

# **BSO** **BROMLEY** **SYMPHONY** **ORCHESTRA**

**102nd Season 2021-2022**

**Conductor - Adrian Brown**  
**Leader - Andrew Laing**  
**Soloist - Robbie Henderson**

**Saturday 12th March 2022**  
Langley Park Centre for the  
Performing Arts

**£2.00**



[www.bromleysymphony.org](http://www.bromleysymphony.org)  
Box office 020 3627 2974  
Registered Charity no 1112117

# Programme

## **National Anthem of Ukraine**

### **Shche ne vmerla Ukraina - Ukraine Has Not Yet Perished**

Ukraine is not yet dead, nor its glory and freedom,  
Luck will still smile on us brother-Ukrainians.  
Our enemies will die, as the dew does in the sunshine,  
and we, too, brothers, we'll live happily in our land.

We'll not spare either our souls or bodies to get freedom  
and we'll prove that we brothers are of Kozak kin.

## **Nicolai - Overture to The Merry Wives of Windsor**

## **Horowitz - Concerto for Euphonium**

### **Soloist - Robbie Henderson**

## **Mendelssohn - Overture to A Midsummer Night's Dream**

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Interval - 20 Minutes

Refreshments are available in the dining hall

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## **Bruckner - Symphony No 6**

**This concert is dedicated to the memory of Joseph Horovitz 1926 – 2022**

Unauthorised audio or video recording is not permitted

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Our next concert is on Saturday 14th May at Langley Park Centre  
for the Performing Arts

**Respighi** - Fountains of Rome

**Robert Ely** - Bromleag

**Korngold** - Violin Concerto **Soloist** - Callum Smart

**Dvořák** - Symphony No 9 'From The New World'

## Adrian Brown - Music Director



Adrian Brown comes from a distinguished line of Sir Adrian Boult's most gifted pupils. 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: in fact, the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian wrote: '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 Sir Roger Norrington recommended him to conduct the Camerata Salzburg, one of Europe's foremost chamber orchestras. In addition, Adrian has conducted many leading British orchestras including the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the BBC Scottish Symphony Orchestra and the London Sinfonietta. He is also a to great proponent of contemporary music and has several first performances his credit.

The autumn of 2019 saw a return to the Royal Orchestral Society and the London Chorus performing Verdi's Requiem in St John's Smith Square along with more Berlioz with many different orchestras for that composer's 150th anniversary. With Bromley Symphony he celebrated Forty Years as Music Director.

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002. In the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, a much appreciated and admired honour.

In December 2017 Adrian was presented with the Berlioz International Society Medal for services to the great French composer.

In October 2019 at the time of his 70th birthday, he was awarded the Elgar Medal.

In the past year the Elgar Sinfonia has gone from strength to strength, giving two concerts in London in spite of the pandemic. Elgar's 'Falstaff' in June 2021 and in October the Orchestra celebrated the Elgar Society 50th anniversary with a concert including 'Sea Pictures', 'Polonia' and the 'Crown of India' in the presence of Dame Janet Baker.

Future plans include a cycle of the Elgar Symphonies and a performance of the Missa Solemnis of Beethoven with the London Chorus and the Royal Orchestral Society. With that orchestra he will conduct their 150th Anniversary Concert in 2023.

## Robbie Henderson FTCL - Euphonium



Lance Corporal Robbie Henderson is the principal Euphonium player of the Band of the Scots Guards and has served in British Army Music for 10 years. As part of this Robbie has been fortunate enough to have had the opportunity to perform across the globe, including in France, Germany, Belgium, Cyprus, South Africa, Malawi and the Falkland Islands to name but a few. Alongside his overseas duties, you can see Robbie performing with the Band of the Scots Guards at state ceremonial events in London, including: the Queen's Birthday Parade, state visits, the state opening of parliament, changing of the guard, Festival of Remembrance and Remembrance Sunday. More recently Robbie had the honour to perform at the funeral of HRH the Duke of Edinburgh within the grounds of Windsor Castle.

In 2020 Robbie was very privileged to have been made a Geneva Instruments Euphonium Ambassador, a member of a select few who have been recognised to publicise both the instrument and the manufacturer. He has had the honour of performing Euphonium solos with both military bands and civilian bands throughout his career, as well as this he has recently gained his Fellowship of Trinity College London (FTCL). Robbie takes great pride in leading and conducting ensembles outside of his workplace. He has been the resident conductor of Bedale Brass Band in North Yorkshire, the British Airways Brass Band in West London and most recently the Feltham Community Brass Band, and he strives to one day become a Bandmaster within British Army Music.

## Nicolai - Overture to The Merry Wives of Windsor

This beloved war-horse – in common with all such war-horses – is loved for a reason: it works!

Cellos and basses open in expansive vein, abetted by solo clarinet – only to be interrupted by a teasing hint of the main theme in the violins. Now this theme is about as light, liling and effervescent as a Masterchef soufflé. It emerges from the ether and features a good deal of flirty nudges and winks – as does Shakespeare's play! – before the 'can-can' type section takes over. The brass attempt seriousness once or twice but are inevitably shot down in flames.

A witty and irresistible piece, as weighty as a dandelion seed, with added cymbals.

## Horowitz - Concerto for Euphonium

Horowitz was born into a Jewish family who left Vienna in 1938, for obvious reasons. A prolific composer in any numbers of styles and genre, he was as well-known for pop cantatas as for his theme music for ITV's Rumpole of the Bailey.

This concerto, written in 1976, is clever, appealing, and well-orchestrated. Listen in the first movement for the mini-duets the soloist enjoys – particularly with the first oboe – for the brief improvisatory section, and for the accelerated Coda. The second movement – sometimes performed on its own – features lusciously cinematic lyricism. Several times, the solo oboe absconds with the tune, reducing the soloist to accompanying decoration.

In the avuncular, good-natured and vaguely jolly-hockey-sticks finale, the horns set the mood until the soloist assumes command. There's a touch of even cartoonish wit here and there, but the soloist surmounts every obstacle – trills, arpeggios, breath control, passagework – to emerge breathless but triumphant.

## Mendelssohn - Overture to A Midsummer Night's Dream

Mendelssohn composed this miniature masterpiece at the tender age of seventeen, after watching a performance of the play with his sister. (It was originally composed for two pianos, so that they could play it together.) As for its meaning, Mendelssohn scribbled this, in 1833, in response to his publishers' query as to whether or not there was any specific programme to the piece:

"I believe it will suffice to remember how the rulers of the elves, Oberon and Titania, constantly appear throughout the play with all their train... then comes Prince Theseus of Athens and joins a hunting party in the forest... then the two pairs of tender lovers, who lose and find themselves; finally the troop of clumsy, coarse tradesmen, who ply their ponderous amusements; then again the elves, who entice all – and on this the piece is constructed. When at the end all is happily resolved... the elves return and bless the house and disappear as morning arrives. So ends the play, and also my overture..."

The overture opens with four, magically evocative, wind chords, which give way to violin figuration at breakneck speed. One can almost see Puck skimming over grassy knolls or pivoting round the occasional flower. But Mendelssohn can't repress his fizzy main theme, which is absurdly celebratory, with added off-beats. The second theme attempts lyricism but itself is overruled by Bottom's "donkey theme", complete with very audible "hee-haws".

Eventually, the blistering violin figuration breaks out again. The clouds gather, the forest briefly darkens, and a bit of genuine pathos – presumably the forsaken Hermia – slows progress to a halt. But. The recapitulation hovers, just over the horizon and irresistibly sweeps all before it, very nearly, to the end. (By then, even Puck's worn out, and falls asleep on the lip of a daffodil.)

## Bruckner - Symphony No. 6 in A major

- I. Majestoso
- II. Adagio: Sehr feierlich (very solemn)
- III. Scherzo: Nicht schnell (not fast) — Trio: Langsam (slowly)
- IV. Finale: Bewegt, doch nicht zu schnell (con moto, but not too fast)

Bruckner was perhaps at his lowest ebb, in career terms, when he composed his Sixth Symphony. He may have hoped that the disastrous reception of his last symphonic première – most of his audience having actually walked out – might be forgotten if he kept the Sixth to about an hour, avoided slower sections where possible, and showcased the variety that makes the Sixth so distinctive: its restlessness, rhythmic invention, originality of orchestration and harmonic innovation. (Here: major and minor are at war, with the Phrygian mode tossed into the mix).

From the opening he's contrasting bright major with foreboding minor, not to mention the muscular brio of the main theme with the more ambiguous, if rhythmically ambitious, second. As for rhythmically challenging, as musicologist Julian Horton has observed, there are no fewer than six layers of rhythms within the second theme alone! This theme peaks in a sudden flood of feeling, building to a trombone-led surge of energy and a development section where woodwinds sail over waves of legato strings, which layer the tension ever higher. Solo horn and trumpet empathise across the storm... a neurotic flute is interrupted by ill-tempered brass...

Then Bruckner reprises the first theme – but in the wrong key! The moment when the timpani is finally persuaded on board – and A major/A minor triumphantly reasserted – must be one of the most transcendent in all classical music. (The coda is just as inspired. Donald Tovey describes it as ‘passing from key to key beneath a tumultuous surface sparkling like the Homeric seas.’)

Bruckner’s second movement opens with funereal oboe over pacing basses and despondent upper strings, and someone has certainly died. Then fragmented violins – amidst nervy warnings from horn and clarinets – transition into a consolatory ‘Romance’-like section. Hesitant, transparent, and youthfully delicate, this blooms into a summery avowal of feeling.

The mood alters again, as the funeral cortège moves on. Bereaved violins are one-upped by solo oboe and clarinet, until one (entirely stranded) oboe points the way back to the first theme under pulsating triplets. In stunning technicolour, death is defeated, and the entire orchestra bathed in affirmatory glory.

But not even Bruckner can sustain quite such a “high” indefinitely, so the cellos conjure up the hesitant, rhapsodic ‘Romance’ again. This is followed by a final view of the funeral cortège – perhaps passing the lovers on a park bench in the rain – and a tranquil, even intimate, final section, as if the Victorians had closed the curtains on the cortège and the lovers both, and decided to make some tea.

The Scherzo – inevitably termed enigmatic – is unusually passionate from the start, featuring pulsing lower strings, with immediate protests from the brass. There’s a strong underlying urgency and thrust, with the orchestra constantly towed onwards, and bullied by trumpets. The woodwind shine in the more bucolic second theme, which lightens the feel, before being hit by the tempestuous main subject again.

In the Trio section (marked *Langsam*) a brass chorale begins a dispute with the woodwinds, while the violins attempt to mediate. In this episodic uncertainty, the music feels rootless, and unsettled. It’s a relief when the Scherzo car roars – on a maximum of two wheels – back into view.

The finale too is rarely still: ideas tumble over each other, and almost every orchestral “voice” faces interruption. At the opening, feverish violins are disrupted by brass, and bossed directly into the main theme, where see-sawing motifs in the strings fire into a timpani-led explosion.

By contrast, the second theme here has a stately, correct, almost minuet-ish feel, as if a door has opened, and we’re in the middle of a Victorian dance lesson. A reassertion of brass blasts then gives way to an exploration of a dotted motif, working as a link. The cellos choose to reprise the ‘Romance’ from the second movement – and get away with it – but the mood (as well as the tonality) becomes increasingly uneasy and is gradually overtaken by the wild quavers of the strings as much as the disruptions from the brass. The second theme – the ‘dance lesson’ – reappears – but in darker colours.

Yet, the moment it winds down, the violins kickstart the wind-up to the coda. The solo oboe might remain disconsolate but there’s no stopping the vitality of the principal theme – not to mention the timpani, which powers through, indomitable to the end.

*The edition of the symphony being performed this evening is published by Benjamin-Gunnar Cohrs, Anton Bruckner Urtext Gesamtausgabe, Verlagsgruppe Hermann, Wien, 2020.*

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Andrew Condon  
Caroline Atkinson  
Peter Bicknell  
Bernard Brook  
\* Judy Brown  
Claire Dillon  
Ruth Elliott  
Eleanor Harber  
Andrew Harber  
Richard Miscampbell  
Monika Molnar  
\* Jacqueline Whitbread

## SECOND VIOLINS

\* Mike Ibbott (Principal)  
Mark Cousins  
Rosie Cousins  
Liz Cromb  
Laura Derain  
Rachel Dubourg  
Jane Ferdinando  
Nick Georgiadis  
Phil McKerracher  
Kim Morrissey  
Judith Montague  
\* David Rodker

## VIOLAS

David Griffiths (Principal)  
Sharifah Burford  
Richard Longman  
Alan MaGrath  
Simon McVeigh  
Nicola Oliver  
Liz Tarrant  
Vanessa Townsend  
Maria Staines  
Lucy Stephenson

## CELLOS

Alice McVeigh (Principal)  
Helen Griffiths  
Helen McDonald  
Jane Broadbent  
Samantha Carter  
Becky Fage  
Andrew Garton  
Hilary Harber  
Marion Hitchcock  
Mandy Selby  
Berard Somerville  
Amanda Stephen

## DOUBLE BASSES

Adrian Ball (Principal)  
Thomas Dignum  
Keith Pinnock

## FLUTES & PICCOLO

Mark Esmonde  
Catherine Borner

## OBOES & CORANGLAIS

\* Caroline Marwood  
Vicky Dowsett  
Philip Knight (CA)

## CLARINETS

Hale Hambleton  
\* David Floyd

## BASSOONS & CONTRA

Stephen Fuller  
Julian Farrel  
Chris Richardson

## HORNS

Roy Banks  
Mary Banks  
Frank Cottee  
Steph Jeffrey

## TRUMPETS

Roger Moisan  
Derek Cozens  
Clive Griffin

## TROMBONES

\* Peter Bruce  
Andrew Cowie  
James Owen

## TUBA

\* James Dowsett

## TIMPANI

David Coronel

## PERCUSSION

Sharon Moloney  
Mayo Yoshida

## ASSISTANT CONDUCTOR

Simon McVeigh

## CONCERT MANAGER

Neil Selby

\* committee member

# 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 Paul Patterson  
Vice-Presidents Shirley & Geoff Griffiths  
John & Riet Carmichael  
Bernard and Ruth Brook  
Chair Mike Ibbott

## Patrons

Mr and Mrs M J Bull	Mr & Mrs J Farrel	Yvonne and David Lowe
Mrs F & Mr C Carr	Shirley & Geoff Griffiths	Dr Beryl Magrath
John & Riet Carmichael	Marion Hitchcock	Dr Kathy McCarthy
David Coronel	Mr Alan Howes	Richard and Barbara Wood

The BSO gratefully acknowledges the generosity of its Patrons, who provide the orchestra with an important and much valued source of funding. Patrons are entitled to two complementary guest tickets per season.

If you are able to support the orchestra in this way, please send your donation (we suggest a minimum of £25 for individuals and £40 for couples) to: [www.bromleysymphony.org](http://www.bromleysymphony.org) (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

**We wish to thank Mr and Mrs Dorio Melfi for their long service as stewards for our concerts. We need to have 5 or 6 stewards at every concert to meet fire regulations. In exchange for showing people to their seat and helping with any evacuation, we offer you a free ticket! Please contact us at [chair@bromleysymphony.org](mailto:chair@bromleysymphony.org) if you think you can help!**

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The Orchestra is most appreciative of the help kindly given by many other individuals in the provision of such services as stewards, ticket and programme sales and publicity.

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