthew Hart Dyke
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Nick Prince

TUBA

Russell Kennedy

TIMPANI

David Coronel

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Ben Brooker
Jon Jacob
Adam Payn
Anthony Summers

HARP

Lizzie Scoriah

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David Grubb

CONCERT MANAGER

Hannah Martin

TICKET MANAGER

Riet Carmichael

* (committee members)

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, Kathleen Ferrier, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

PRESIDENT	Anthony Payne
VICE-PRESIDENTS	Shirley & Geoff Griffiths
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, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.