



**B S O**

**BROMLEY SYMPHONY ORCHESTRA**

CONDUCTOR – ADRIAN BROWN

LEADER – ANDREW LAING

PROGRAMME

**SATURDAY 15TH NOVEMBER 2014**

LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

**[www.bromleysymphony.org](http://www.bromleysymphony.org)**

Box office: 020 3627 2974

# PROGRAMME

WALTON  
'PORTSMOUTH POINT' OVERTURE

WALTON  
VIOLA CONCERTO  
SOLOIST: CAROLINE HARRISON

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INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

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ELGAR  
SYMPHONY N<sup>o</sup> 1

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Jan 24<sup>th</sup>  
at the Langley Park Centre for the Performing Arts:  
**Dvořák** Cello concerto (soloist Daniel Benn),  
**Brahms** Symphony No.3

## ADRIAN BROWN – CONDUCTOR

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John Carmichael

**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.

In his 60<sup>th</sup> Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. In 2010 he conducted Elgar's 'The Dream of Gerontius' in Ely Cathedral, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, and Mahler's Fifth Symphony in Bromley.

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

Britten centenary celebrations included a triumphant return to the Salomon Orchestra in February 2013 conducting Sinfonia da Requiem.

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

Plans for the 2014-15 season include a return to the Royal Orchestral Society after a much praised concert in 2014, and two concerts with the Corinthian Orchestra in St James' Piccadilly. Adrian will also give a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He will also complete his project of performing Berlioz 'Les Troyens'.

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

## CAROLINE HARRISON – VIOLA SOLOIST

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Caroline began her orchestral life in Stoneleigh Youth Orchestra with Adrian before going on to study the viola at the Royal Academy of Music with Stephen Shingles. After leaving the Academy she continued her studies with Nobuko Imai with the aid of a Countess of Munster award.

In 1988 Caroline was appointed Associate Principal Viola at the Royal Liverpool Philharmonic Orchestra before becoming Co-Principal Viola of the BBC Symphony Orchestra in 1990. She has also been a member of the Orquestra de Cadaques since 1992 becoming Principal viola in 2002.

Caroline has performed internationally both as a soloist and orchestral player, and has been invited to join the Superworld Orchestra in Japan, selected from principal players around the world. She has performed as a soloist with the BBC Symphony Orchestra and Sir Colin Davis, and recorded Mozart's *Sinfonia Concertante* with violinist Ludwig Muller, the Orquestra de Cadaques and Sir Neville Marriner.

## WALTON – PORTSMOUTH POINT OVERTURE

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There's an admiral, complete with Napoleonic hat peering through a telescope at some unfurled ships of the line. Meanwhile an infuriated spouse kicks her sozzled husband and a tipsy couple dance to the jig of a one-legged fiddler while ladies of the night cavort with sailors in front of a pawnshop. Altogether it is a highly unusual inspiration for an overture, but hey, it worked for Walton!

The main musical motif occurred to him atop a Route 22 London bus, and is reminiscent of Stravinsky and Copeland, though it may owe something to the foxtrots he arranged for the Savoy Hotel band. From the opening flourish of percussion to the cheeky second theme, this work is invested with a spirit of bustle, flirtation, jazziness and pure impudence. Listen for the pugnacious combination of themes and overlapping rhythmic impulses at the climax. The overture, dedicated to his friend the poet Siegfried Sassoon, earned Walton the princely sum of £20 from Oxford University Press.

## WALTON – CONCERTO FOR VIOLA AND ORCHESTRA

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When Thomas Beecham suggested that Walton write a concerto for the eminent violist Lionel Tertis, Walton objected that all he knew of the viola was that it made 'a rather awful sound.' Which is strange, because perhaps no other work for the instrument has a more instinctive understanding of the viola's subtle and expressive voice. Walton soon grew smitten with the idea and the instrument, writing to Sassoon, 'I finished yesterday the second movement ... At the moment I think it will be my best work'.

Once completed, he immediately sent a copy to Tertis, who—like an idiot—refused to play it. As Tertis later confessed in his memoir: 'With shame and

contrition I admit that I declined it ... I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched.' His rejection shook Walton's confidence badly, and he morosely considered rewriting the work for violin.

First, however, Walton asked fellow composer Paul Hindemith to premiere the work with the Henry Wood Orchestra. (He felt nervy about this, as Hindemith's own Kammermusik No. 5 for viola had partly inspired the work, confiding to a friend: 'I'm amazed that he agreed to play it. One or two bars are almost identical.') Hindemith himself was more concerned by lack of rehearsal than of any likeness to his own works, complaining "so far Walton has only had one rehearsal ... The orchestra is bad, consisting mainly of women and English ones at that." (!!!) Nevertheless, the concerto gained Walton widespread acclaim.

The first movement features a melancholic, wistful theme, artfully suggesting both major and minor harmonies: the viola ruminates in the richest and the highest parts of its range before precipitating the more feverish second subject, spiced with jazzy elements, which leads up to a punchy, brass-dominated climax. The recapitulation uncovers the main theme in solo woodwinds, overlaid with tricky and delicate viola filigree.

The second movement comprises an electrifying scherzo, firing fizzing semi-quaver runs and Walton's trademark sparked off-beats. The second theme is every bit as snappy, with the viola using every technical device to fight off the equally flamboyant orchestra, triumphing in the end.

A solo bassoon kicks off the deceptively light-hearted, triplet-dominated first theme of the final movement. Solo viola and various sections of the orchestra flirt with this until the viola overrules, shifting back into nostalgic mode. An emotional outburst leads to another expressive motif, with the orchestra muttering the triplet motif in a disgruntled undertone. The viola leads into a display of technical—and indeed, compositional—fireworks, including a spirited fugal interweaving of themes, culminating in a powerful orchestral denouement. The bass clarinet and solo viola trade comments on the very first theme, backlit by the subtle emotional power of all that has transpired since it was first heard. Finally solo woodwinds too drift off into the distance, leaving the soloist—and that question of major or minor—tantalisingly unanswered.

## ELGAR — SYMPHONY N<sup>o</sup> 1

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*'There is no programme beyond a wide experience of human life with a great charity (love) and a massive hope in the future.'* (Elgar)

Three days after conducting the Halle in the premiere of Elgar's First, Richter took the score down to London and addressed the London Symphony Orchestra: 'Gentlemen, let us now rehearse the greatest symphony of modern times, written by the greatest modern composer, and not only in this country.'

Its first theme came to Elgar when, according to his wife's journal, he was revisiting his '*Wand of Youth*' suite ("June 27th. E much music. Playing great beautiful tune"). This slow, ruminative theme is interrupted abruptly by a more active, restless motive, interspersed with more lyrical explorations, between a thrusting theme with offbeat impetus and a more bucolic section in which one might imagine him gazing over Worcestershire from the crest of the Malvern hills. During these perambulations the first theme is occasionally suggested, and finally emerges, elaborated by brass and thudding timpani before pacing back into the hills, retreating into the last desks of strings (a feature Elgar used, as he put it, 'to get a soft, diffused sound').

The scherzo by contrast is swift and vivid: it moves into a swaggering march, with undertones of biting unease in the lower strings. This is followed by a lilting, bucolic section that Elgar told one orchestra to play 'like something we hear down by the river'—itself often undermined by growls from the lower string motif and by iridescent violin fragments. At the end, the scherzo returns with its edges subtly softened—just a few fizzes of tremolo, a few final curling forebodings from the lower instruments—in order to prepare the way for the Adagio, which follows without a break, the violins' held F-sharp providing a hinge into D major.

The third movement's violin-dominated first theme is actually a hugely slowed-down version of one of the principal scherzo motives. Hesitant yet subtly sure, this unfolds into Elgarian grandeur and then into solo woodwind delicacy, an undertone of unease shifting into consolation as the cellos take over under violin ornamentation. Wistful notes from solo violin and solo clarinet pivot into a moment of pure sorrow before the violins remind us of the first lustrous theme, this time richly underpinned by brass and timpani. This gathers itself into the overarching second theme in almost a rapture of consolation. (It was usual in premieres of Elgar's day for audiences to clap between movements, but after this movement—the emotional kernel of the work—Elgar was actually obliged to get up on stage and take a bow.)

The final movement opens in a mood of tense expectancy, until a bustling theme transitions into trumpet and horn rallying cries, amidst energetic string passagework. Suddenly a 'wrong note' C-flat is heard, heralding the unfolding of yet another rolling melody, with harps trickling like mountain streams against rocks. The home key is celebrated by majestic horns, and the thrusting theme returns. When the orchestra repeats the original question, the horns and strings exchange jubilant responses and then, amidst wild string and woodwind decoration, the theme is summoned forth in sombre ecstasy by brass. The sense of the joyful end of a long and testing journey is irresistible. Adrian described this to us as a great ship steaming finally into harbour, complete with waving flags, ecstasy and jubilation. One can almost hear the wild cheers of the crowd as the huge ship rolls into shore, almost feel the sea air on one's cheeks. . .

# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

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Andrew Laing (Leader)  
Peter Bicknell  
Bernard Brook  
Ruth Brook  
Judy Brown  
Andrew Condon  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Claire Dillon  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Mike Ibbott (lead 2<sup>nd</sup>)  
Amy Jordan  
Gerard Kelly  
Penny Longman  
Richard Miscampbell  
Veronica Mitchell  
Monika Molnar  
Judith Montague  
Sarah Norman  
Rachel Pullinger  
\* David Rodker  
Philip Starr

## VIOLAS

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David Griffiths (Principal)  
Rachel Bowley  
Jenny Carter  
John Davis  
Richard Longman  
\* Alan Magrath  
Simon McVeigh  
Maria Staines  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

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Norman Levy (Principal)  
Henrietta Barnes  
Alice Kent  
Catherine Stack

## FLUTES & PICCOLO

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Mark Esmonde  
Catherine Borner  
David Sullivan

## OBOES & COR ANGLAIS

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\* Caroline Marwood  
Olivia Fraser  
Philip Knight

## CLARINETS

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Hale Hambleton  
David Floyd  
Shelley Phillips

## BASSOONS & CONTRA

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Stephen Fuller  
Julian Farrel  
Chris Richardson  
Natalie Bernard

## HORNS

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Roy Banks  
Mary Banks  
Gary Copnal  
Frank Cottee  
Brian Newman

## TRUMPETS

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Martin Bunce  
Derek Cozens  
Tim Collett  
Clive Griffin

## TROMBONES

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\* Peter Bruce  
\* John Carmichael  
\* Paul Jenner

## TUBA

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Stephen Calow

## TIMPANI

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David Coronel

## PERCUSSION

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Sharon Moloney  
Adam Payn  
Anthony Summers

## HARP

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Harriet Adie  
Elizabeth Scorah

## ASSISTANT CONDUCTOR

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Simon McVeigh

## CONCERT MANAGER

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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
CHAIRMAN	Helen Griffiths

### PATRONS

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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 £25 for individuals and £40 for couples) to:  
The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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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.