



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

Piano soloist – Catherine Borner



Saturday 11th November 2017

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Marquez - Danzón No.2

Casals (arranged Brown)

'Song of the Birds'

Soloist: Alice McVeigh

Debussy

'Ibéria' from 'Images'

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

De Falla

'Nights in the Gardens of Spain'

Soloist: Catherine Borner

Ravel - 'Boléro'

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on **Jan 27th**:

Nielsen Symphony No.3,

Vaughan Williams Oboe concerto (Caroline Marwood)

Strauss Suite from 'Der Rosenkavalier'

Please note a **change of date** for our March concert:

March 10th – Smetana, Tchaikovsky, Shostakovich

May 19th – Bernstein, Harris, Holst 'The Planets'

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.

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

2013 saw Adrian retire from Stoneleigh Youth Orchestra after 40 years 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 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'.

The 2015-16 Season included a performance of Elgar's 'The Dream of Gerontius' with the Royal Orchestral, and concerts with the Corinthian Orchestra.

Adrian returned to St John's Smith Square in June 2017 conducting a concert with the Royal Orchestral Society. Future plans include Vaughan Williams' 'Pastoral Symphony' with the Corinthian Orchestra, and a Centenary Season with Bromley Symphony to include 'The Planets' by Holst; premiered by Sir Adrian Boult, Adrian's teacher, and conducted by that pupil 100 years later.

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

Catherine Borner – Piano Soloist

Catherine Borner studied piano and flute from the age of ten at the junior department of the Royal Academy of Music and was a member of the National Youth Wind Orchestra of Great Britain for four years. After graduating from the University of York, she trained on the repetiteur courses at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama.

Catherine has performed concertos with York University Chamber Orchestra, James Allen Community Orchestra and Meridian Sinfonia and has appeared on BBC Radio 3 'In Tune'. Repetiteur work includes Kentish Opera, British Youth Opera and in 2006 she joined English National Opera as trainee repetiteur. She teaches piano for BYMT and James Allen Saturday School for the Performing Arts as well as privately. She has been the accompanist for North London Chorus since 2005 and is the official accompanist for the strings section of the Beckenham Festival.

Catherine plays 2nd flute in Bromley Symphony Orchestra and has played orchestral piano in Petrushka and Rachmaninov's Symphonic Dances..

Arturo Marquez – Danzón N^o 2

From the very opening – suave solo clarinet, laid-back percussion – Marquez, one of Mexico's most successful composers, establishes a mood of casual intimacy. Solo winds entice the violins into the lilting first theme, but are swiftly hurled – a sassy accelerando – into the second. Brass and percussion respond with sexy little off-beats and an irresistible dance-like feel. A piccolo cadenza intervenes, but the bubbling rhythm remains unquenched, with glissando trombones, pizzicato thrusts, soaring strings and extrovert winds. The piano winds down the mood, seductively flirting with solo violin before summoning the strings into a full-bodied exposition. Solo winds provide a flicker of nostalgia, but the sensual second theme is not to be denied – with blatant extrapolations from the principal trumpet. The theme sinks down only to tumble forward – and yet another piccolo solo is drowned in the tumult, as Venezuelan-style drums fuel a manic finish.

Pablo Casals/Traditional – Song of the Birds

The astonishing cellist Pau (Pablo) Casals was also a great humanitarian: in 1971 the United Nations awarded him the U.N. Peace Medal. At this ceremony Casals, then 90, observed: 'This is the greatest honour of my life. That is why the U.N., which works towards the ideal of peace, is in my heart. I will now perform 'The Song of the Birds'. Birds sing in the sky, they sing: "Peace, Peace, Peace!" . . . A simple Catalan folksong, its text tells of how the eagle, sparrow, finch and lark in turn serenade the infant Jesus. Casals himself first transcribed it for solo cello: our conductor, Adrian Brown, has arranged it for cello and orchestra. (Alice McVeigh was in the 70s the youngest cellist invited to play in the 100-piece National Symphony cello orchestra, performing at Washington D.C.'s Kennedy Center under Pablo Casals' baton. A professional, Alice has also been principal cellist of Bromley Symphony Orchestra since 1982.)

Claude Debussy – ‘Ibéria’ (from ‘Images’)

Debussy’s three ‘*Images*’ for orchestra were composed between 1905 and 1912. *Ibéria* is the most frequently performed of the three, though Debussy’s own experience of Spain was limited to a day-trip to see a bull-fight. Still, he impressed even the Spanish. De Falla wrote: *it ‘seems to float in a clear atmosphere of scintillating light: the intoxicating spell of Andalusian nights, the dancing to guitars and bandurrias – all this whirls in the air, approaches and recedes. . . ‘*

Debussy deployed fourths and fifths, whole-tone and pentatonic scales, and enriched chords – along with a ravishing palette of orchestra timbres – in order to ‘free’ music: ‘*Because I love music I try to free it from barren traditions that stifle it. It is an open-air art, boundless as the elements, the wind, the sky, the sea.*’

‘*Par les rues et par les chemins*’ (‘Through the streets and paths’) describes city bustle, traffic, a sauntering solo clarinet. There are bubbling wind oscillations, a constantly shifting mood and a vaguely Moorish feel. Amidst short phrases and swift alterations in speed, the orchestration scintillates: a solo viola and oboe lead in perfect unison, there’s the sizzle of tambourines and percussion underscored by horns and solo trumpet. An underlying repetitive motif eventually builds, over which the strings essay a longer-limbed theme. Near the end there’s a recapitulation of the arresting opening theme before querying flutes and regretful bassoons wend down the street to midnight’s end.

The second movement features wisps of sounds and a soft lilt, using *divisi* middle strings as backdrop for a plaintive oboe solo, complete with xylophone. The oboe swells in the soft night breeze amidst pulsing strings. As the tide eases in, violin glissandi shimmer on the water, along with low horn. A four-note figure like descending ripples of tide becomes insistent, then rolls into a more extrovert movement, before the initial theme returns, swells, grows – and slips away. Muted trumpet under city bells eases into the finale, ‘*Le matin d’un jour de fête*’, (‘The morning of a festival day’).

A ‘*banda de guitarras*’ flamenco into view, chivvied by bustling lower strings, settling into Spanish-style guitar plucking, with off-beats. Solo winds rejoice, the first violins are jazzy, the clarinets practically tipsy. Roiling horns and a solo violin obstreperously interrupt – a strolling oboe and English horn briefly calm the party. Imaginative vignette succeeds vignette, culminating in an *accelerando*, endorsed by trumpets. Fleeting kaleidoscopes of harps and xylophone amid full orchestra accelerate into a joyous conclusion featuring festive bells and cymbals.

Manuel De Falla – *Nights in the Gardens of Spain*

Falla spent a decade in Paris, where he knew both Debussy and Ravel – both of whom personally encouraged his *Nights in the Gardens of Spain*. There was rather a vogue for Spanish music in early 1900s Paris, although that has not prevented the work from variously being considered de Falla’s ‘most French’ and ‘most impressionistic’ score. Falla referred to it simply as ‘*symphonic impressions, evocations in sound.*’ Neither a tone poem nor quite a piano concerto, the way in which de Falla’s piano intricately weaves in and out of the orchestral texture –

sometimes dominating, sometimes insinuating, sometimes merely a touch of colour – is little short of masterful.

De Falla was uneasy that musical analysis might divert attention from his intention *‘to evoke places, sensations and feelings.’* He cautioned, *‘This work is based on the rhythms, modalities, cadences, and ornamental factors characterising Andalusian folk songs. . . something more than the echoes of fiestas and dances inspired them, in which pain and mystery also play a part.’*

The opening movement was inspired by the Generalife, the garden surrounding the Alhambra palace, which De Falla was yet to visit. It opens with tremolo strings, over a distant horn. The soloist eventually rouses the brass, amidst descending seagulls and a quickening pulse. A more lyrical theme ensues, broadening into an expansive tutti. Menace in lower strings summons a foreboding energy; restless piano solos alternate with pensive solo strings. A darker section culminates in a full orchestra climax, the brilliant piano runs laced within the texture. Then, with an eloquent horn solo, the movement ebbs away.

The second movement, set in an unnamed garden, begins busily: flirting couples saunter, with distant car horns in brass. Energy is whipped up by the virtuosic solo piano, rising in stormy tumult before expending itself. Without pause, De Falla transports us nimbly to *‘festivities in the Sierra de Córdoba’*, itself linked to a *zambra gitano*—a night festival characterized by gypsy dancing during the feast of Corpus Christi. This features a powerfully improvisational section for piano, punctuated by trumpets, along with glissandi from one end of the keyboard to the other. A roused orchestra inspires the piano to furious debate, from which a lush movie-style theme eventually emerges, in soaring strings. The piano insists upon reprising the earlier improvisatory section, but surrenders to the second more romantic theme before the final reel.

Maurice Ravel – Boléro

Ravel one day picked out a tune with one finger on a piano, remarking casually to a friend, *‘Don’t you think this theme has an insistent quality? I’m going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can.’*

Boléro was composed near the end of Ravel’s career, already crowned with such masterpieces as *‘Daphnis et Chloé’* and *La Valse*. Boléro contains exactly two themes, each repeated eight times, before the cathartic shift of harmony at the finish. Ravel described it as *‘an orchestral fabric without music’* – but that fabric is still remarkable, with a relentless rhythm on the snare drum and an almost hypnotic, primeval sense of power.

It proved a sensation from its very first performance, greatly to Ravel’s astonishment: he had supposed that orchestras would loathe it (some do). It is said that one woman objected at its premiere that Ravel must be insane – to which the composer retorted, *‘At least someone understands the work!’*

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Peter Bicknell
Bernard Brook
* Judy Brown
Andrew Condon
Elizabeth Cromb
Ruth Elliott
Jenny Endersby
Eleanor Harber
Richard Miscampbell
Monika Molnar
Judith Montague
Mike Ibbott (lead 2nd)
Ruth Brook
Mark Cousins
Rosie Cousins
Jacqueline De Ferrars
Claire Dillon
Yasmeen Doogue-Khan
Rosanna Dowlen
Jane Ferdinando
Nick Georgiadis
Andrew Harber
Elizabeth Hayman
* Phil McKerracher
Veronica Mitchell
* David Rodker
Philip Starr

VIOLAS

Jenny Carter (Principal)
David Griffiths
Rachel Bowley
Catriona Cooper
Will Georgiadis
Richard Longman
Simon McVeigh
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

* Alice McVeigh (Principal)
Helen McDonald
Samantha Carter
Anne Curry
Becky Fage
Andrew Garton
Marion Hitchcock
Mandy Selby
Berard Somerville
Amanda Stephen

DOUBLE BASSES

* Adrian Ball (Principal)
Thomas Dignum
Barrie Pantrey
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
Sharon Moloney
Kim Reilly
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (Cor)

CLARINETS

Hale Hambleton
Nicky Jenkins
David Floyd (Bass)

SAXOPHONES

Emma Knight (Sop)
David Floyd (Tenor)

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson
Philip Pike (Contra)

HORNS

Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS

Albert Witter
Derek Cozens
Clive Griffin
Will Morley (D trumpet)

TROMBONES

* Peter Bruce
Farkhad Bulatov
* Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel

PERCUSSION

Ben Brooker
Gosia Kepa
Adam Payn
Will Riby

CELESTE & PIANO

Anthony Summers

HARP

Elizabeth Green
Harriet Adie

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 John & Riet Carmichael
Chairman	Paul Jenner

Patrons

Mrs Jill Brodie	Glynn & Denyse Griffiths	Dr Beryl Magrath
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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.