



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

PROGRAMME

Saturday 24th January 2015

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

PROGRAMME

Dvořák
Cello Concerto
Soloist: Daniel Benn

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Raine
Memories of a Dream

Brahms
Symphony N^o 3

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on March 21st
at the Langley Park Centre for the Performing Arts:
Mahler Symphony No. 7

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.

In his 60th 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.

Daniel Benn – Cello Soloist



Daniel is in his second year of postgraduate studies at the Guildhall School of Music and Drama with Louise Hopkins. He completed his undergraduate degree in music from Oxford in 2013.

Since joining the Guildhall he has performed Brahms' Third Symphony and Strauss' *Metamorphosen* with members of the London Symphony Orchestra under Bernard Haitink and taken part in masterclasses with members of the LSO and the Academy of St Martin in the Fields. With the Guildhall Symphony Orchestra he has performed numerous times in the Barbican under, among others, Yan Pascal Tortelier and Mark Shanahan.

Daniel has performed the Elgar Cello Concerto under Adrian Brown with both Stoneleigh Youth Orchestra and Huntingdon Philharmonic, and performed the Haydn Cello Concerto in C and Finzi's Concerto in Oxford.

For more information, concert schedule and videos please visit www.danielbenn.co.uk.

Antonin Dvořák (1841 - 1904) – Cello Concerto

Dvořák composed this gloriously emotional work between 1892-95 while Director of the National Conservatory of Music in New York, inspired by his friend Hanuš Wihan (cellist of the Bohemian Quartet). The cello concerto as a form had by the late 1800s rather lapsed from its previous glory. Dvořák's great gift to the cello was to lift the instrument back into concerto contention: and his orchestrating genius in allowing the cello's tone a fair chance to shine through—despite heavy orchestral forces—was probably behind Brahms' famous comment: *'Why didn't I know one could write a cello concerto like this? If I'd only known I'd have done it long ago!'*

The Dvorak has rightly been called the 'king' of cello concertos—while the late, great Mstislav Rostropovich was asked to perform it so often that he finally ordered his agent to raise his fees to play it wildly above those of any other work! Conceived on a grand scale, its principal theme is given full rein and the solo horn preempts the eloquent second subject—a horn solo Dvorak confessed that he 'could never hear without emotion'—even before the solo cello is heard. The main theme is utterly brilliant, not only in that it can be harmonised so variously, but also in that the cellist is allowed to approach it in so many different moods: furiously, lyrically, tempestuously, and—mid-movement—with an almost unbearable tenderness.

The Adagio begins soothingly enough but the orchestra soon cajoles the solo cello into a rhapsodic quotation from one of Dvořák's own songs, (*'Kez duch muj san'*), long a special favourite of the composer's sister-in-law, Josefina Kaunitzová, by whom Dvořák had been romantically rejected years earlier. When news of Josefina's serious illness reached New York Dvorak decided to insert echoes of this

song in his cello concerto. Also noteworthy here is a central section of rare power in the central, minor, section, and a brass chorale leading into an accompanied cadenza for cello and solo flute and a nostalgic farewell.

The finale begins with a theme of stirring, almost martial, panache—but Josefina’s song intervenes here too—in fact, it in an unusually rich and varied finale altogether. Near the end, the mood becomes more lyrical and reflective, then a solo violin recalls ‘*Kez duch muj san*’ for one last time, answered powerfully by solo cello and—more ominously—by timpani (this section may represent Dvořák’s response to the actual news of Josefina’s death). The finale’s effervescent first theme returns, but the last page is far more plangent than boisterous. Dvořák wrote: ‘The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements—the solo dies down . . . then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it.’

Jonathan Raine (1981) – Memories of a Dream

Jonathan started learning the flute when he was 6 and took up the violin four years later. He studied at Trinity College of Music’s Junior Department, where he was awarded the prize for composition in two successive years. Aged 18, Jonathan performed his own Concerto for Flute and Orchestra and, a year later, found himself in Cardiff recording his piece ‘Jubilations’ with the BBC National Orchestra of Wales. After graduating from the University of Warwick with a Masters degree in mathematics, he moved to Bromley in 2004, and played flute in Bromley Symphony Orchestra from 2005-6. His other achievements include winning a place on a workshop with renowned film composer Debbie Wiseman.

Jonathan’s writing reflects a strong belief that his music should be approachable and able to be enjoyed by anyone listening to it for the first time.

Memories of a Dream, written in 2009, has its first performance here tonight. This short piece is introspective, intended to evoke one’s innermost emotions: a lost hope, a broken promise, an unfulfilled ambition, the sadness of a fallen friend or perhaps the wistfulness of an unrequited love. The plaintive opening oboe melody is answered by the tender cry of a solo clarinet, echoed by the other woodwinds. As the music reaches its climax, both themes join together as one, reminding us that while we may dream things could be different, the memories will always live on.

Johannes Brahms (1833 - 1897) – Symphony No. 3 in F Major

In ‘Fawly Towers’, when Sybil complains that Basil was ‘listening to that racket all morning’, he famously responds ‘Racket? That’s Brahms! Brahms’s third racket!’

Brahms third symphony was written in less than four months: rather faster than the twenty years required for his first symphony! When inspiration struck, Brahms was holidaying near Wiesbaden: he swiftly rented an apartment overlooking the Rhine, and set to work. Once satisfied, he sent the (two piano) version to his muse and mentor Clara Schumann, who responded: ‘What harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart.’

This integral unity she recognised was partly due to the (F, A-flat, F) motto that permeates the symphony. This Brahms had already adopted as shorthand for '*frei aber froh*' (free but joyful) in response to his friend Joseph Joachim's life motive '*frei aber einsam*' (free but lonely). Technically Brahms' motto was to prove supremely useful: with the A-flat (hinting at minor rather than major) paving the way for marvellously creative major-minor tensions.

The symphony opens with an exuberant swirl of power but soon the solo clarinet leads into an almost bucolic strain. Then the strings bestir themselves, summoning forth gathered brass into all the furious impetus of the main theme. Here are offbeat nudges and accents in profusion, along with a developmental section of dark foreboding before the triumphant return of the surging opening, with soaring brass underpinned by marvellously chunky string passagework. There is a final fiery flare but the movement finally dissipates like frost on a hillside by the Rhine.

Serenely undulating clarinets initiate the second movement, a theme adopted by violins before a smouldering hint of trouble emerges from the lower strings. Solo clarinet and bassoon (later oboe) hesitantly announce the second subject, answered by strings, who take the first theme and embroider it, overlaid by intricacies of winds. A fantastically rich counter-theme skies forth in violins before the clarinet, with descending bassoons, returns to the movement's more tranquil roots.

The third movement begins with a wistful yet subtly ardent theme in the cellos. The second section is delicately hesitant and pulsating, giving way to the first theme's noble resurrection on solo horn and solo oboe, finally adopted by violins with wind decoration before slipping away into a few pizzicatos under clouds of chords.

There is an immediate return to the heat and fervour of the first movement in the finale. Elegiac bassoons and trombones recall the principal theme of the third movement, while the key recollects the Symphony's fourth bar: the clue to this movement's epic struggle between major and minor. When the higher brass—echoed furiously by the lower—take charge, the whole impulsively and inexorably rises in scope and power, culminating in a particularly furious tutti section with offbeat accents. This is followed by a more mysterious section, and then by a fugal passage featuring rampant brass retorts: one side of the heavy metal against the other! The tempest rises again, spurred on by impatient lower brass, until the torrent gradually winds down. Horns and high violins dominate the quiet ending—a notion both rare and brave for the period. As musicologist Marc Mandel wrote: 'The Third Symphony is exceptional in its overt references between movements, culminating in the closing bars, where the first movement's theme slowly comes to rest in a mellow, serene glow.'

Edward Hanslick, eminent 19th-century critic opined, 'Many music lovers will prefer the titanic force of Brahms' First Symphony; others, the untroubled charm of the Second, but the Third strikes me as being artistically the most nearly perfect.'

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate 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
Penny Longman
* Phil McKerracher
Anne Miles
Richard Miscampbell
Monika Molnar
Judith Montague
Sarah Norman
Rachel Pullinger
* David Rodker
Philip Starr

VIOLAS

Jenny Carter (Principal)
David Griffiths
Rachel Burgess
Catriona Cooper
John Davis
Richard Longman
* Alan Magrath
Maria Staines
Nicola Oliver
Vanessa Townsend

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Adrian Ball
Henrietta Barnes

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner

OBOES & COR ANGLAIS

* Caroline Marwood
Philip Knight

CLARINETS

Hale Hambleton
Shelley Phillips

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Mary Banks
Frank Cottee
Brian Newman

TRUMPETS

Martin Bunce
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
* Paul Jenner

TUBA

David Young

TIMPANI & PERCUSSION

David Coronel
Adam Payn

KEYBOARD HARP

David Coronel

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

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

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.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.