



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 17TH MAY 2008

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

BAX
TINTAGEL

CORNYSH: 'AH, ROBIN'
HOLST: 'TEARS, IDLE TEARS'
HOLST: 'O SWALLOW, SWALLOW'
PERFORMED BY
NEWSTEAD WOOD SCHOOL CHOIR

ARNOLD
THE INN OF THE SIXTH HAPPINESS

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

HOLST
THE PLANETS

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.

NEWSTEAD WOOD SCHOOL CHOIR

Choirmaster, John Parsons.

Our regular audience members may like to guess which famous clarinet soloist links Newstead Wood School and Bromley Symphony Orchestra. The answer is former pupil, BSO member and BBC Young Musician of the Year, Emma Johnson.

The choir will be hidden from view for the wordless chorus at the end of *The Planets*, but they will also perform a few short pieces earlier in tonight's concert.

"*Ah, Robin*" is a secular carol, written in 1502 by William Cornysh, Master of the Children of the Chapel Royal choir at the court of King Henry VIII.

"*Tears, idle tears*" and "*O Swallow, Swallow*" are selected from *The Princess* - a collection of songs by Gustav Holst with lyrics by Lord Alfred Tennyson. These were written for the choir of the girls' school in Dulwich where Holst first taught in 1903.

ARNOLD BAX — TINTAGEL

Arnold Bax first visited Tintagel Castle during the summer of 1917, accompanied by the pianist Harriet Cohen, with whom he was having an affair, and for whom he was soon to desert his wife and children. The work *Tintagel*, dedicated to Harriet, therefore directly reflects not only eroticism and longing, but also the complex conflict of conscience and desire. Even the rocky cliffs and sea are not as open as they seem: instead they inspire quotations from an impassioned motif ('Sick Tristan') from Wagner's *Tristan und 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." (Fascinatingly, both King Arthur and Tristan are associated with extra-marital love affairs.) King Arthur was rumoured to have been born on Tintagel Island where the remains of a 13th century castle is still extant: how much this inspired Bax must be left to the imagination!

MALCOLM ARNOLD — THE INN OF THE SIXTH HAPPINESS

Malcolm Arnold first joined the London Philharmonic Orchestra as a trumpet player when only nineteen (and was later promoted to Principal trumpet). During the war he managed to sandwich time for composition between his performing job and his military service, with the LPO itself agreeing to record some of his earliest works. *The Inn of the Sixth Happiness* was a major film of 1959, based as it was upon the true story of Gladys Aylward, a determined and gutsy young British maid who became a Chinese missionary during the years just preceding the Second World War.

Despite being rejected as a potential missionary to China due to her lack of education, (section one: *London Prelude*) Aylward saved enough money to purchase a ticket on the Trans-Siberian railway. Once in China, she secures a post as assistant to a veteran missionary running the eponymous inn where travelling businessmen could secure a hot meal at the expense of listening to extracts from the Bible. When the missionary dies, Aylward takes over the Inn of the Sixth Happiness (section two: *Romantic Interlude*) while also working to stamp out the ancient practice of foot-binding tiny female infants. As the Chinese population prepares to evacuate the town before the invasion of the Japanese, Aylward finds herself leading over 100 Chinese children on a famous trek across the mountains and into safety (section three: *Happy Ending*).

GUSTAV HOLST — THE PLANETS

Holst attended the Royal College of Music as a pianist, where he first started to suffer from neuritis, leading him to tie a nib to his right forefinger in order to continue to compose—as well as switching to trombone as his principal study.

The idea for *The Planets* came via his friend Clifford Bax (who was, oddly enough, brother to Arnold Bax, the composer of *Tintagel*). It was he who introduced Holst to astrology in 1913 while holidaying in Majorca with several other friends. (Indeed, to the end of his life, Holst amused himself by figuring out his acquaintances horoscopes!)

The work's musical inspirations were varied, though Holst was clearly influenced by Stravinsky's *Rite of Spring* (especially in "Mars", with its 5/4 time signature and remorseless accents). Schoenberg's *Five Pieces for Orchestra* seemed also to have impressed: in fact, Holst first labelled the preliminary sketches of *The Planets* "Seven Orchestral Pieces," while generations of musicologists have noted how Neptune pays homage to Debussy's more aerial and ethereal works, especially those for solo piano.

Mars, the Bringer of War

The opening of Mars itself is unmistakable: this is music with which to march to war, with its pounding, repetitive rhythm, threatening dotted rhythmic surges, ebbing and swelling dynamics—and, towards the end, its skittering, tumbling semi-quavers, as the crowds seem to scatter before the remorseless onslaught of the guns. This music was more prophetic than descriptive, as Holst had the whole of it fixed in his mind in the summer of 1914, before the outbreak of war.

Venus, the Bringer of Peace

The second movement (Venus) is much quieter, subtler and more aspirational (the long liquid lines reaching upwards, the high violin tessitura). There is peacefulness, nostalgia, and a profound calm.

Mercury, the Winged Messenger

Mercury is quirky, mischievous and flirty, its main theme perennially undecided between triple and double time; it remains irrepressible to the end, as if to subtly undermine Jupiter, the bringer of jollity, which follows.

Jupiter, the Bringer of Jollity

Jupiter has two moods, the first is *giocoso*, almost stompingly robust, as advertised, with a brilliance of strings and a belting, off-beat joyousness. After a loud crash, the horns take the lead again with another theme in the same vein. The sudden change of mood arrives with a sober and majestic Elgarian theme (later swiped by church and state as the well-known *I Vow to thee my Country*).

Although the opening theme is heard again, the inextinguishable good cheer of the *giocoso* mood has been undermined, the better preparing us for:

Saturn, the Bringer of Old Age

In essence this springs from a previous work (*Dirge and Hymneal*). Dorothy Callard, a friend and pupil of Holst's, recalled how he insisted that she visit Durham Cathedral, where the tolling bells strangely resemble the unearthly alternating chords that open Saturn, while the two bell-ringers were apparently wizened old souls in heavy black garments. Asthmatic as a child (the trombone had originally been chosen in order to improve his breathing) Holst turned this experience to his advantage here, where the long crest of the main theme is constantly undercut by disjointed gasps, like an asthmatic gulping air. The desolate atmosphere is overtaken by a sense of terror in the climax, where the explicit tolling of bells takes on a new urgency.

Uranus, the Magician

Uranus may be indebted to both Ravel and Schoenberg in terms of orchestral texture, yet the rustic second theme, macabre and comic, fatally undermines any attempt at delicacy. A grand flourish, with organ joining the full orchestra, signals the dramatic disappearance of the Magician.

Neptune, the Mystic

The high drama of Uranus serves to illuminate the scene for the quicksilver, unearthly Neptune, with its tone clusters and disembodied female choir. (Holst wrote that the choir was 'to be placed in an adjoining room, the door of which is to be left open until the last bar of the piece, when it is to be slowly and silently closed', while the final bar is 'to be repeated until the sound is lost in the distance.') Imogen, Holst's daughter, said that the end was 'unforgettable, with its hidden chorus of women's voices growing fainter and fainter... until the imagination knew no difference between sound and silence.'

Programme notes by Alice McVeigh. Programme edited by Peter Bruce.

We will be holding a one-day workshop on Jun 22nd with an informal performance of **Strauss – Alpine Symphony** at 5.50pm at Bishop Justus school, Magpie Hall Lane.

Our next concert season starts on Nov 11th with Tchaikovsky 'Hamlet' Overture, Rachmaninov Piano Concerto No 2, and Rimsky Korsakov 'Scheherazade'.

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

*Bernard Brook (Leader)
Ruth Brook
Andrew Condon
David Rodker
Richard Miscampbell
Jo Brown
Judith Montague
Kathryn Hayman
Sheila Robertson
Ann Wibberley
Rachel Langworthy
Elizabeth Cromb
Ruth Elliott
Alison Cordingley
Jane Ferdinando
Marian Steadman
Annita Leybourne

SECOND VIOLINS

Rachel Walmsley (P)
Rosie Welch
Claire Dillon
Anne Miles
Jane Rackham
* Phil McKerracher
Amanda Clare
Clare Turner
Rachel Cheatham
Mark Cousins
Michael Thompson
Audrey Summers
Diana Dunk
Rebecca Townsend
Sarah Eede
Gerard Kelly

VIOLAS

David Griffiths (Principal)
Angela Bartlett
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 McDonald
Helen Griffiths
Sarah Bartlett
Stephen Minton
Mandy Selby
Andrew Garton
Anne Curry
Mary Fall
Samantha Carter

DOUBLE BASSES

Norman Levy (Principal)
Anthony Barber
Ron Dunning
Jane Healey
Malcolm Healey
Phil Johnson

FLUTE S & PICCOLO

Jane Crawford
Catherine Borner
Marc Esmond

ALTO FLUTE

Michelle Walsh

OBOES & COR ANGLAIS

Caroline Marwood
Penny Smith
Philip Knight

BASS OBOE

Sue Purton

CLARINETS

Massimo Roman
Elaine Booth
Andy Mattison

BASS CLARINET

Paul Sargeant

BASSOONS

* Stephen Fuller
Julian Farrel
Chris Richardson

CONTRA BASSOON

Nicholas Macorison

HORNS

*Roy Banks
Frank Cottee
Mary Banks
Brian Newman
Oliver Tunstall
Jon Cooley
Lindsay Ryan

TRUMPETS

*Derek Cozens
Karl Charity
Tim Collett
Clive Griffin
Matthew Hart Dyke

TROMBONES

*Peter Bruce
*John Carmichael
Adam Smith

TENOR & BASS TUBA

Iain Maxwell
Joe Hassan

TIMPANI & PERCUSSION

David Coronel
Claire Brock
Catherine Herriot
David Luckin
Corinne Sharp
Anthony Summers
Elizabeth Thompson

HARPS

Carys Hughes
Elizabeth McNulty

CELESTE & ORGAN

Tracey Renwick
Ray Lewis

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

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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. 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)