



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 8TH MARCH 2008

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

DVORAK
THE NOONDAY WITCH

MENDELSSOHN
VIOLIN CONCERTO
SOLOIST: JEANINE THORPE

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

TCHAIKOVSKY
SYMPHONY No.4

Our next concert is on Saturday, May 17th

Bax – Tintagel

Arnold – The Inn of the Sixth Happiness

Holst – The Planets

We will be holding a one-day workshop on Jun 22nd
with an informal performance of **Strauss – Alpine Symphony**

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for some years after graduating from the Royal Academy of Music in London. 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.

In 1992 he was engaged to conduct the world-renowned St. Petersburg Philharmonic Orchestra, and was immediately invited to return. In 1998 he was invited to work with one of Europe's foremost chamber orchestras, the Camerata Salzburg. Adrian has worked regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young musicians, and was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for over thirty years. He has conducted at the Royal Academy of Music on a number of occasions and worked with their Senior Orchestra. In 1996 he went to Japan to work with the Toyama Toho Academy Orchestra, a visit that was received with much acclaim.

He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition, also serving on the panel of jury members for Music for Youth and the Making Music Awards.

Adrian Brown was one of 100 musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

JEANINE THORPE – SOLOIST



Winner of the International competition "Remember Enescu" and the 2006 Emily Anderson Prize, Jeanine Thorpe was born in 1989 and started playing the violin at the age of 6. After early training at the Royal Academy of Music, she entered the Guildhall School of Music and Drama Junior Department at the age of 11, where her teachers have included David Takeno and Stephanie Gonley.

Recent engagements have included concerts in the Barbican Hall, St. John's Smith Square, St. Martin-in-the-Fields and St. James Piccadilly, performing concerti by Elgar, Prokofiev, Haydn, Sibelius and Beethoven.

In 2002 Jeanine was awarded first prize in the Remember Enescu International Violin Competition in Romania, by an

international panel of judges, despite being one of the youngest competitors. In July 2004 Jeanine was invited to play Lalo's Symphony Espagnole at St. John's Smith Square with the Junior Guildhall Symphony Orchestra. In October 2004 Jeanine won the overall First Prize in the Marlow Music Festival Competition, and was invited back to perform with the Elgar Chamber Orchestra.

Jeanine won the ESTA Student of the Year Award, held in Malta in 2005. Subsequent engagements included a tour of Holland, and the opening recital at the 2006 ESTA conference, held in Tallinn. In 2006 Jeanine also won First Prize in the Guildhall's internal competition, the Lutine Prize. This enabled her to play the Elgar Concerto at St. John's Smith Square under Christopher Adey.

Jeanine was chosen to participate in masterclasses with the cellist and conductor, Mstislav Rostropovich, in some of his last public masterclasses in Fenestrelle, Italy. Jeanine was invited to play in 2007 a concert of all solo Bach, introduced by BBC Radio 3 presenter, Humphrey Burton, where all proceeds were donated to the charity Jeanine supports, EACH (East Anglian Children's Hospice).

Jeanine was also chosen to play the part of a violinist in ITV's production, *Trial and Retribution*.

ANTON DVORAK — THE NOONDAY WITCH

In 1896, within only three weeks, Dvořák composed three symphonic poems based on the appalling ballads of K. J. Erben, whom he had long admired. Dvořák clearly enjoyed illustrating these grisly tales with new orchestral colours, freed from the restrictions of symphonic development and structure.

To take the case at hand, in *The Noonday Witch*, a young mother tries to quiet her fractious child by saying that if the child hasn't started behaving by noon, "the noonday witch" will come and punish him. (In old Bohemian folklore, noontime as well as midnight brings forth evil spirits).

The noisy play of the child is heard in clarinet, oboe and flute, alternating with the stern rebuke of the mother in the strings. The fateful theme of the witch illustrates the mother's threat. After a peaceful interlude, the sense of menace builds until, at noon—surprise!—the witch startles the mother by demanding her child. In the ensuing struggle, the mother faints and the child is suffocated. The father (who we first hear at prayer), returns and revives his wife, only to discover the tragic fate of his child.

FELIX MENDELSSOHN — VIOLIN CONCERTO IN E MINOR

Schumann famously described Mendelssohn as "the Mozart of the Nineteenth century" for his fluency, fluidity and dazzling compositional freedom, and nowhere are these gifts more evident than in his stunning violin concerto. A child prodigy, Mendelssohn first appeared in public at the age of nine and began presenting his compositions two years later. At sixteen (the year he composed the fabulous string octet) he encountered another star, Ferdinand David, his

junior by only a year. The two quickly became close, and when in 1836 Mendelssohn became conductor of the Leipzig Gewandhaus Orchestra, he immediately offered the leader's job to David. In 1838 Mendelssohn told David that he was determined to write a concerto for him, adding—unsurprisingly, given its beauty—that he couldn't get the opening theme out of his mind!

Naturally, David was delighted, but requested a flamboyant showpiece that did not suit Mendelssohn's vision at all. Despite the scintillation of the last movement, this work is glorious lyricism and melody from start to finish.

After the ardent first movement, a single note on the bassoon heralds the second, which displays Mendelssohn at his most eloquent, the delicate theme unfolding like a Schubert song, with the added charm of the violin accompanying the orchestra with richly-textured double stops (playing on two strings simultaneously). The finale is one of Mendelssohn's most gleeful compositions, with violin and orchestra continually ribbing and mocking each other and show-casing the sparkling effect of up-bow spiccato (where the violinist repeatedly allows the bow to bounce without altering its direction). At one point the soloist suddenly launches into more sentimental vein, but is seduced by the orchestra into playfulness again. They agree just in time for the final cadenza—and a rapturous conclusion.

PYOTR TCHAIKOVSKY - SYMPHONY NO. 4

By early 1877, when Tchaikovsky was planning his fourth symphony, he was both musically and financially comfortable. He had just completed his first great opera, *Eugene Onegin*, and was supported by a salary from Nadezhda von Meck (the bizarre, if hugely wealthy, widow who sponsored him on the condition that they were never to meet!) However, with Tchaikovsky, agony and ecstasy were ever intertwined. Antonina Ivanovna Milyukova, a notably neurotic former student, had become blindly infatuated with him, pledging that if he refused her hand, then she would kill herself. Despite many misgivings (including, but not restricted to, his homosexuality) Tchaikovsky agreed to the marriage, though only days before the wedding he wrote an agonized letter to Madame von Meck, revealing his horror, and immediately after the ceremony wrote to his brother that he was "on the point of screaming!" Tchaikovsky suffered a nervous breakdown only a few months later, at which point his doctors recommended that he never see his wife again.

Typically, Tchaikovsky sought consolation in music. By late 1877, he was writing to Madame von Meck with uncharacteristic assurance: "Never yet has any of my orchestral works cost me so much labour, but I've never yet felt such love for any of my things ... Perhaps I'm mistaken, but it seems to me that this symphony is better than anything I've done so far." (It was dedicated to her as "to my best friend", as she had agreed to accept the honour only on the grounds of anonymity.)

Tchaikovsky later sent her a detailed scenario. Never intended for public view, this became the ‘official programme note’ straight from the composer’s soul:

I. *Andante sostenuto; Moderato con anima*: *The introduction is the kernel, the quintessence, the chief thought of the whole work. The main idea, first in the trumpets and then in the horns, is Fate, the inexorable power that hampers our search for happiness . . . The main theme of the Allegro describes feelings of depression and hopelessness . . . better to lose oneself in dreams . . . A sweet and tender dream enfolds me, a serene and radiant presence leads me on, until all that was dark and joyless is forgotten . . . But no, these are but dreams. Fate returns to awaken us, and we see that life is but an alternation of grim reality and fugitive dreams of happiness.*

II. *Andantino in modo di canzona*: *Here is the melancholy feeling that comes over us when we sit weary and alone at the end of the day. The book we pick up slips from our fingers, and a procession of memories passes in review. We remember happy times of youth as well as moments of sorrow. We regret what is past, but have neither the courage nor the will to begin a new life . . . There is a bittersweet comfort in losing oneself in the past . . .*

III. *Scherzo (Pizzicato ostinato): Allegro*. *Here are only the capricious arabesques and indeterminate shapes that come into one’s mind with a little wine. The mood is neither sad nor gay. One may envision a drunken peasant singing . . . or hear a military band passing in the distance. These are disconnected images . . . they have no connection with reality.*

IV. *Finale: Allegro con fuoco*: *If you find no joy in yourself, look about you. Go to the people: see how they can enjoy life and give themselves up to festivity. But hardly have we had a moment to enjoy this when Fate, relentless and untiring, makes his presence known. The others take no notice in their revelry . . . Yet there still is happiness, simple and naïve; rejoice in the happiness of others.*

Despite its immediate open-heartedness and overt melodic appeal, the symphony suffered unfavourable reviews and was criticised for being written as ‘programme music’. Tchaikovsky retorted, “Isn’t a programme precisely what one would expect from a symphony? Should it not express everything that words cannot—things that rise in the heart and cry out for expression? In my innocence I thought the idea behind my symphony was so plain that everyone would grasp it . . . I adore terribly this child of mine; it is one of only a few works with which I have not experienced disappointment!”

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

*Bernard Brook (Leader)
* Phil McKerracher
Rachel Walmsley
Amanda Clare
Jane Rackham
Claire Dillon
Andrew Condon
Rachel Cheetham
Clare Turner
Anne Miles
Audrey Summers
Sarah Eede
Mark Cousins
Rosie Welch
Diana Dunk
Michael Thompson
Rebecca Townsend

SECOND VIOLINS

Rachael Langworthy(P)
Elizabeth Cromb
Alison Cordingley
Ann Callison
Mark Holmes
Ruth Elliott
Ruth Brook
David Rodker
* Michael Ibbott
Richard Miscampbell
Jo Brown
Jane Ferdinando
Judith Montague
Marian Steadman
Sheila Robertson
Kathryn Hayman
Gerard Kelly
Philip Starr

VIOLAS

David Griffiths (Principal)
Maria Beale
Rachel Burgess
John Davis
Jenny Forbes
Alan Magrath
Chris Newbould
Georgina Oliver
Nicola Oliver
Liz Tarrant
Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)
Helen Griffiths
Helen McDonald
Anne Curry
Stephen Minton
Samantha Carter
Sarah Bartlett
Marion Hitchcock
Mary Fall
Andrew Garton
Jane Broadbent
Mandy Selby
Becky Fage

DOUBLE BASSES

Norman Levy (Principal)
Anthony Barber
Ron Dunning
Phil Johnson

FLUTES

Jane Crawford
Catherine Borner

PICCOLO

Marc Esmond

OBOES

Caroline Marwood
Philip Knight

CLARINETS

Massimo Roman
Vicky Skinner

BASS CLARINET

Paul Sargeant

BASSOONS

* Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

*Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS

*Derek Cozens
Clive Griffin

TENOR TROMBONES

*Peter Bruce
*John Carmichael

BASS TROMBONE

Paul Jenner

TUBA

David Young

TIMPANI

David Coronel

PERCUSSION

Catherine Herriot
Corinne Sharp
David Luckin

ASSISTANT CONDUCTOR

David Grubb

TICKET MANAGER

Riet Carmichael

* denotes a member of the
organising committee

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, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

PRESIDENT	Anthony Payne
VICE-PRESIDENT	Barbara Strudwick ARAM
CHAIRMAN	Roy Banks

PATRONS

Mrs J Adams	Miss H L Haase	Mr W F Page
Mr & Mrs I G Brodie	Richard and Maureen Holden	Mr Keith & Mrs Helen Pope
Mr & Mrs B W Davis	Mr Alan Howes	Pauline & Tim Rogers
Mr James Denton	D A Ladd Esq & Mrs A Ladd MBE	Mr J G Ross-Martyn
Mr & Mrs T J Dillon	Mrs B M Lawson	Penny Steer
Mr B J Dolan	Mrs Daphne Leach	Barbara Strudwick ARAM
Mr David Elvin	Yvonne and David Lowe	Mr G H Taylor & Mrs V Nowroz
Mr & Mrs J Farrel	Mrs June Norton	Mr & Mrs R G Wilder
Mr & Mrs G F Griffiths	Mr & Mrs D G Page	

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 £15 for individuals and £20 for couples) to the Treasurer, Mr P McKerracher, 50 Blakehall Road, Carshalton, Surrey SM5 3EZ.

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.

Finally, you will realize that putting on quality concerts with attractive programmes while trying to keep down ticket prices is a problem faced by all symphony orchestras. If you are able to identify or open up any opportunities for corporate sponsorship arrangements, however modest, we would be very pleased to hear from you. Likewise we would welcome any offers of more direct help, and are currently seeking a volunteer to act as our next press officer.

MAILING LIST

If you would like to be added to our mailing list for information on future programmes, please leave your name and address at the ticket desk or contact the Ticket Manager at 2 Scotts Avenue, Bromley BR2 0LQ (Tel: 020 8464 5869)