

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

**Centenary Season 1918-2018**

**Conductor - Adrian Brown**  
**Leader - Andrew Laing**

**Saturday 16th March 2019**  
Langley Park Centre for the  
Performing Arts

**£2.00**



W.H. Reed

[www.bromleysymphony.org](http://www.bromleysymphony.org)  
Registered Charity no 1112117

## **BSO Centenary Chamber Music Season**

Please note the final events in our chamber music season.

Come and hear BSO musicians in different surroundings and in lighter repertoire. Socialise over interval drinks with BSO players and enjoy a different musical experience.

Tickets are available for each event on the door.

### **Bromley Symphony Soloists**

Sunday, 7 April 2019, 4pm at Christ Church,  
Tudor Way, Petts Wood, BR5 1LH.

Rich and enthralling chamber music from Mendelssohn to Elgar.

### **Bromley Symphony Players**

Saturday, 11 May 2019, 7.30 at St Mary's Church,  
College Road, Bromley, BR1 3QG.

An attractive chamber orchestra compilation, including Suk's lyrical  
Serenade for Strings.

### **Bromley Symphony Soloists**

Sunday, 18 June 2019, 4pm at Christ Church,  
Tudor Way, Petts Wood, BR5 1LH.

Help us to wrap up our centenary year with a feather-light  
cream-tea-and-chamber-music concert, interval on the lawn.

## Programme

### Edward Elgar - Cockaigne Overture 'In London Town'

### W.H. Reed - Symphony for Strings

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Interval - 20 minutes  
Refreshments are available in the dining hall

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### Richard Strauss - Ein Heldenleben

Unauthorised audio or video recording of this concert is not permitted

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Our next BSO concert is on Saturday May 18<sup>th</sup>  
at Langley Park Centre for the Performing Arts with  
the Bromley Youth Music Trust Adult Choir.

**Hubert Parry** - Blest Pair of Sirens

**Marco Muilwijk** - Europa (awarded 1st prize in the  
BSO Centenary Composers' Competition)

**Beethoven** - Symphony No.9 in D minor,  
soloists **Janice Watson, Nicola Ihnatowicz,**  
**John Upperton, Tristan Hambleton**

## 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".

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 at the invitation 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.

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

2013 saw Adrian retire from Stoneleigh Youth Orchestra after 40 years and honoured with being one of three national figures nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM.

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 2014-17 seasons featured several concerts with the Royal Orchestral Society, including a performance of Elgar's 'The Dream of Gerontius' and concerts with the Corinthian Orchestra including Vaughan Williams 'Pastoral' Symphony.

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, launched in November 2018 with a performance of Elgar's Violin Concerto with Sasha Rozhdestvensky. Adrian has conducted Bromley Symphony Orchestra since 1980.

## Edward Elgar – Cockaigne Overture, Op.40, 'In London Town'

In 1900, despite being depressed by the tepid reception of his monumental *The Dream of Gerontius*, Elgar immersed himself in this provocative, lively evocation of London life.

As he explained: 'I call it 'Cockayne' (a slang term which may have evolved into the term 'cockney') .. It is cheerful and Londony - stout and steaky - honest, healthy and humorous – strong, but not vulgar.' He also wrote that he was imagining 'the sights a pair of lovers might encounter during an afternoon's stroll in the city'. Beyond that we have only this, from Joseph Bennet, one of Elgar's very many confidential correspondents, who listed its several sections as follows:

- 1) Cheerful aspect of London
- 2) Strong and sincere character of Londoners
- 3) The lovers' romance
- 4) Young London's interruption
- 5) The military band
- 6) In the church, and
- 7) In the streets

Listen out for hawkers, swaggering streetboys, tradesmen's cries, and all the exuberant fizz of the heaving city, and also a 'nobilamente' theme – which apparently arose, according to the composer, 'one dark day in the Guildhall; looking at the memorials of the city's great past, when I seemed to hear far away in the roof a theme, an echo of some noble melody'.

## An introduction to W. H. Reed

BSO violinist and ex-chairman Mike Ibbott is preparing a short history of the orchestra on the occasion of our centenary. Here we share his notes on W.H. Reed, one of the central characters in the orchestra's development, and composer of our second work tonight.

The orchestra's leader was Marjorie Whyte, who had close connections with Adrian Boult; they had studied together in Leipzig before WWI. On the back of this, it appears that Whyte was able to obtain the services of W.H. (Billy) Reed as conductor (as well as a regular guest appearance by Sir Adrian Boult himself). At the time, Reed was leader of the London Symphony Orchestra which Boult conducted.

When approached by Marjorie Whyte, he said, 'I will accept the position – on two conditions. First that there is real enthusiasm among the players, and second, that I may be allowed a free hand to perform only the best music, with all the parts presented as required by the composer.' It was under Reed's baton that the orchestra developed into the first-class combination that it is today.

Reed is perhaps best known for his long association with Elgar. They first met at a rehearsal of the Queen's Hall Orchestra in 1902, where Reed asked whether he gave composition lessons - to which Elgar admitted that he 'knew nothing of that kind of thing.' The acquaintance endured, however, and a chance meeting in Regent Street in May 1910 led to Reed's advising the composer on the writing of his violin concerto. He it was who first played the concerto from the manuscript, as well as the violin sonata (with Landon Ronald, in March, 1919) and who gave the first public performance of the Quartet and Quintet in May 1919 (with Albert Sammons playing first violin). In October 1935, Reed played the Elgar concerto with the BSO - and threw in Vaughan Williams' *Lark Ascending* for good measure! Boult - 'by courtesy of the BBC' - conducted.

Reed also collaborated with Elgar in his early sketches for the Third Symphony (as enshrined in his book *Elgar as I Knew Him*), and strongly influenced BSO President Anthony Payne's subsequent elaboration (of which BSO gave one of the earlier performances, in 2006).

Reed conducted not only the BSO but also the Redhill Society of Instrumentalists (for some 40 years) and the Croydon Symphony Orchestra. His obituary paid homage to this dedication to amateur music:

*As a soloist he played frequently at public concerts, but he never rose to the highest honours, no doubt because he was too much of an all-round musician, and too much drawn into varied professional work, to pursue the narrow path of the virtuoso to its end. Probably the musical world was a gainer, for his heart was in his work as teacher and conductor, and his greatest gift was that of stimulating learners and amateur players by his enthusiasm and his engaging personality.* (Musical Times: August 1942).

Reed was also a composer of some repute, and his Symphony for Strings (1934) was written for the Bromley and Chislehurst Orchestra and dedicated to Marjorie Whyte. It was first performed on 7 December 1933 in Bromley Central Hall (though the first movement had been premiered earlier that year at the Three Choirs Festival). BSO is performing it again this season for the first time since December 1947.

The following notes by Cynthia C. Cox, B.Mus., A.R.A.M. are transcribed from the BSO programme of 20th December 1947, a concert conducted by Marjorie Whyte.

### **W. H. Reed - A Symphony for Strings**

Allegro con brio - Andante espressivo - Allegro agitato

The name of W. H. Reed needs no introduction to a Bromley audience. For fifteen years the conductor of the Bromley and Chislehurst Symphony Orchestra, he wrote the Symphony for Strings for that body, with a dedication to its leader, Miss Marjorie Whyte, who succeeded him as permanent conductor after his sudden and untimely death in 1942.

Throughout his life, Dr Reed was intimately connected with the music of London. Trained at one of the Royal Schools (R.A.M.), later professor at the other, and leader for many years of the London Symphony Orchestra, he was a familiar figure to thousands of music-lovers - students, players and concert-goers. This very familiarity with him as a player and teacher somewhat stood in the way of his reputation as a composer, for the public likes to affix a label to a man, which it is loath to alter. Nevertheless, he was an accomplished composer, though his busy life hardly allowed him to be a prolific one. His other works include several tone-poems, of which 'The Lincoln Imp' is the best known.

The Symphony for strings - perhaps the only work of its kind for string orchestra - was written in 1932, and given its first performance by the Bromley Orchestra in 1933: it was played at the Three Choirs' Festival in 1934. Throughout the work each string group is divided, sometimes into several parts, and there are numerous passages for solo or groups of solo players.

The first movement is marked *con brio*, but the impetuosity is toned down by the soft chromatic harmony and the frequent feminine endings, to a combination of gentleness with force highly characteristic of the composer's personality. The first subject is announced by lower strings alone: its quaver figures are made much of in development. The second subject, marked *espressivo*, contains groups of solo passages. The piece is cast in the usual mould of Exposition, Development and Recapitulation, but all is fluid and the sections tend to melt into one another, the result of Reed's habit of avoiding marked cadences, leaving his phrases "in the air" or dovetailing them. There is a considerable coda after the recapitulation, based mainly on the opening subject: the tempo quickens, but slows again for an emphatic close.

A Passacaglia is written over a reiterated motive often kept to the bass part, but sometimes appearing in others. Here the ground theme is heard in each part in turn, with some of the entries being played as solos. The unusual 5/4 time and five-bar phrase-lengths offset that rhythmic monotony which is always a danger in a Passacaglia. When the key-signature changes to five flats, the intervals of the theme are slightly varied. This section sighs itself away and is succeeded by a warmer, more fervent, statement of the theme in C-sharp minor with a chromatic moving quaver accompaniment. The last entry is left unfinished and yields to a short coda.

The finale opens with a troubled introduction in broken phrases hesitating between major and minor, whose rhythmic figures pervades the movement. The first subject, rather similar but on a different part of the scale, is definitely in the major key. Contrasts of 6/4 and 3/2 help to convey the unrest of this part of the movement, to which the second subject, although rhythmically related, is in strong contrast. It is heard from solo players entering in imitation. The two moods of turbulence and tranquillity alternate through the movement, which reaches a big climax in the coda. This is followed once more by the tranquil music and leads to a maestoso conclusion in which the string sections are greatly subdivided to play sustained chords built up in fifths over a pedal B-flat, which only gives way to the tonic C on the very last pizzicato crotchet.

## Richard Strauss – Ein Heldenleben (A Hero's Life)

Strauss was in a wonderful place in his life when composing *Ein Heldenleben* ('A Hero's Life', or – perhaps – 'A Heroic Life'). As a conductor, he was in demand throughout Europe, and was, in addition, being assiduously courted by the Berlin Court Opera. He was also in love with the tempestuously inspiring soprano, Pauline de Ahna. (They famously rowed during an opera rehearsal – Strauss was conducting – during which de Ahna apparently threw her libretto at him. They repaired to her dressing-room, where high words ensued. Eventually, Strauss returned to the opera pit to announce, 'Gentlemen, we are engaged!') Yet despite her tempestuousness, the Strauss' marriage must represent one of the great love matches in musical history. 'She is the spice that keeps me going,' the composer later told their children.

As for the work, Strauss described it as his 'Eroica' and flirted with the notion of using the title, but eventually decided against it, adding, 'I am now, in order to meet what is clearly an urgent need, composing a tone poem with the title *Heldenleben* – to be sure, without a funeral march, but still in E-flat major and with very many horns, which are clearly stamped for heroism!'

*Ein Heldenleben* is composed in six sections – with descriptions approved by Strauss, though later disdained – yet they are still perhaps useful, at least in terms of following the plot. These follow each other without break, deploying Wagnerian leitmotifs to some degree, but within the framework of sonata form.

- 1 'Der Held' (The hero)
- 2 'Des Helden Widersacher' (The hero's adversaries)
- 3 'Des Helden Gefährtin' (The hero's companion)
- 4 'Des Helden Walstatt' (The hero at battle)
- 5 'Des Helden Friedenswerke' (The hero's works of peace)
- 6 'Des Helden Weltflucht und Vollendung' (The hero's withdrawal from the world and completion)

The question still remains: how much of 'the hero's life' is actually autobiographical? In public, Strauss generally rasped, 'There is no need of any programme. It is enough to know that there is a hero, fighting his enemies.' (Though he also admitted to finding himself 'as fascinating as Napoleon' and famously objected, 'Why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?'). In a letter to his father, a famous French horn player, Strauss claimed it was 'only partly true' that he was the hero of the work. Yet truth hit a more substantial buffer when he admitted that his volatile and fascinating wife was the inspiration for 'The hero's companion' – 'It's my wife I wanted to portray. She is very complex, very much a woman, a little depraved, something of a flirt, never twice alike, every minute different to what she was the minute before.'

The first section of the six ('The hero') is an arresting portrait: rich, powerful, aspiring, and featuring E-flat – as does Beethoven's own *Eroica* – in surging unison horns and cellos. This thrusting motive powers to an early climax – violins creaming over the tumult below – but eventually gives way to a contrasting, softer theme, and a transition into 'the hero's adversaries'.



Strauss must have led a sheltered life, as his greatest adversaries are mere music critics, represented by the carpers (solo flute, marked ‘very shrill and biting’), the vituperators (solo oboe, ‘snarling’), the whiners (the English horn), and the hair-splitters (two tubas in despised parallel fifths - supposedly representative of a critic whose very name is mimicked in their rhythm: ‘Doktor Dehring, Doktor Dehring.’) The hero’s theme is greatly depressed by the joint onslaught, and there ensues a very gloomy section, with violins commiserating with lower strings. The carpers briefly return, but this time the hero proves rather more resilient.

The third section is the portrait of Pauline de Ahna (famously represented by solo violin). A gift to any leader, the soloist is instructed to portray her variously as, ‘Flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging’ . . . the list goes on! The cadenza is not only entirely exposed but soars from the deep end of the violin’s range to the edge of the fingerboard. It feels improvised, as if Pauline is behaving exactly as her moods take her.

The violin cadenza yields to one of Strauss’ most sensuous and operatic love scenes: harps and strings in full flow, the violin riding ecstatically over the orchestra, communing with solo oboe and solo clarinet, and all eight horns featured in the peroration. This culmination however, slips in turn into the wildest part of the work, as the hero’s adversaries return in ‘battle’.

This section (albeit with some of the warriors offstage) challenges every section to its technical limits, with vicious sword thrusts from the winds countering battering blows from the brass. Furious offstage (and onstage) trumpets shriek, amidst a positive barrage of percussion, blasting out a distorted version of ‘hero’s adversaries’ theme, while the strings scatter. After the hero’s soaring theme prevails, the massed horns ride forth with the famous *Don Juan* quotation, empowering what must be one of the greatest climaxes in orchestral history.

A new cantabile theme then makes its appearance (again in the trumpets) heralding the ‘The hero’s works of peace’, which features an astonishing number of quotations from the composer’s other works – another pretty crushing hint that Strauss himself is the hero. (As he confided to his publisher: ‘Of course I haven’t taken part in any battles . . . the only way I could express works of peace was through themes of my own.’)

Here Strauss weaves a texture dense yet delicate as he juxtaposes music from *Don Juan*, *Also sprach Zarathustra*, *Death and Transfiguration*, *Don Quixote*, *Macbeth* and the song “*Traum durch die Dämmerung*” (“Dreaming at Twilight”) – as well as *Guntram*, his early (and – perhaps significantly – unsuccessful) opera – the whole blended in a miracle of luminous and affection nostalgia. Such a patchwork section has no right to work so beautifully: it represents a masterpiece of compositional daring.

The hero’s ‘withdrawal from the world’ begins with a delicately pastoral cor anglais. There are hints of opposition and past battles, but most of the music is based upon the rapturous love scene that followed the leader’s original cadenza, and the work originally ended there. However, Strauss heeded Friedrich Rösch’s objection (‘My dear Strauss, not yet another pianissimo ending!’) – and added yet another gem: an eloquent final theme in which solo horn and Pauline-de-Ahna-as-solo-violin intertwine gloriously. It is a section as sublime as anything in the Four Last Songs – and is by no means entirely pianissimo.

## BROMLEY SYMPHONY ORCHESTRA

### 1ST VIOLINS

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Andrew Laing (Leader)  
 Clare Wibberley  
 (Associate Leader)  
 Caroline Atkinson  
 Peter Bicknell  
 Bernard Brook  
 \* Judy Brown  
 Andrew Condon  
 Mark Cousins  
 \* Jacqueline De Ferrars  
 Rachel Dubourg  
 Eleanor Harber  
 Richard Miscampbell  
 Monika Molnar  
 Judith Montague  
 Rachel Pullinger  
 Dasha Veysey

### VIOLAS

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Jenny Carter (Principal)  
 Rachel Bowley  
 Emily Colyer  
 David Griffiths  
 Nicholas Kohn  
 Richard Longman  
 \* Alan Magrath  
 Simon McVeigh  
 Maria Staines  
 Liz Tarrant  
 Vanessa Townsend

### CELLOS

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

### 2ND VIOLINS

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\* Mike Ibbott (Principal)  
 Ruth Brook  
 Tarcisio Dantas  
 Claire Dillon  
 Yasmeen Doogue-Khan  
 Ruth Elliott  
 Jane Ferdinando  
 Andrew Harber  
 Elizabeth Hayman  
 Maja Kurtilic  
 Phil McKerracher  
 Veronica Mitchell  
 Philip Starr  
 LilyRose Wallace

### DOUBLE BASSES

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

### FLUTES & PICCOLO

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Mark Esmonde  
 Catherine Borner  
 Sharon Moloney  
 David Sullivan

### OBOES & COR ANGLAIS

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\* Caroline Marwood  
 Caz Atthill  
 Vicky Dowsett  
 Philip Knight (Cor)

### CLARINETS

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Hale Hambleton  
 Jay Bevan (Eb)  
 David Floyd (Bass)  
 Chris Jeffery

### BASSOONS & CONTRA

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Stephen Fuller  
 Julian Farrel  
 Tom Wood  
 Philip Pike (Contra)

### HORNS

---

Roy Banks  
 Oliver Tunstall  
 Brian Newman  
 Jon Frank  
 Frank Cottee  
 Mary Banks  
 Steph Jeffery  
 Gary Copnal  
 Jonathan Stoneman

### TRUMPETS

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Matt Rainsford  
 Derek Cozens  
 Clive Griffin  
 Matthew Hart Dyke  
 Jacob Rosenberg

### TROMBONES

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Sam Dye  
 \* Peter Bruce  
 \* Paul Jenner  
 Adam Milum

### TENOR TUBA

---

Robbie Henderson

### TUBA

---

\* James Dowsett

### TIMPANI

---

David Coronel

### PERCUSSION

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Shaun Bajnoczny  
 Gosia Kepa  
 Sharon Moloney  
 Anthony Summers  
 Jess Wood

### HARP

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Elizabeth Green  
 Anneke Hodnett

### ASSISTANT CONDUCTOR

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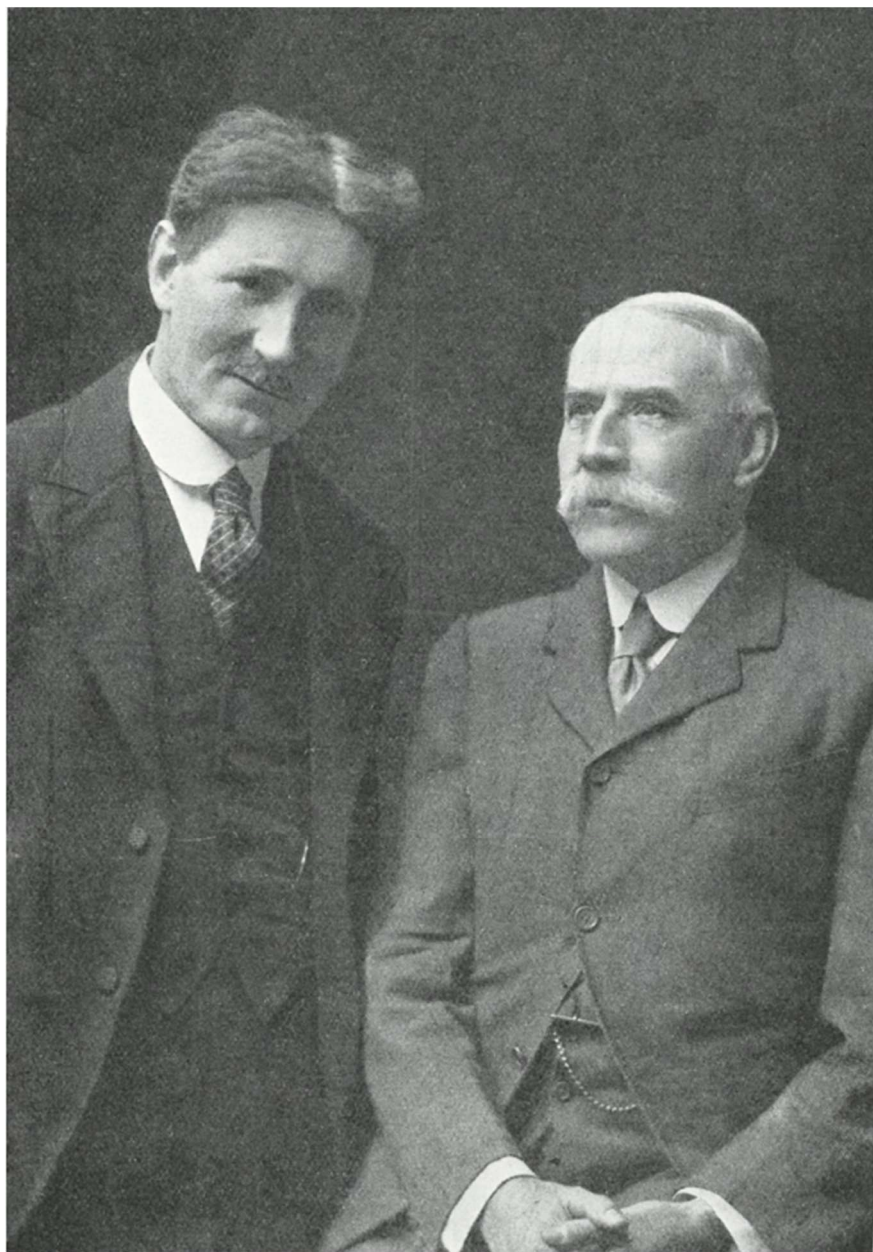
Simon McVeigh

### CONCERT MANAGER

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Neil Selby

\* committee member



W.H. Reed and Sir Edward Elgar at one of the Three Choirs Festivals

## 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 & David Lowe	Richard & Barbara Wood

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 £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.

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For information on our concerts, visit [www.bromleysymphony.org](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.