

BSO BROMLEY SYMPHONY ORCHESTRA

103rd Season 2022 - 2023

Conductor - Adrian Brown

Assistant Conductor - Simon McVeigh

Leader - Andrew Laing

Soloist - Alice McVeigh

BYMT Adult Choir and
Sine Nomine Singers

Soprano soloist - Katie Mackintosh

Saturday 12th November 2022

Langley Park Centre for the
Performing Arts

£2.00



www.bromleysymphony.org

Box office 020 3627 2974

Registered Charity no 1112117

Programme

Smyth - The Wreckers Overture

Elgar - Cello Concerto

Soloist - Alice McVeigh

Conductor - Simon McVeigh

Interval - 20 Minutes

Refreshments are available in the dining hall

Vaughan Williams - Sinfonia Antartica

BYMT Adult Choir and Sine Nomine Singers

Soprano soloist - Katie Mackintosh

*Our performance of Sinfonia Antarctica is genourosly supported
by the Vaughan Williams Charitable Trust*



Unauthorised audio or video recording is not permitted

Our next concert is on Saturday 21st January 7.30 pm at Langley Park Centre
for the Performing Arts

Reinecke - Flute Concerto **Soloist** Amy Yule

Mahler - Symphony No 6

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 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.

Ethel Smyth – The Wreckers Overture

First performed in 1906, *The Wreckers* was inspired when the gifted Smyth, while holidaying in Cornwall, became intrigued by tales of richly laden ships lured to their doom for financial gain. As she wrote: 'Ever since those days I had been haunted by impressions of that strange world of more than a hundred years ago; the plundering of ships lured on to the rocks by the falsification or extinction of the coast lights; the relentless murder of their crews; and all the ingrained religiosity of the Celtic population of that barren promontory.'

The Wreckers has been termed the most important English opera composed between Purcell and Britten, but Smyth, a powerful woman, had to fight to have it performed. As Sir Thomas Beecham – an advocate – admiringly noted, 'For five years Ethel Smyth, wearing mannish tweeds and an assertively cocked felt hat, had been striding about Europe, cigar in mouth, trying to sell her opera *The Wreckers* to timorous or stubborn impresarios.'

Smyth was 'striding about Europe' because in Britain she had two strikes against her: gender and nationality. *The Wreckers'* original libretto was in French, for that reason: in the end, it premiered in Germany, where its earliest conductor – rashly, as it turned out – cut ten minutes of music from the score. When he refused to reinstate the section, Smyth removed all the orchestral parts from the pit, putting a stopper on further performances.

There are foreshadowings of Britten's *Peter Grimes* in Smyth's evocation of an individual confronted by a vicious small-town culture, and – of course - the sea. Written in late romantic style, the overture opens with a jaunty nautical flourish, until interrupted by cloudbursts descending from the winds and rising from the depths of the brass. The liltingly wistful second theme in cor anglais and solo violin is adopted by the strings, but a pulsating recklessness resums the opening. This gives way to a chorale of Walton-esque loftiness, then to a rather curious waltz, and to a satisfying culmination.

Edward Elgar - Cello Concerto

Whether appalled, infuriated or disheartened, Elgar wrote very little while World War I endured. But from August 1918 he wrote four of his most stunning works. The cello concerto has been considered Elgar's lament for the lost certainties of the pre-war world and as an elegy for the friends he had lost, but Elgar was never explicit.

After an opening statement from the cellist – heard three times, in three different moods – the spare, modal, almost dream-like first theme is introduced in the violas. (One of Elgar's favourites. On his deathbed, he whistled it to his long-term friend and LSO leader, Billy Reed, saying 'Billy, if ever you're walking on the Malvern Hills and hear that, don't worry. It's only me.') But the opening movement – in fact, the entire work – is mercurial, hardly the same mood for more than a few bars together, by turns wistful, mischievous, powerful, autumnal, and courageous.

As the first movement ends – really, like a death – there’s an improvisatory link before the whipping, feathery-light, will-o’-the-wisp scherzo breaks out. The orchestra mostly leads, while the cellist shows off their spiccato. Once the scherzo scampers offstage, however, we’re left with the deeply private Adagio. So achingly lovely is this movement that Elgar’s publisher, scenting opportunity, begged him to compose a different ending, so that it could be marketed as a standalone. Elgar tried – and failed. (As he wrote, ‘I fear I cannot think of another ending for the slow movement – it will do as it is...’)

Perhaps the reason he failed was because the Adagio never really ‘ends’. Instead, it’s interrupted by the arrogant, virtuosic and turbulent finale – for a while. The Adagio reasserts itself near journey’s end, though, as yearningly transcendent as ever. One last soloistic declaration follows, and a few lines of orchestral fury, but it’s the Adagio that persists in the memory – perhaps, as some intensely personal farewell.

Alice McVeigh - Cello



Alice McVeigh was born to US diplomats, and lived in Seoul, Bangkok, Singapore and Myanmar before starting the cello at 13. After gaining a B.Mus. with distinction in cello performance from the renowned Indiana University and reaching the national finals of the Music Teachers National Association string soloist competition, she was thrilled to be accepted as pupil by her cello hero: Jacqueline du Pré.

Unluckily, du Pré’s health was already rapidly deteriorating, and she asked her own teacher to take over her pupils – including Alice. William Pleeth was so inspiring that Alice worked with him for three years, during which she married Simon and

moved to Orpington. In her twenties, she built up an orchestral career, working in Asia, Europe and the US with the Royal Philharmonic and BBC Symphony Orchestras. Surprisingly, in her mid-thirties, she also sold two contemporary novels to Orion/Hachette. As a first-time mother at 40, Alice turned to ghostwriting and baroque cello, working with Sir John Eliot Gardiner and others in Carnegie Hall – only to finally rediscover her own novelistic ‘voice’. Alice’s novels have won gold medals at the Global, eLit, and Pencraft Book Awards and placed in the BookLife, the International Book Awards, Chanticleer’s Goethe Award, the Eric Hoffer Award, the Cygnus Prize etc.

But, for the past forty years, there has also been the Bromley Symphony, with whom Alice has been lucky to have performed the Dvořák and Saints-Saëns concertos, Strauss’ Don Quixote, and Bloch’s Schelomo. However, her first dream was to be a principal cellist and – despite working with 27 British orchestras – she’s only really achieved that dream ... here. She could not be more grateful to Adrian Brown, to her friends in the orchestra, and to her stalwart cello section, for making that dream come true.

Simon McVeigh - Conductor



Simon McVeigh studied from undergraduate to doctorate at Oxford University. He then accepted a lectureship at the University of Aberdeen before joining the Music Department at Goldsmiths, University of London, where he worked his way up from junior lecturer to professor and to deputy Head of the college. A musicologist specialising in British musical life from 1700 to 1945, and in performance practices of the eighteenth and nineteenth centuries, his most influential books include *Concert Life in London from Mozart to Haydn* (Cambridge University Press), *The Italian Solo Concerto 1700-1760* (Boydell Press), and his forthcoming *Music in Edwardian London* (also Boydell). Simon

recently initiated a new series of *Elements in Music and the City* for Cambridge University Press.

Also a violinist/violist and conductor, Simon has conducted the London Mozart Players and the Hanover Band in St John's Smith Square and in recordings. He was elected an honorary Fellow of the Royal College of Music in 2007, President of the Royal Musical Association in 2018 and Professor Emeritus (University of London) in 2020. In addition to their daughter Rachel, he and Alice share two long-haired dachshunds, a home in Crete, and an incurable addiction to tennis.

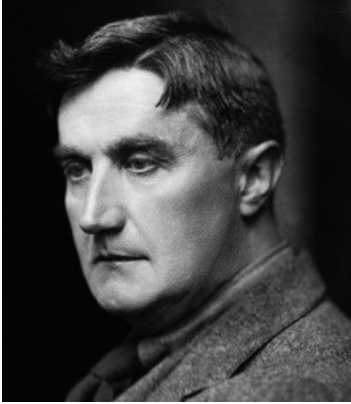
Katie Mackintosh - Soprano

Katie is from Bromley, and grew up singing in the Bromley Youth Music Trust choirs, as well as both singing in, and conducting, choirs at Newstead Wood School for Girls.

She studied Music at Durham University where she was a choral scholar at St. Chad's College. She was also the President of the Durham University Choral Society, organising large scale concerts including a performance of Bach's Mass in B Minor in Durham Cathedral.

Katie is now in her ninth year of being a full time Music Teacher at a comprehensive girls' school in Bromley, where she enjoys passing on her love of music and singing. Katie sings regularly with the Sine Nomine Singers, and is delighted to be singing with Bromley Symphony Orchestra tonight.

Ralph Vaughan Williams – Sinfonia Antartica



Vaughan Williams' glittering Seventh arose out of a fascination ignited by the 1948 film epic, *Scott of the Antarctic*, for which he wrote the score. What so captivated Vaughan Williams was not only the doomed, all-too-human journey of Scott, Oates and their company, but the alien strangeness of the polar vistas and the perennial fascination of man against nature. To express these, he returned to the improvisatory, rhapsodic and evocative structure that he'd used in the *Sea Symphony*. Though here the immensity, icy beauty and forbidding power of the Antarctic is suggested by his choice of harmony, as well as his stunning orchestration.

The premiere was wonderfully successful – however, the *Antartica* is still rarely performed, as it requires unusual forces, including solo soprano, female chorus, wind machine, celeste, piano and organ. The quotes below all appear on the score.

1. Prelude

“To suffer woes which Hope thinks infinite
To forgive wrongs darker than death or night
To defy Power which seems omnipotent
Neither to change, nor falter, nor repent
This... is to be
Good, great and joyous, beautiful and free
This is above Life, Joy, Empire and Victory”

(Shelley – Prometheus Unbound)

The first movement yokes a heroically full-throated first theme with what Vaughan Williams called ‘Antarctic shimmerings’. The soprano solo provides an otherworldly backdrop, while orchestral colours conjure up images of massive icebergs, endless glaciers, swirling wastes of snow. The central section is pure ice, featuring vibraphone, celeste and piano. Leaden footsteps give way to a return of the soprano and her siren-esque chorus, as if luring the small company of men farther inland and deeper in trouble. Near the end, heroically human trumpets recap the oceanic grandeur of the first theme, with the timpani at full throttle seconded by the brass.

2. Scherzo

“There go the ships, and there is that leviathan
whom thou hast made to take his pastime therein”
(*Psalm 104*)

A flourish of optimism, with sunny violins, high winds and celeste, introduces the awe-inspiring ‘Leviathans’ – whales – represented by lower instruments in formidable unison. The Trio section finds the small expedition party camped at landfall, watching penguins tumbling over each other on the ice (this section re-used from the film score). However, night falls with a renewed sense of foreboding amidst solo clarinet, high violins and muted brass.

3. Landscape

“The ice falls! To that from the mountain’s brow
Adown enormous ravines slope amain –
Torrents, methinks that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! Silent cataracts!”
(*Coleridge – Hymn before sunrise in the Vale of Chamouni*)

Nervy, high-fluttering winds and horn melody are succeeded by heavy chunks of ice blocks in the brass. There’s a spooky, minimalist feel to this landscape, featuring scooped-out whole-tone harmonies as great slabs of icebergs rear up in passing. The brass dominate, until the solo flute ushers in the middle strings, with pulses – heartbeats, waves? – leading into the ‘silent cataracts’ of the great glaciers. In the end, a solo trumpet and violins transition directly into the Intermezzo.

4. Intermezzo

“Love all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time”
(*Donne - The Sun Rising*)

Here, solo oboe with harp suggests warm and luminous recollection of some English summer (solo cor anglais, solo violin). This section ends abruptly, however, representing – with funereal drum, horns and bells – the quiet heroism of Captain Oates, who chose to sacrifice himself upon realising that his gangrene

was imperilling his colleagues' chances of survival. The thinned-out harmonies continue, reinforced by bells. Near the end, the solo oboe recalls the consolatory opening of the movement.

5. Epilogue

“I do not regret the journey: we took risks,
we knew we took them, things have come out
against us, therefore we have no cause for complaint”
(*Captain Scott's journal*)

The Finale returns us to the swirling icy grandeur of the first movement, with trumpets and brass locked in combat, and a militaristic flair in the snare drum. An arctic wind, over violin tremolo, weaves through every part of the orchestra until swept away in the keening of the chorus and gusting clouds of the wind machine. In the end, human life is swept away, leaving only the sole soprano's mournful evocation of ice-on-ice, and the sound of winds over frozen cliffs.



Bromley Youth Music Trust Adult Choir

Simon Sundermann, Deputy Principal at Bromley Youth Music Trust, started the BYMT Adult Choir when he took on the position of Head of Singing in 2007. A baritone himself, he studied at the Guildhall School of Music and Drama, singing as an oratorio and lieder specialist, before focusing on conducting choirs. The Adult Choir has tackled a wide range of repertoire, from lighter pieces by Rutter to more demanding works such as Bach's St. Matthew Passion, Vaughan Williams' Sea Symphony, Faure's Requiem and Honneger's King David, often accompanied by BYMT student orchestras. Repertoire is always approached with a commitment to healthy singing and good technique. The choir has also undertaken two trips to Neuwied, Germany (Bromley's twin town), where they performed Handel's Messiah and Brahms' Requiem. BYMT Adult Choir always welcomes new members. No experience is necessary - just a commitment to singing and a willingness to learn.

Sine Nomine Singers

Sine Nomine Singers started under the direction of Stephen Davies in 1994, and his son Jonny is the current conductor. The choir perform sacred and secular music from the 12th Century to the present day. Recent repertoire spanned the centuries from Hildegard von Bingen to David Bednall. Members are drawn from South London, Kent and Sussex to sing in this high-quality chamber choir. We rehearse in Bromley, and perform many of our concerts at St. George's Church, Bickley. However, we have also sung in a diverse range of venues, from Steinfeld Monastery (Germany), the Toomkirik (Tallinn, Estonia) and St. Paul's Cathedral (London) to The Oval Tavern and Green Dragon pub in Croydon!

SINE NOMINE AND BYMT ADULT CHOIR

Gillian Auty
Helen Aylward
Lesley Birse
Marion Blakeley
Ruth Brook
Jenny Burgess
Mary Colyer
Karen Folkes
Anne Greenidge
Lucy Harris

Carole Howarth
Karen Mackintosh
Monika Moyce
Claire Murphy
Sally Prouse
Natalie Robinson
Valerie Ruddlesden
Nicola Smith
Sue Thompson
Ann Wolfe

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Bernard Brook
Andrew Condon
Mark Cousins
Rosie Cousins
Jane Ferdinando
Eleanor Harber
Andrew Harber
Richard Miscampbell
Monika Molnar
Veronica Parry
Jacqueline Whitbread

SECOND VIOLINS

*Mike Ibbott (Principal)
*Judy Brown
Sarah Clarke
Liz Cromb
Tarcisio Dantas
Claire Dillon
Ruth Elliott
*Rachel Dubourg
Nick Georgiadis
Phil McKerracher
Judith Montague
Tracey Renwick
Kim Scott

VIOLAS

David Griffiths (Principal)
Sharifah Burford
Emily Colyer
Nicola Oliver
Lucy Mackintosh
Simon McVeigh
Maria Staines
Liz Tarrant

CELLOS

Alice McVeigh (Principal)
Helen McDonald
(Principal - First Half)
*Marion Hitchcock (first desk)
Jane Broadbent
Samantha Cartaer
Becky Fage
Andrew Garton
Hilary Harber
Mandy Selby
Berard Somerville

DOUBLE BASSES

Thomas Dignum
Keith Pinnock
Crispin Warren

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight

CLARINETS

Hale Hambleton
*David Floyd
Chris Jeffrey

BASSOONS & CONTRA

Julian Farrel
Chris Richardson
John Athersuch

HORNS

Roy Banks
Mary Banks
Frank Cottee
Steph Jeffrey

TRUMPETS

Roger Moisan
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
John Goldie-Scot
Alan Tomlinson

TUBA

James Dowsett

TIMPANI

David Coronel

PERCUSSION

Tobias Engelbrektsson
Juho Hwang
Gosia Kepa
Sharon Moloney

CELESTE/ORGAN

Tracey Renwick

PIANO

Neus Peris

HARP

Elizabeth Green

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.

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

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David Coronel	Marion Hitchcock	Richard and Barbara Wood
	Yvonne and David Lowe	

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 (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

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 if you think you can help!

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, ticket and programme sales and publicity.

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