



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

PROGRAMME

SATURDAY 21ST JANUARY 2012

RAVENS WOOD SCHOOL, BROMLEY

£ 1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

WALTON
'CROWN IMPERIAL'

ELGAR
'SOSPIRI'

ARNOLD
CLARINET CONCERTO No.2
SOLOIST: HALE HAMBLETON

INTERVAL - 20 MINUTES

Refreshments are available in the servery
at the rear of the auditorium.

BERLIOZ
SYMPHONIE FANTASTIQUE

Our next concert on March 17th at Ravens Wood School:
Borodin 'Prince Igor' Overture and Polovtsian Dances
Beethoven 'Emperor' Concerto (soloist: Masa Tayama)
Bartok Concerto for Orchestra

ADRIAN BROWN – CONDUCTOR

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. He is a great proponent of contemporary music and has several first performances to his credit.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

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, Mahler's Fifth Symphony in Bromley, and gave an important lecture to the Berlioz Society where his Lithuanian concert recording of the 'Symphonie Fantastique' was much admired.

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

Plans for 2012 include three concerts with the Corinthian Chamber Orchestra, performing Elgar's First Symphony in May in the Queen Elizabeth Hall. Ely Cathedral hosts a Jubilee Concert in July of Elgar's Coronation Ode and Berlioz's Te Deum.

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

HALE HAMBLETON — CLARINET SOLOIST



Hale Hambleton was principal clarinetist of the English National Opera for 40 years, working also in the London Symphony Orchestra where he recorded with composers such as Britten and Berio, and worked with conductors Andre Previn, Sir Georg Solti and George Szell. He is now professor of clarinet at the Trinity Laban Conservatoire of Music and Dance, and our principal clarinetist in the BSO.

For tonight's performance, Hale has commissioned the cadenza from young composer Antony Allen, a graduate of Trinity College of Music.

WILLIAM WALTON — 'CROWN IMPERIAL'

This work was first performed at the coronation of King George VI, its title borrowed from William Dunbar's ancient poem *In Honour of the City of London*: 'In beawtie berying the crone imperiall'. It has retained its popularity, due to the pugnacious cut and thrust of the march and the elegant lines of its slower second subject, which adapts itself wonderfully to being trumpeted down Westminster Abbey at the conclusion (as in recent royal weddings).

EDWARD ELGAR — 'SOSPIRI'

This tiny gem—dedicated to Billy Reed, the leader of the LSO in Elgar's day—was conceived as a follow-up to his immensely successful *Salut d'Amour*, with the original working title *Soupir d'Amour* ('sigh of love'). However, Elgar altered the title as the piece developed, becoming more of a slimline forerunner of the third movement of the cello concerto than a confection for the salon. As musicologist Phillip Cooke wrote:

'Seemingly out of nowhere the first violins enter, creating a minor ninth chord which sets the tone for the work. What makes this melody so rhapsodic is the characteristically yearning falling seventh ... When the opening theme returns, accompanied by shimmering, strings and harp, the effect is spine-tingling, shining a whole new light on this material. Yet the work finishes with a brighter, more hopeful major sonority.'

MALCOLM ARNOLD — CLARINET CONCERTO NO.2

"All of my music is autobiographical", declared Sir Malcolm Arnold in 1991. He must have been in rare form when he conceived his 2nd clarinet concerto.

The work is dedicated to Benny Goodman, and it shows. In the first movement, the clarinet teases the orchestra, while the second theme has a wistful sheen over disquieted strings, cheekily employing all twelve notes of the chromatic scale. Thereafter matters depart from the conventional script, with the development wending its way wilfully into a cadenza (inscribed: 'as jazzy as you please!') before a re-summation of material whips up a sassy conclusion.

The Lento, which has been described as a mini *Brief Encounter* opens nostalgic and dreamy, but finds itself enveloped in a central storm of brassy longing and tympani angst. A section of remarkable intensity ensues, yet in the end, the clarinet protagonist wanders off, still footloose and fancy-free. The mood lifts crazily for the ‘pre-Goodman rag’ of the finale, despite echoes of Charles Ives, Tom and Jerry cartoons and even Mahler. It is a work to showcase the best parts of the clarinet and clarinetist: agility, humour—and a cool flair for jazz.

HECTOR BERLIOZ — SYMPHONIE FANTASTIQUE

Berlioz: ‘The predominant qualities of my music are passionate expression, inner fire, rhythmic drive - and the unexpected.’

During September 1827 Berlioz first saw *Hamlet*, and with it an Irish actress, Harriet Smithson, as Ophelia. Immediately smitten, Berlioz pursued her relentlessly, despite her refusal to meet him. They eventually met, married, and divorced, but in 1827 the composer channelled his fury of desire and rejection into his intensely personal and wildly impulsive *Symphonie Fantastique*.

The symphony is ground-breaking — it was the first concert work to tell a story (paving the way for Liszt and Strauss’ tone-poems), and the first to employ a unifying *idée fixe* (inspiring Wagner’s leitmotifs), an aspiring theme depicting the unattainable love, his Ophelia. In this work—and long before anyone else—Berlioz first ‘lit the fuse sparking the entire Romantic powder-keg.’

The first movement sets the tone immediately. In Berlioz’s own programme:

‘The author imagines that a young vibrant musician, afflicted by ... a wave of passions, sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of ... The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears ... form the first movement.’

The second movement opens in an atmosphere of foreboding before swirling into an elegant waltz, which is twice interrupted by the *idée fixe*.

Berlioz: ‘Here the artist finds himself in the tumult of a festive ball, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, the beloved’s image keeps haunting him and throws his spirit into confusion.’

There is a moment of tender hope before the adrenaline-fuelled rush to the end.

Third movement: ‘Scene aux champs’ (Scene in the fields)

Berlioz: ‘One evening in the countryside he hears two shepherds singing. This pastoral duet, the setting, the gentle rustling of trees in the wind, all conspire to restore to his heart an unaccustomed feeling of calm ... But what if she betrayed him! ... This mingled hope and fear, with dark premonitions, form the subject of the adagio. At the end, one of the shepherds resumes his song ... [amidst] the sound of distant thunder.’

Here the bucolic idyll is under insistent threat. Cor Anglais and offstage oboe sing as two shepherds, while the *adagio* kernel of the movement features solo flute and violins. The restless disquiet of the hero's heart is a near-constant undercurrent (nervy strings, timpani, plangent double-reeds). The sound of distant thunder is depicted in a typically innovative solo for four timpanists.

Fourth movement: 'Marche au supplice' (March to the Scaffold)

Berlioz: *'Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution ... The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the idée fixe reappear like a final thought of love interrupted by the fatal blow when his head bounced down the steps.'*

Supposedly composed within a single night (!) the march growls forth from low brass, punctuated by a wild and festive dance. The execution is vividly imagined — a G minor chord of the guillotine, the string pizzicato rolling of the head into the basket, and the cheering crowd represented by a succession of tutti chords at the end. (According to Leonard Bernstein, "Berlioz tells it like it is. You take a drug trip, you wind up screaming at your own funeral!")

Fifth movement: 'Songe d'une nuit de sabbat' (Dream of a Witches' Sabbath)

Berlioz: *'He sees himself at a witches' sabbath in the midst of a hideous gathering of shades, sorcerers and monsters come together for his funeral. Strange sounds and groans ensue [before] the beloved melody appears once more, but now [as] a vulgar dance tune, trivial and grotesque: it is the beloved coming to the sabbath ... She joins the diabolical cult gathering ... The funeral knell tolls amid a burlesque parody of the Dies Irae.'*

(This movement was inspired by gossip that Harriet Smithson was having an affair with her manager: an infuriated Berlioz cast her as a prostitute in hell!)

From the opening surge of the lower strings and eerie woodwind glissandi, the narcotic mood of the clarinets begins the degeneration into wild corruption of the *idée fixe*. Discordant bells summon up the ominous *Dies Irae* (heralding the Day of Judgement) in the brass, punctuated by insolent violins and disruptive off-beat lower strings. Insistent trumpets herald the wild fugue of the *Ronde du Sabbat*, after which this precocious work of impudent genius, unparalleled in the history of romantic music, careers to a conclusion amid a tumultuous riot of timpani, bells and orgiastic triumph.

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Bernard Brook (Leader)
Amanda Clare
Elizabeth Cromb
Laura Derain
Diana Dunk
Ruth Elliott
Penny Longman
* Phil McKerracher
Richard Miscampbell
Alan Mitchell
Rachel Pullinger
* David Rodker

2nd VIOLINS

* Clare Wibberley
Peter Bicknell
* Ruth Brook
Andrew Condon
Alison Cordingley
Jane Ferdinando
Mike Ibbott
Gerard Kelly
Anne Miles
Judith Montague
Veronica Parry
Sheila Robertson
Ann Wibberley

VIOLAS

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

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Adam Precious
Anthony Barber

FLUTE S & PICCOLO

Jane Crawford
Catherine Borner
Mark Esmonde

OBOES

* Caroline Marwood
Philip Knight
Andrew Mackay

COR ANGLAIS

Andrew Mackay

CLARINETS

Shelley Phillips
Jessica Tipton

BASS CLARINET

David Floyd

BASSOONS & CONTRA

Stephen Fuller
Cerys Evans
Julian Farrel
* Chris Richardson

HORNS

* Roy Banks
Frank Cottee
Mary Banks
Oliver Tunstall

TRUMPETS & CORNETS

Matthew Hart Dyke
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Nick Prince

TUBAS

Russell Kennedy
David Young

TIMPANI & PERCUSSION

David Coronel
Catherine Herriott
Adam Payn
Anthony Summers
Elizabeth Thompson

ORGAN

Tracey Renwick

HARPS

Harriet Adie
Elizabeth Scolah

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Riet Carmichael
* 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	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, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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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.