



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

GUEST LEADER – ANDREW LAING



Photo © Boosey & Hawkes

CONCERT
IN MEMORY OF
MALCOLM
SMITH

SATURDAY
17TH
NOVEMBER
2012

LANGLEY PARK SCHOOL FOR BOYS, PERFORMANCE HALL

£1.50

www.bromleysymphony.org

Box office: 020 3627 2974

PROGRAMME

ARNOLD BAX
'TINTAGEL'

EDWARD ELGAR
CELLO CONCERTO
SOLOIST - JAMIE WALTON

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

RALPH VAUGHAN WILLIAMS
'A LONDON SYMPHONY'

Our next concert is on Jan 26th
at the Langley Park School for Boys Performance Hall:
Suk Fairy Tale suite, **Mahler** Rückert Lieder,
Dvořák Symphony No.7

ADRIAN BROWN – CONDUCTOR

Photo © John Carmichael



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 and 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 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras on the recommendation of Sir Roger Norrington. Adrian has conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, BBC Scottish Symphony and the London Sinfonietta. He is a great proponent of contemporary music with several first performances to his credit.

In 1972 Adrian was appointed Music Director of Stoneleigh Youth Orchestra a position from which he stands down in March 2013 after 40 years. In honour of this, a Celebratory Concert will be held in Cadogan Hall on the 24th March.

His concerts with the Corinthian Chamber Orchestra in 2011 were met with critical acclaim, and Adrian was appointed their joint principal conductor. Their 2012 season included Elgar's First Symphony in the Queen Elizabeth Hall. This was an amazing success, endorsing opinions that Adrian is a major Elgar Conductor. Bromley Symphony had already enjoyed this understanding with Elgar's Violin Concerto and Sasha Rozdestvensky as soloist.

Plans for 2012-13 will include one work at least of Britten for the Centenary with every orchestra, appropriate for Suffolk born and bred Adrian. Returning to the Salomon Orchestra in February, he will conduct Sinfonia da Requiem in St John's Smith Square. He will perform Britten Songs in the birthplace, Lowestoft, with Waveney Sinfonia, and his Corinthian Chamber Orchestra season includes the Violin Concerto at St James', Piccadilly in May. Perhaps though the most moving performance will be Tippett's 'A Child Of Our Time' with Hunts Philharmonic. Then a cherished dream: preparation for a performance of Berlioz, 'Les Troyens' in Autumn 2013-14.

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

JAMIE WALTON — CELLO SOLOIST

Photo © John Balsom



Jamie Walton is a rising international soloist with a distinctive voice of his own. Noted for his rich, powerful sound with purity of tone and emotionally engaging performances he was one of the great teacher William Pleeth's last students who said of him: "He is a cellist of outstanding performance ability. Combining warmth of tone with a technical command that reaches dazzling proportions, he leaves little doubt as to the success that lies ahead of him - he is a musician of great integrity whose performance gives great pleasure".

Jamie plays on a Guarneri instrument dated 1712. He has already appeared throughout much of Europe, the USA, New Zealand, Australia and the UK playing concertos, recitals and giving broadcasts in some of the world's most eminent venues.

As a recording artist with Signum Records he has already recorded ten concertos with the Philharmonia Orchestra in London, the most recent being those of Dvořák and Schumann with Vladimir Ashkenazy to be released in 2012, alongside chamber music recordings with his duo partner Daniel Grimwood and he recently recorded Britten's Solo Cello Suites near the composer's home at Snape, Aldeburgh, for CD and will be filming them for DVD in 2012.

ARNOLD BAX — TINTAGEL

Arnold Bax first visited Tintagel Castle during the summer of 1917, accompanied by pianist Harriet Cohen, for whom he was soon after to desert his wife and children. His Tintagel, dedicated to Harriet, therefore reflects not only erotic longing but also the collision of conscience with desire. Even the rocky cliffs and wild seas are not as simple as they seem: instead they inspire quotations from the 'sick Tristan' motif from Wagner's Tristan and Isolde.

Bax wrote: "Though detailing no definite programme, this work is intended to evoke a tone-picture of the castle-crowned cliff of Tintagel and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not windless summer day. In the middle section of the piece it may be imagined that with the increasing tumult of the sea arise memories of the historical and legendary association of the place, especially those connected with King Arthur, King Mark and Tristan and Iseult' (all characters associated in legend with extramarital love affairs). In addition, King Arthur was rumoured to have been born on Tintagel Island, where the remains of the 13th-century castle are still extant: how much this inspired Bax must be left to the imagination!

EDWARD ELGAR — CELLO CONCERTO IN E MINOR

The cello concerto, one of Elgar's late works, dates from the very end of the 1914-18 war and differs in many respects from products of the earlier periods. The moderato theme of the first movement was written in March 1918, immediately after an illness for which Elgar was briefly hospitalised. Elgar took up again some months later, at his wife Alice's urging. It is, he wrote, 'a real large work and I think good and alive' (he meant 'large' in the emotional sense, as the work is actually only half as long as his violin concerto). As Michael Kennedy wrote, 'It was also a personal elegy for the world: a dream world, perhaps which he knew had vanished for ever.'

It had its first, very under-rehearsed, performance on 27 October 1919 when Felix Salmond was the cello soloist with the LSO. Elgar was furious at how little time he had been given, and the audience was less than overwhelmed. However, critic Ernest Newman still perceived that the work was 'the realisation in tone of a fine spirit's lifelong wistful brooding upon the loveliness of earth'. Since its inauspicious beginning it has become one of the true cornerstones of the cello concerto repertoire.

It begins grandly, but the main theme (which starts unobtrusively in the violas) is one of autumnal regret. Whether it was his health, his age, or the loss of so many friends in WWI that inspired it, the first movement feels constantly aspiring, and as constantly disappointed. The second movement has a long and complex introduction, where Elgar almost seems to toy with something more serious instead, before erupting into a scherzo full of puckish virtuosity. The kernel of the work is the insightful, soaring, plangent, hushed Adagio (the main theme of which returns on the final page). A rhetorical flourish from the cello kicks off the finale, which starts with a pugnacious, rambunctious feel, which soon gives way to a more wistful second subject and eventually to the Adagio theme itself. The last section of the finale is Elgar at his most inspired, with cello and orchestra vying to reach higher and higher with a greater and surer sense of loss. The work ends with a restatement of the opening: a masterful move that subliminally reminds us of how emotional the journey of the work has been, and of how far we have come from the beginning. (The final rush of blood to the head at the very end is immaterial: we have already been picked up and taken to another place entirely.)

RALPH VAUGHAN WILLIAMS — A LONDON SYMPHONY

Vaughan Williams fervently believed that artists should draw from their own native soil, raising this 'to the level of great art'. He duly got his hands dirty conducting field trips into the heart of folk song territory, especially in Norfolk, Wiltshire, Essex, Sussex and Yorkshire. But he was alive to every possible influence, also looking towards Purcellian purity and Tudor polyphony when moulding his own unmistakable style. There are even sections (including the

London symphony's opening) that are redolent of Debussy and of Monet's impressionistic London paintings, which Vaughan Williams knew well.

A London Symphony seems to explore the character of the metropolis at three levels. The sheer power conveys the vast sprawl of London, evoking London's soul through mysterious whisperings. Here we enter into the dreams, the hidden yearnings of the people spread throughout its boroughs. Secondly, it paints pictures, suggesting the expanse of the winding Thames, the parks, the heaths, the streets at night, at daybreak and in the full blaze of noon. Its third dimension conjures the objects and people who give any city life. Cabs bustle, vendors cry out their wares and cockneys enjoy themselves at fairs. Indeed, the folk melodies often sound as though belonging more to the countryside than to the city, reminding us that only a generation or two then separated many Londoners from their rural roots.

Vaughan Williams described the mood of the first movement as 'noise and scurry' with an impression of London at daybreak. Harp and clarinet sound the Westminster chimes before the full orchestra comes to life, presenting a flow of themes including a Hampstead Heath frolic starring woodwind and brass (especially cornets). Tranquility intervenes, and a near-chamber music texture suggests a park or a church. In the splendid recapitulation, motives are turbulently combined, as the life of a great city bears us along with it, like a flood-tide on the Thames.

George Butterworth (a gifted composer who died young on the Somme) described the slow movement as 'an idyll of grey skies and secluded by-ways. . . remote and mystical'. According to the composer, it takes place in Bloomsbury Square on a November afternoon. At its core a girl (represented by solo viola) cries plaintively, "Who'll buy my lavender?" as a hansom cab trots by, horse bridles jingling.

In the scherzo-nocturne we're in the transition from rush hour into a London night. The composer wrote: 'If the hearer will imagine himself standing on Westminster Embankment at night surrounded by the distant sounds of the Strand, with its crowded streets and flashing lights, it may serve as a mood in which to listen to this movement'. In the trio, we pause at a pub to be entertained by mouth-organ (here muted horns) and accordion. Pleasure-seekers gather and disperse: London dissolves into silence.

The finale is no happy ending. Instead it opens with a cry of anguish, leading directly into a sombre march and moving to a scene of conflict, and even tragedy. Finally in the Epilogue (preceded by the return of the Westminster chimes) we float down the ebbing Thames amid memories of previous themes and past glories. Here Vaughan Williams took inspiration from H.G Wells: 'The old prides and old devotions glide abeam, astern, sink down upon the horizon, pass -- pass. The river passes -- London passes, England passes. . .'

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Andrew Laing (Leader)
Bernard Brook
Andrew Condon
Mark Cousins
Rosie Cousins
Elizabeth Cromb
Claire Dillon
Diana Dunk
Amy Jordan
Penny Longman
Robert McIlveen
Richard Miscampbell
Judith Montague
* David Rodker

2nd VIOLINS

Mike Ibbott (lead 2nd)
Peter Bicknell
* Ruth Brook
Catherine Bruck
Amanda Clare
Rachel Duborg
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Gerard Kelly
* Phil McKerracher
Philip Starr
Ann Wibberley

VIOLAS

David Griffiths (Principal)
Angela Bartlett
Rachel Burgess
Jenny Carter
John Davis
Richard Longman
* Alan Magrath
Maria Staines
Georgina Tanner
Liz Tarrant
Vanessa Townsend

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Billy McGee
Anthony Barber

FLUTES & PICCOLO

Jane Crawford
Catherine Borner
Mark Esmonde

OBOES

* Caroline Marwood
Richard Whitehouse

COR ANGLAIS

Philip Knight

CLARINETS

Hale Hambleton
Shelley Phillips
David Floyd

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
* Chris Richardson

HORNS

Roy Banks
Brian Newman
Frank Cottee
Rich McDermott

TRUMPETS

Martin Bunce
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Nick Armstrong

TUBA

Liz Harrison

TIMPANI

David Coronel

PERCUSSION

Catherine Herriott
Sharon Moloney
Adam Payn
Anthony Summers

HARP

Marged Hall

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* 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	Anthony Payne
VICE-PRESIDENTS	Shirley & Geoff Griffiths
CHAIRMAN	Helen Griffiths

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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.

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The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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