



**B S O**

**BROMLEY SYMPHONY ORCHESTRA**

Conductor – Adrian Brown

Leader – Andrew Laing

Soloist – Alexander Soares



**Saturday 14th November 2015**

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

Schumann - Manfred Overture

Grieg - Piano Concerto

Soloist: Alexander Soares

sponsored by the Philip and  
Dorothy Green Award for  
Young Concert Artists

The logo for 'making music' features the words 'making' and 'music' stacked vertically in a white, lowercase, sans-serif font. The text is set against a dark, rounded rectangular background.

Making Music is the UK's leading organisation for voluntary music with over 3,000 music groups in membership. Its Philip and Dorothy Green Award for Young Concert Artists (AYCA) has helped to launch the careers of dozens of young musicians since its creation in 1961, including Steven Isserlis, Elizabeth Watts and Ian Bostridge. In 2002, the Philip and Dorothy Green Music Trust secured the future of AYCA with the largest single donation Making Music has ever received. For more info see [www.makingmusic.org.uk/ayca](http://www.makingmusic.org.uk/ayca)

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INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

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## Tchaikovsky Manfred Symphony

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Jan 23<sup>rd</sup>  
at the Langley Park Centre for the Performing Arts:  
**Beethoven** Prometheus overture,  
**Beethoven** Violin concerto, **Sibelius** Symphony No. 4

## 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.

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.

## Alexander Soares – Piano Soloist

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London-born pianist Alexander Soares is increasingly in demand as a soloist. He has performed in the Royal Festival Hall, Purcell Room, Barbican Centre, Wigmore Hall, Bridgewater Hall (Manchester), and in major venues across France and Spain. He has been broadcast live on BBC Radio 3 numerous times. His broadcast in 2015 as part of the BBCSO ‘Boulez at 90’ celebration was praised for its “huge intensity” (The Telegraph) and described as “most memorable of all” (Financial Times). He performs regularly as a concerto soloist, recently collaborating with Diego Masson in a performance of Messiaen’s *‘Des Canyons aux Etoiles’* at Milton Court Concert Hall.

Alexander was winner of the prestigious Royal Overseas League Gold Medal and 1st prize in 2015. Currently a winner of Making Music’s 2014 AYCA scheme, he has also won prizes at the Dudley International Piano Competition, Brant International Competition, Beethoven Society of Europe Competition, and awards from the Musician’s Benevolent Fund, Countess of Munster Trust and Martin Musical Scholarship Foundation. He was a Park Lane Group Artist from 2010-12.

## Robert Schumann – Manfred Overture

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Byron’s Manfred is believed to have been inspired by a love affair he had in 1813 with his half-sister, from whom he’d previously been separated since boyhood. The child she later bore was presumed to be his own—and the ensuing scandal drove Byron from England forever.

Manfred (*‘half-dust, half-deity’*) lives alone in an Alpine castle, tormented by guilt for his ‘half-maddening sin’ (*‘When we were in our youth, and had one heart / And loved each other as we should not love. . . . I loved her, and destroy’d her!’*) Distraught with remorse, Manfred reaches out for help from the ‘spirits of the universe’—who fail him: a suicide attempt fails likewise. In the end he summons the ‘Witch of the Alps’ and descends to the underworld, where his sister/lover Astarte is held. Manfred refuses to acknowledge the evil spirits which hold her—resists the prayers of an abbot that he repent—and dies.

The poetry, admittedly, is pretty overwrought—but it certainly spoke to Schumann. Reportedly, when Schumann read it aloud, *‘his voice failed him, tears started from his eyes, and he was so overcome that he could read no further.’* Schumann himself scribbled, *‘In a thoroughly agitated state of mind – read Byron’s Manfred in bed – terrible night,’* while Clara Schumann in a letter attested that the poem *‘inspired Robert to an extraordinary degree.’*

There is a fiery sure-footedness from the first three impetuous chords: a sense of despair rising gradually to urgent power. The key (E-flat minor) is one of the darkest, and the technical difficulties this evinces only adds to the sense of stress and striving. The music becomes increasingly restless and powerful, lashed on by trumpets, but eventually it ebbs away through exhaustion, before the violins renew the surging, longing theme, which is set in still starker relief against the jagged dotted figuration, the entire orchestra swept up in the atmosphere of turbulent unease. In the middle there is a section of comparative

stillness, with snippets of a distant brass chorale but there is no lasting solace. Amid the irresistible fervour of whipped off-beats, remorseless brass, nervy winds and infuriated lower strings, Manfred shakes his fists at fate and dies, leaving only the violins still pulsing as life ebbs away. There is a final stab of sorrow three bars from the end, suggesting an utterly unreconciled conclusion.

## Edvard Grieg – Piano Concerto

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One of the perennial gems of the romantic repertoire, the entire work has a fresh, irresistible, organic sense of flow, as if scribbled out in a single afternoon.

After the pianist flings down the gauntlet, the orchestra introduces the expansively glorious first theme, which is elaborated with almost playful virtuosity. The cellos introduce the simple but glowing second theme, the piano reignites the recapitulation. The cadenza, a mini-masterpiece, pivots down to nothing in order to layer on the tension with electrifying power. By the time the subdued orchestra resumes, it has been ravished, dazzled and all but silenced.

The Adagio begins with a fragrant, fragile theme featuring muted strings. The pianist is in nostalgic, almost improvisatory vein before broadening out into grandeur again, abetted by solo winds. The soloist is in arrogant mood from the ‘off’ in the finale, which features a Norwegian dance: the ‘halling’. Amid pugnacious support from the orchestra there is a dip down in order to prepare for a charged culmination before the flute-dominated second theme spurs the soloist into renewed nostalgia, recollection and wistfulness. This mood too is eventually shaken off: the pianistic fireworks resume. A short cadenza top-spins the second theme into  $\frac{3}{4}$  time and the concerto ends with a sense of exultant triumph. Grieg was never to write anything more effortlessly successful.

## Pyotr Tchaikovsky – Manfred Symphony

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Balakirev, his mentor and sometime tormenter, bullied Tchaikovsky into writing his only unnumbered symphony after failing to persuade Berlioz to take it on. (As he ordered Tchaikovsky, ‘*The subject fits you like a glove.*’) Tchaikovsky objected that he admired Schumann’s overture too much to even attempt his own interpretation but he agreed to read the poem while in Switzerland and became converted to the notion. By August 1885, he was scribbling to his patroness Nadezhda von Meck, ‘*I’m working on a very difficult, complicated symphonic work, with such a tragic character that occasionally I turn into something of a Manfred myself.*’

The first movement represents ‘*Manfred wandering the Alps, tormented by fateful pangs of doubt, rent by remorse and despair*’. There’s an almost immediate sense of nervous anticipation, amid forked down-bow slashes from the strings. The work’s Manfred theme emerges with a rich swoop downwards followed by an aspiring scale. Eventually the violas’ insistent triplets incite the entire orchestra into the most intense orchestral climax. Following crazy runs in the strings, relentless brass objections and unbridled timpani, those ferocious downbows return, like individual stabs against an obdurate fate.

The lower strings resume the long questing line, before a horn-led bridge into a more tender section, featuring bassoons and complicit, muted violins. A thoughtful solo bass clarinet unleashes the strings, whipping up layer upon layer of turbulent winds and harps - before fading exhaustedly into . . . an earthshattering culmination! Yes, in one of Tchaikovsky's most brilliantly deceptive strokes, anticipating sorrow, we are instead seized by the throat. Storm-tossed winds and aching full strings reiterate the principal theme before the brass take over, and fiery passagework swirls the whole orchestra towards an utterly unreconciled, almost unbearably stirring ending.

*'The Alpine Fairy appears before Manfred in a rainbow,'* Tchaikovsky wrote of the second movement, and one can almost feel the spray in the skittish runs and the delicate filigree tossed between wind-players, not to mention the puckish spiccato and pizzicato scintillation from the strings. Once the sprite's mischief has spent itself, resolving into a single note, a bucolic interlude intervenes, as if some shepherd has crested the ridge avec shepherdess. A more lyrical theme wings its way over the top until sentiment is doused by that unrepentant alpine sprite. . . The angst-ridden Manfred passes, powerfully darkening the mood, but the sprite undermines even this, and amid gleeful sarcasm the solo violin/sprite mischievously disappears up his own fingerboard.

We're still deep in the country in the third movement (*'the simple, free, and peaceful life of the mountain people'*). Tchaikovsky opens this Siciliana with a lovely oboe solo, handing over to horn hunting calls and solo flute, before the solo clarinet kick-starts a peasant dance. The violins lead into a sudden sense of guilt, turbulence and unease, before a recurrence of the bucolic theme. At this point the strings' sunny contentment rises almost to ecstasy—until Manfred briefly hoves into view, provoking trombone ruminations and ominous bells, as if foreshadowing his death. The solo horn recalls the rustics, and the (now greatly elaborated) theme attempts to rise joyfully again before ebbing away in delicate woodwind tracery, as if on a breath of wind.

In the finale, *'Manfred appears in the middle of a bacchanal. Evocation of Astarte's ghost, who predicts an end to his earthly sufferings. Death of Manfred.'* The bacchanalian opening is brassy, sexy, sassy, cymbal-ridden. The Manfred theme recurs, but a boisterous theme overrules it, featuring solo trumpet and offbeat brass. Suddenly Manfred re-emerges in the strings—unharmonised, as if all subterfuge has been stripped away—after which a ribald fugue breaks out, quarrelling with remaining gusts from the bacchanal.

A tender middle section representing Astarte features high violin tessitura and roulades from the harps before the Manfred theme appears for the last time, rising with inimitable grandeur to one last passionate defiance—his refusal to repent. Manfred expires, accompanied by an organ chorale, as if to propose a final destination reckoned far less certain in the original: *'He's gone—his soul hath ta'en its earthless flight; Whither? I dread to think—but he is gone.'*

# 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  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Claire Dillon  
Rachel Dubourg  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Andrew Harber  
Eleanor Harber  
Mike Ibbott (lead 2<sup>nd</sup>)  
Amy Jordan  
Penny Longman  
\* Phil McKerracher  
Anne Miles  
Richard Miscampbell  
Monika Molnar  
Judith Montague  
Sarah Norman  
\* David Rodker  
Philip Starr

## VIOLAS

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Jenny Carter (Principal)  
David Griffiths  
Richard Longman  
\* Alan Magrath  
Simon McVeigh  
Nicola Oliver  
Liz Tarrant  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

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Adrian Ball (Principal)  
Thomas Dignum  
Barrie Pantrey  
Tony Saunders

## FLUTES & PICCOLO

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Mark Esmonde  
Catherine Borner  
David Sullivan (Picc)

## OBOES & COR ANGLAIS

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\* Caroline Marwood  
Vicky Dowsett  
Philip Knight (Cor)

## CLARINETS

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Hale Hambleton  
David Floyd (Bass)  
Shelley Phillips

## BASSOONS

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Stephen Fuller  
Julian Farrel  
Chris Richardson

## HORNS

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Roy Banks  
Mary Banks  
Gill Bird  
Frank Cottee

## TRUMPETS & CORNETS

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Martin Bunce  
Derek Cozens  
Clive Griffin  
Robert Parton

## TROMBONES

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Graham Chambers  
\* Peter Bruce  
Graeme Boyd

## TUBA

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David Young

## TIMPANI

---

David Coronel

## PERCUSSION

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Rosie Bergonzi  
Catherine Herriott  
Anthony Summers  
Dom Thurgood

## ORGAN

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Catherine Herriott

## HARP

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Elizabeth Scolah  
Harriet Adie

## 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	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

We extend our sympathy to friends and family of Derek Levoir, and thank them for the donations made in his memory.

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.