

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

Centenary Season 1918-2018

Conductor - Simon McVeigh
Leader - Andrew Laing
Soloist - John Lill

Saturday 26th January 2019
Langley Park Centre for the
Performing Arts

£1.50



www.bromleysymphony.org
Box office 020 3627 2974
Registered Charity no 1112117

Programme

Mozart - Symphony No 32 in G major

Beethoven - Piano Concerto No 1 in C major

Soloist - John Lill

Interval - 20 Minutes

Refreshments are available in the dining hall

Mahler - Symphony No 1 in D major

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Saturday 16th March at Langley Park Centre
for the Performing Arts

Elgar Cockaigne Overture

Reed Symphony for Strings

Strauss Ein Heldenleben

Please note the Bromley Symphony Wind Soloists concert, Saturday
Feb 16th 7.30 at Saint George's Church, Bickley, BR1 2BE

Mozart Serenade (Gran Partita), **Strauss** Suite Opus 4

Adrian Brown - Music Director



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".

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, he was presented with the Berlioz International Society Medal for services to the great French composer.

The 2018-19 Centenary celebrations at Bromley Symphony Orchestra were preceded by another centenary - Holst 'The Planets', premiered by Sir Adrian Boult, Adrian's Teacher, was conducted by that pupil 100 years later in Bromley. Adrian has formed his own orchestra, the Elgar Sinfonia of London, launching in November 2018 with a performance of Elgar's Violin Concerto with Sasha Rozhdestvensky. Adrian has conducted Bromley Symphony Orchestra since 1980.

Simon McVeigh - Assistant Conductor



Simon McVeigh has combined a career as a performer and musicologist specialising in the music of the eighteenth and nineteenth centuries. Following Oxford University he joined the Music Department at Goldsmiths, University of London, where he was appointed Professor of Music in 1997, deputy principal in 2009 and where he is now Academic Director of Research Policy. He studied violin with Jürgen Hess and conducting with George Hurst, and has maintained a varied performing career – whether leading the Goldsmiths String

Quartet in the Purcell Room, conducting the London Mozart Players in St John's Smith Square or directing the Hanover Band from the fortepiano. As conductor his performances have included Britten's War Requiem in Oxford and London, as well as symphonies including Mahler's Fourth, Sibelius' Second and Walton's First.

Appointed an Honorary Fellow of the Royal College of Music in 2007, he recently appeared on BBC2 in The Birth of British Music and on BBC4 in Music, Mischief and Morals in the 18th Century. Simon is the current President of the Royal Musical Association and the author of several books, including the iconic Concert Life in London from Mozart to Haydn (Cambridge University Press).

John Lill - Piano Soloist

Unanimously described as one of the leading pianists of his generation, John Lill's career spans over 55 years, during which time he has given over 4,000 concerts. Lill originally studied at the Royal College of Music and with Wilhelm Kempff. His rare talent emerged at an early age, giving his first piano recital at the age of nine. At eighteen he performed Rachmaninov's 3rd piano concerto under Sir Adrian Boult, immediately followed by his much-acclaimed London debut playing Beethoven's 'Emperor' piano concerto at the Royal Festival Hall. His early career flourished and was enhanced by many prestigious international prizes and awards. In 1970 he won the most coveted of these: the Moscow International Tchaikovsky Competition, further consolidating his already busy international concert schedule. Since then he has given concerts in over fifty countries, both as a recitalist and as a soloist with the world's greatest orchestras.

John Lill's extensive repertoire includes more than eighty concertos, and he is acclaimed in particular as a leading interpreter of Beethoven, whose complete sonata cycle he has performed on several occasions in the UK, USA and Japan. In Britain he has given over 25 London Promenade concerts and regularly appears with all the major symphony orchestras.

His debut with the Bromley Symphony Orchestra was in April 1967, when at short notice he replaced Steven Savage (who had a sprained hand) in a performance of the Schumann piano concerto at the Boys' County Grammar School. The orchestra, conducted by John Coulling, included one of our audience and one of tonight's violin section.

John Lill has been awarded many Honorary Doctorates and Fellowships from British Universities, Colleges and Academies. He lives in London and was awarded the OBE in 1977 and the CBE for his services to music in the 2005 New Year's Honours' List..

Wolfgang Amadeus Mozart - Symphony No 32 in G major

This light, bright and cheekily attractive curtain-raiser – dating from 1779 – lasts for less than nine minutes and has the feel of an overture. Vaguely Italianate in style, the opening flourish builds, develops and effervesces, before – rather suddenly – giving way to a lyrical Andante, in graceful $\frac{3}{4}$. This in turn is abruptly interrupted by a transition into a recapitulation of the two original Allegro themes (in reverse order). A miniature masterpiece.

Ludwig van Beethoven - Piano Concerto no 1 in C major

As the musicologist Peter Latham wrote: 'We must not allow our picture of the later Beethoven to throw dark colours over these years of his early triumphs. Even in 1791, Carl Junker could describe him as "this amiable, light-hearted man." And in Vienna he had much to raise his spirits and nothing (at first) to depress them.' In addition to his compositions, he was feted as a pianist, with this concerto written to showcase his own pianistic artistry.

Despite this considerable artistry, he was notoriously hard on his instruments. In the mid-1790s composer Anton Reicha wrote about turning Beethoven's pages during a concerto

(possibly this one): 'I was mostly occupied in wrenching the piano strings which snapped, while the hammers got stuck among the broken strings. Back and forth I leaped, jerking out a string, disentangling a hammer, turning a page – I worked harder than Beethoven!'

Beethoven's C major Concerto – not actually his first - is traditional in that the richly-textured first movement is in sonata form, the eloquent slow movement in ABA form and the finale a rather Haydn-esque rondo, but it is gifted with many touches which could only have come from the master: the glorious soft section before the recapitulation in the first movement, the elegant piano arabesques and inspired use of the solo clarinet in the second, and the juxtaposition of boisterousness and subtlety in the finale.

Gustav Mahler - Symphony No 1 in D major

Mahler once suggested the disastrous premiere of his First Symphony coloured the entire remainder of his career ('My friends avoided me afterwards – nobody dared to talk to me, and I went around like a sick person or an outcast.') The disappointment capped a horrific period: his father, mother and younger sister all died within the space of a year, and he had also been struggling professionally. And yet he retained faith in the symphony. As he wrote to his wife Alma after one performance: 'Sometimes it sent shivers down my spine. Damn it all, where do people keep their ears and their hearts if they can't hear that?' Yet, long after it had been relaunched to powerful critical acclaim, Mahler's First never seemed to entirely satisfy its composer: he was still tweaking the orchestration in 1909, after the last time he conducted it.

The work endured numerous titles as well as all its revisions: 'Symphonic poem in two parts', 'Titan, a tone poem', 'Symphony in D major'. Similarly, Mahler veered from disdainful programme notes entirely, to copious explanations of each movement, then determining that all explanations are doomed to misinterpretation.

Originally inspired by his unrequited passion for a soprano, as Phillip Huscher cleverly put it: 'The First Symphony is indebted to soprano Johanna Richter, the "Wayfarer" songs, incidental music Mahler wrote for a production of *Der Trompeter von Säkkingen*, a familiar children's round, the wife of Carl Maria von Weber's grandson, yodelling, military fanfares, an early nineteenth-century woodcut, café music, the opening of Beethoven's Ninth Symphony, bird song at dawn, a love song he wrote in 1880, reveille, the German *ländler*—and sights, sounds, and feelings we will never know.' Surely, only Mahler could have woven such a persuasively organic whole out of so many, wildly disparate, parts!

The opening is peculiarly arresting. 'It's not a theme, but a state of being: an 'A' with a seven octave-spread, played ethereally, a shimmer of sonority' (Tom Service). Trumpets sound offstage (marked 'at a very far distance'). Serene horns – still under the influence of that mesmerising 'A' – are jarred by mocking solo clarinet 'cuckoos'. A scalar theme emerges, yet it is the 'cuckoo' which eventually launches the cellos into a bucolic, lilting theme, first deployed in Mahler's *Lieder eines fahrenden Gesellen*. This accelerates into something both brassier and speedier. After a repeat of the exposition, the development section sideslips into a soft, glissandi-ridden cello theme. A new motive yields, via a trumpet

fanfare, into an explosive recapitulation. (As for the coda, the composer wrote – when in the mood for explanation – ‘My hero breaks out in laughter and runs away.’)

The stomping, bolshy Ländler and Trio is as heavy on double basses as it is on lederhosen, although its second theme owes some debt to the omitted, delicate, ‘Blumine’ (flower) movement. A solo horn eventually leads a transition into a rather waltz-like trio, featuring refined glissandi, suggesting afternoon tea in a Viennese café. Such tranquillity does not last, however, as, summoned by French horn, the stomping Ländler returns, with a great sweeping rush to the end.

Originally inspired by an 1850s sketch in which weeping forest animals mount a sardonic funeral procession in honour of a fallen hunter, this strangely disturbing funeral march opens with a famous children’s round (Frère Jacques), twisted into the minor, and featuring, in turn, solo double bass, bassoon and tuba. The mood is hijacked by a rampant Jewish ‘klezmer’ band (marked ‘with parody’), leavened by a section of tender reverie starring violins and solo oboe. The funeral procession reappears, and is again disrupted – this time by one of Mahler’s stunning songs. Solo harp and solo violin end the movement, with a quartet of grieving flutes.

According to Mahler, the stormy finale begins with ‘a flash of lightning from a dark cloud – the cry of a wounded heart.’ In a conversation with Bauer-Lechner in November 1900, Mahler explained: “In the last movement, the hero is completely abandoned, engaged in a most dreadful battle with all the sorrows of this world. Time and again he and the victorious motif is dealt a blow by fate .. Only in death, when he has become victorious over himself, does he gain victory.’

As a movement it is aspirational, a series of ever-higher mountains for the orchestra and conductor to climb before planting their flag on the summit. (Mahler: ‘The concern was to gain a triumphant, lasting victory, after the music that expressed short rays of hope always fell back into deepest despair.’) After the flash of lightning there are blasts from the brass, and flurries from panicked violins. When only the occasional fragment still remains, a tender long-limbed theme emerges, pulsating to a string climax, but dissipates. The lower strings rise from the abyss as if towards the long-sought culmination – but instead, Mahler recollects earlier movements: nervy woodwind fragments, scalar meanderings, the clarinet’s ‘cuckoo’. Harmonically, intuitively, we sense that we’re within sight of the summit, but instead the grumpy violas niggle away, jostled by violins and abetted by sardonic brass.

Finally the orchestral forces regather, with unstoppable intent. The seven horns, asked to play louder even than the trumpets, triumphantly clear the clouds obscuring the peak, and the final climax comes, as Mahler wrote, ‘like a trip from hell to paradise’. In surely one of the most joyous climaxes ever penned, the brass unite – the timpani exult – and the strings’ persistence is lavishly rewarded. The long-delayed climax could not resound with any greater power, the fanfare from the beginning fires again, the flag is planted on the summit and – from every direction – the view is sublime.

BROMLEY SYMPHONY ORCHESTRA

1ST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)

Bernard Brook
Andrew Condon
Mark Cousins
Rosie Cousins
Claire Dillon
Yasmeen Doogue-Khan
Ruth Elliott
Jane Ferdinando
Nick Georgiadis
Andrew Harber
* Mike Ibbott
Maja Kurtilic
Phil McKerracher
Veronica Mitchell
LilyRose Wallace

VIOLAS

David Griffiths (Principal)
Rachel Bowley
Jenny Carter (co-principal)
Nicholas Kohn
Richard Longman
* Alan Magrath
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

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

2ND VIOLINS

Monika Molnar (lead 2nd)
Caroline Atkinson
Peter Bicknell
Ruth Brook
* Judy Brown
* Jacqueline De Ferrars
Rachel Dubourg
Eleanor Harber
Elizabeth Hayman
Gerard Kelly
Richard Miscampbell
Judith Montague
Kim Morrissey
Rachel Pullinger
Tracey Renwick
* David Rodker
Philip Starr
Dasha Veysey

DOUBLE BASSES

Adrian Ball (Principal)
Julie Buckley
Thomas Dignum
Barrie Pantrey
Keith Pinnock
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
Sharon Moloney
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Lydia Brookes
Vicky Dowsett
Philip Knight

CLARINETS

Hale Hambleton
David Floyd (Bass, E^b)
Chris Jeffery
Nicky Jenkins (E^b)

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
*Chris Richardson

HORNS

Roy Banks
Julia Jones
Mary Banks
Jon Frank
Frank Cottee
Gary Copnal
Stephanie Jeffrey
Brian Newman

TRUMPETS

Terry Kallend
Derek Cozens
Clive Griffin
Matthew Hart Dyke
Jacob Rosenberg

TROMBONES

Sam Dye
* Peter Bruce
* Paul Jenner
Robert Maslin

TUBA

*James Dowsett

TIMPANI

David Coronel
Shaun Bajnoczky

PERCUSSION

Isis Dunthorne
Gosia Kepa
Adam Payn

HARP

Anneke Hodnett

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	Anthony Payne
Vice-Presidents	Shirley & Geoff Griffiths John & Riet Carmichael
Chairman	Paul Jenner

Patrons

Mrs Jill Brodie	Shirley & Geoff Griffiths	Dr Beryl Magrath
John & Riet Carmichael	Mrs Jean Handorff	Dr Kathy McCarthy
Mr & Mrs T J Dillon	Richard & Maureen Holden	Mr Martin Perkins
Mr & Mrs J Farrel	Mr Alan Howes	Penny Steer
Glynn & Denyse Griffiths	Yvonne and David Lowe	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. We are particularly indebted to the generous extra support provided by one of our patrons for this centenary 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:
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.