



**B S O**

**BROMLEY SYMPHONY ORCHESTRA**

Conductor – Adrian Brown

Leader – Andrew Laing

**Harp soloist  
Elizabeth Scorah**



**Saturday 12th November 2016**  
Langley Park Centre for the Performing Arts

£ 1 . 50

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

Box office: 020 3627 2974

Registered Charity N° 1112117

## PROGRAMME

Berlioz

Overture: 'King Lear'

Debussy

Danse sacrée et Danse profane

Solo Harp: Elizabeth Scolah

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INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

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Ravel

'Daphnis et Chloé' Ballet

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Jan 21<sup>st</sup>  
at the Langley Park Centre for the Performing Arts:  
**Ireland** A London Overture,  
**Rachmaninov** Piano Concerto No.3 (Masa Tayama),  
**Bliss** A Colour Symphony

## 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 was 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.

The 2014-15 season included 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 also gave a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He also completed 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.

## Elizabeth Scolah – Harp Soloist

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Elizabeth gained her Master's degree at The Royal Academy of Music, London where she studied in Skaila Kanga's department with Daphne Boden and Karen Vaughan. She has worked with orchestras including the Royal Philharmonic Orchestra, London Mozart Players, Oslo Philharmonic, Mariinsky Ballet, National Symphony Orchestra of Russia, London Chamber Orchestra and the Hong Kong Chamber Orchestra, as well as West End musicals. In 2013 Elizabeth joined the harp quartet 4Girls4Harps who have performed live on Radio 3 'In Tune' and on Women's Hour. Elizabeth always enjoys performing with Bromley Symphony Orchestra and is delighted to return in a solo role.

## Hector Berlioz – Overture: King Lear

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The circumstances of this work's composition are tragicomic. Marie-Félicité-Denise Moke, a lovely and accomplished young pianist, had been engaged to Berlioz – however, her mother called off the engagement in favour of Camille Pleyel, owner of the famous music business. The incandescent Berlioz instantly set out from Rome, planning to kill Marie, her mother and Camille Pleyel. However, breaking his journey in Nice improved his mood and changed his mind – instead conceiving the brilliant notion of writing an overture on Shakespeare's King Lear.

Perhaps he expended some of his own inner rage at Marie in the King's fury with Cordelia: we'll never know. What we do know is that the work opens with assertively regal lower strings: the King in full strop, equally expressive of Lear's arrogance and pedantry. Gradually, Lear's obstinacy is interwoven with other voices – notably solo horn. Then the solo oboe, in one of the most lyrical solos in the repertoire, emerges with the second subject (representing Cordelia), altering the mood to one of sorrow, an almost poetic resignation. The horns catch at this theme under rolling string arpeggios.

Then the King (tutti strings) completely loses the plot, with only the merest hint of regal misgivings towards the end, after which the long-promised *Allegro disperato ed agitato* breaks out: Lear, in a tearing rage, presumably. His rage abates, though some latent simmering remains, and there is a sunnier interlude, again oboe-dominated, calmer, and possibly suggestive of even a flicker of humour.

Stormy chords intervene, overwhelming the solo flute, and introducing the saddest section. Is this Lear's remorse, or, as so often with Berlioz, has pure musical inspiration overruled any excuse of a plot? With bubblings of string vengeance and bursts of fury from brass – who prevail - Lear's theme reappears: charged and wild and fairly convincingly crazy, though again with a regretful tag in the celli/bass.

Violins lonely then surge into plaintive mode with Cordelia's theme under vaguely threatening low instruments. Lear's torture, grief and illumination appears to be condensed into about six bars and – unlike in Shakespeare – all is wild gaiety to a vibrant and thrillingly celebratory close. Roger Fiske remarks that '*King Lear is a splendid overture, though not, I think, wholly successful as a translation of Shakespeare into music.*' I string along with this school of thought. Enjoy.

## Claude Debussy – *Danse sacrée et Danse profane*

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Debussy wrote *Danse sacrée et Danse profane* in 1904 on commission from the Pleyel firm of instrument builders – owned by the same Camille Pleyel whom Berlioz had briefly considered assassinating. The company had manufactured a new harp and wished for a work to showcase their improvements. The work is in two sections, played continuously but inhabiting utterly different sound-worlds. ‘*Danse sacrée*’ has a vaguely medieval atmosphere, opening with a violin theme under harp figuration. The harp then asserts itself, and the violins reassert, amidst a serene and otherworldly thoughtfulness. After a more *agitato* section the principal theme returns, and effervesces, fading away into celestial ripples.

From this emerges, pulsating, the faintly Spanish-styled ‘*Danse profane*’ (the meaning here being ‘secular’ rather than anything more coarse). There is an evocative use of harp against sensuous and offbeat background strings, a theme which flares up and dies away into a soft and fragrant middle section. Amid shifting colours and an improvisatory feel the main theme returns, this time rising to a burst of affirmation – the first fortissimo of the piece – culminating gloriously in cascades of happiness – which, if it isn’t a word, certainly ought to be.

## Maurice Ravel – *Daphnis et Chloé*

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The choreographer Fokine was to blame. It was his notion and Diaghilev’s that Ravel compose for his Ballets Russes – starring Nijinsky. (Ravel, in 1909: ‘*I must tell you that I’ve had a really insane week: preparation of a ballet libretto for the next Russian season. Almost every night, work until 3 a.m. What particularly complicates matters is that Fokine doesn’t know a word of French, and I only know how to swear in Russian.*’) Communication was far from the only difficulty, as Ravel wrote so slowly. (‘*I did my work slowly, drop by drop. I have torn all of it out of me by pieces.*’) There were other issues: the dancers found the unusual rhythms tricky, Ravel at one point attempted to resign the commission and – in the end – it was only performed twice that season. As a ballet, it has never taken flight, despite being widely regarded as Ravel’s masterpiece. Stravinsky called Daphnis ‘*one of the most beautiful products of all French music.*’

It’s also strikingly unusual, thanks to wild key choices, offbeat rhythms, quixotic tempo alterations, improvisatory sections and stacked chords in fourths. Ravel’s orchestration uses harmonics rarely deployed in the strings, and scoots both woodwinds and brass into profoundly challenging registers. Percussion even includes a wind-machine, while the wordless chorus – in Greek style – is played on a keyboard in this performance. (“*My intention in writing the ballet,*” he said, “*was to compose a vast musical fresco, faithful to the Greece of my dreams. . .*”)

In the beginning, solo flute and achingly high solo horn emerge from the primordial soup. A high oboe announces a pagan ritual on the Greek island of Lesbos, with occasional dissonances undercutting the general ecstasy. Amidst rapturous nymphs and shepherds, the foundling Daphnis spots Chloé, and is duly smitten. Listen for the oboe and solo horn – and throughout for solo flute (possibly representing the god Pan, whose symbol it is). Gradually the nymphs rouse the

brass and timpani to exaltation. A solo violin sweeps us into a dance in 7/4 time: light and sprightly, and into a lilting, string-led refrain.

Then, with oafish thuds, the clodhopping swain Dorcon approaches Chloé. A dance contest is proposed, between Daphnis and Dorcon, with a kiss from Chloé as reward. Ravel relishes the lumpish dance of Daphnis' rival, with hoots of laughter from onlookers/trombones. Daphnis's own dance, by contrast, is ravishing, though shot through with a hesitant sense of innocence. It features light-spun harp glissandi, flutterings in the strings, the flute's benediction.

Suddenly every previous motive is upended as pirates attack. (I never said it was a good plot, to be fair.) Amidst nervy tremolo strings, brassy war cries and rattling weapons in the percussion the women are pursued by marauding pirates. In the confusion Daphnis attempts – but fails – to rescue Chloé. She throws herself despairingly before the nymphs' altar as she is captured. Daphnis, meanwhile, curses the gods and faints. Nymphs revive him and urge him to implore intercession from Pan, accompanied by wind machine, a curling sense of unease, wind solos over feathery string trills, warlike pepperings from trumpets, and the pirates' chunky, driven theme in lower strings.

In the pirates' camp, their captain Bryaxis commands the captive Chloé to dance, over a remorseless beat. Chloé duly performs her 'dance of supplication' during which she repeatedly tries to flee. Bryaxis, remorseless, bears her off. Suddenly the atmosphere alters. Supernatural powers cause small fires to ignite; the earth quivers and splits, while Pan's huge shadow is seen, threateningly profiled against the hills. The pirates flee: Daphnis' plea has been heard.

The next scene features a gurgling stream, birdsong, and string harmonics. Daphnis is awoken and reunited with Chloé. Solo winds warble and sing, while every other instrument is gloriously summoned amid a sense of anticipation and burgeoning fruitfulness. The sun rises to its full brilliance from the very depths of the orchestra as a simple repeated sequence builds into an astonishingly resonant climax. Joyful winds career over endless violin lines and the solo horn recalls the couple's love theme, along with Ravel's (characteristic) descending fourth interval, symbolising yearning. An ancient bard explains that Pan saved Chloé in memory of his own passion for the nymph Syrinx.

Daphnis and Chloé mime the history of Pan and Syrinx for the god, with Chloé playing the reluctant nymph. Pan/Daphnis fashions a flute from reeds and captures the nymph's affections, with every sinuous colour a flute possesses, at first melancholy, always improvisatory, yearning for the unattainable Syrinx. The rest of the orchestra surrounds the flute with a caressing glow, harp-notes glittering like dragonflies through lush string textures. Daphnis vows eternal fidelity to Chloé (despite the surrounding tambourine-wielding nymphs). Spurred on by solo clarinet and trumpet, a bacchanal gradually breaks out – to be frank, a graphic, feverish, pulsating orgy. One of the most profoundly satisfying conclusions in music: shrieking brass, unbridled winds, and throbbing strings. Release.

# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

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Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Peter Bicknell  
Bernard Brook  
Ruth Brook  
\* Judy Brown  
Andrew Condon  
Elizabeth Cromb  
Claire Dillon  
Rosanna Dowlen  
Rachel Dubourg  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Andrew Harber  
Eleanor Harber  
Mike Ibbott (lead 2<sup>nd</sup>)  
Amy Jordan  
Gerard Kelly  
Penny Longman  
\* Phil McKerracher  
Anne Miles  
Richard Miscampbell  
Alan Mitchell  
Veronica Mitchell  
Monika Molnar  
Judith Montague  
\* Sarah Norman  
Rachel Pullinger  
Tracey Renwick  
\* David Rodker  
Philip Starr

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## VIOLAS

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Jenny Carter (Principal)  
Rachel Bowley  
Catriona Cooper  
David Griffiths  
Richard Longman  
\* Alan Magrath  
Simon McVeigh  
Maria Staines  
Liz Tarrant  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

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Adrian Ball (Principal)  
Lucy Keller  
Tony Saunders

## FLUTES & PICCOLO

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Mark Esmonde  
Catherine Borner (+picc)  
Sharon Moloney (alto)  
David Sullivan (picc)

## OBOES & COR ANGLAIS

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\* Caroline Marwood  
Vicky Dowsett  
Philip Knight (cor)

## CLARINETS

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Hale Hambleton  
Jay Bevan (+Eb)  
David Floyd (Bass)  
Shelley Phillips

## BASSOONS & CONTRA

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Stephen Fuller  
Julian Farrel  
Chris Richardson  
Angharad Elin Thomas  
(Contra)

## HORNS

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Roy Banks  
Mary Banks  
Frank Cottee  
Brian Newman

## TRUMPETS & CORNETS

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Robert Parton  
Derek Cozens  
Clive Griffin  
Paul Martin

## TROMBONES

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\* Peter Bruce  
Alan Tomlinson  
\* Paul Jenner

## TUBA

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Scott Browning

## TIMPANI

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David Coronel

## PERCUSSION

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Vittorio Angelone  
Ben Brooker  
Joley Cragg  
Fabian Edwards  
Catherine Herriott  
Tom Hollister  
Dan Johnstone  
Anthony Summers

## CHORUS (ORGAN)

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Derek Holland

## HARPS

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Gabriella Dall'Ollio  
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 John & Riet Carmichael
Chairman	Paul Jenner

### 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](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.