



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

Oboe soloist – Caroline Marwood



Saturday 27th January 2018

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Carl Nielsen
Symphony No.3 'Espansiva'
Soprano: Nicola Ichnatowicz
Baritone: Oskar McCarthy

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Ralph Vaughan Williams
Oboe Concerto
Soloist: Caroline Marwood

Richard Strauss
Suite from 'Der Rosenkavalier'

Unauthorised audio or video recording of this concert is not permitted

Please note the **change of date** for our next concert:
March 10th – **Smetana** Overture 'The Bartered Bride',
Tchaikovsky Violin Concerto (soloist: Anne-Liisa Bezrodny),
Shostakovich Symphony No.15



ADRIAN BROWN – MUSIC DIRECTOR

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 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 nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM.

The 2014-17 seasons featured several concerts with the Royal Orchestral Society, including a performance of Elgar's 'The Dream of Gerontius' and concerts with the Corinthian Orchestra including Vaughan Williams 'Pastoral' Symphony.

The 2018 centenary of 'The Planets' by Holst will be celebrated by Bromley Symphony Orchestra; 'The Planets' was premiered by Sir Adrian Boult, Adrian's Teacher and will be 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 the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music. In December 2017, he was presented with the Berlioz International Society Medal for services to the great French composer.

Caroline Marwood – Oboe soloist

Caroline studied at the Royal Academy of Music with Janet Craxton and Michael Dobson. She performed with English National Opera, the English Chamber Orchestra and the London Concert Orchestra, and in the first London run of Les Miserables. As a member of the Marwood Ensemble, Caroline toured the UK and performed at the Wigmore Hall, on the South Bank and on Radio Three. An Open University degree in Natural Sciences led to a career change and Caroline is now Head of Biology at St Olave's Grammar School in Orpington. She performs with several chamber ensembles and has been BSO principal oboe for over 10 years.

Nicola Ihnatowicz – Soprano

Nicola was a choral scholar at Clare College, Cambridge. Now a student of Zoe South, Nicola is an Emerging Artist for Midsummer Opera and on the Philharmonia Chorus' professional singers scheme. Recent and forthcoming roles include Donna Elvira (Don Giovanni), Vitella (La Clemenza di Tito), Nancy (Albert Herring), Ascagne (Les Troyens), The Governess (Turn of the Screw), Lady in Waiting (Macbeth) and Elizabeth (Don Carlos).

Oskar McCarthy – Baritone

A graduate of Cambridge University, where he was a choral scholar at Caius College, Oskar McCarthy is a singer and actor-musician whose interests include opera, choral music and experimental music theatre. He will begin his postgraduate opera studies with a scholarship to the Alexander Gibson Opera School (Royal Conservatoire of Scotland) in September 2018.

Carl Nielsen – Symphony No.3 (Sinfonia Espansiva)

Nielsen wrote no fewer than three sets of programme notes on his most popular symphony. From his last, in 1931: 'The first movement [is] a gust of energy and life-affirmation blown out into the wide world. . . The second the purest idyll, and, when the human voices are heard, it is to underscore the mood that one could imagine in Paradise before the Fall of Adam and Eve. . . The third [movement] is a thing that cannot really be described, because both evil and good are manifested without any settling of the issue. By contrast, the Finale is straightforward: a hymn to work and the healthy activity of everyday life.'

It's hard to believe that there isn't rather more to it than these straightforward, descriptions! At any rate, Nielsen's Third takes no prisoners. It opens with great slam-fisted blasts, reinforced by triumphant strings at full Wagnerian command, as if the summation of the journey rather than its inception. Blasting trombones finally lapse into solo woodwind conversation, undermined by muttered interjections from the strings. The soaring first theme returns, until the piccolo insists upon a transition. Then the violins attempt a waltz, with true Germanic leadenness in the lower instruments finally co-opting the brass, but all this exuberance eventually descends to single cello with a single bass. Momentum is restored with woodwind grace-notes and feathery pizzicatos, but the first theme is not to be denied in a gloriously emphatic recapitulation, spurred by trumpets. There is one final check, then the strings burst irresistibly forth, backed by trumpets and horns, as the timpani positively crash towards the close.

The celebrated second movement was selected for Nielsen's own funeral. Solo horn and unison strings unite in quest of endlessly spacious phrases, establishing a sense of open-ended peace. The solo flute rises, involving oboe and bassoon in a fugal theme, sharply interrupted by low and middle strings. The winds resume their quest, foiled again by tempestuous strings, conveying a deep and dignified despair. For a third time the solo winds – despite threats from the timpani – attempt a diversion but the strings overrule, eventually returning to the serenity of

the opening, interwoven with the unearthly wordless vocalisations of two solo voices. Distant horns reminisce over a long dark E-flat from the serene deeps.

The third movement opens with oboe and bassoon in melancholy mode, superseded by a trill-like motive, along with chunkier passagework. The mood turns first minor, then lighter and flightier, before the lower strings resume their passagework, and the winds their quizzical oscillations. This turns into a more sustained attack, trumpets careering over the texture, before the opening theme returns, complete with oboe, whose mood of resignation prevails until the end.

The finale begins with a theme of broad Waltonian grandeur, led by violins in their lowest register. A second theme emerges, briefly climaxes, and capitulates, accelerating into a more mischievous section – though vague unease still bubbles away underneath. The main theme, transformed, finally rears up in full brass, to thrilling effect, with wild runs in the strings and nervy woodwind. The violins then kick-start a fugue but are overruled by woodwinds dissecting the second theme over undulating pianissimo in violas and cellos. This drifts into a pianissimo, and thence into the fugue. The development provides a glowing wind-up to the grand theme, reiterated allargando and at full throttle, adding to the sense of restrained power, along with a last flourishing of brass and timpani at the dazzling finish. . . Perhaps it is a ‘hymn to work’. It is certainly a work of genius.

Ralph Vaughan Williams – Oboe Concerto

Léon Goossens, the famous British oboist, commissioned this elegant, wonderfully crafted work, which includes material for a scherzo that Vaughan Williams cut from his Fifth Symphony. Its première, scheduled for a 1944 Prom, was cancelled due to Nazi bombs, and the first night instead transferred to Liverpool. Goossens gave the London première in May 1945 with the Bromley and Chislehurst Orchestra (now Bromley Symphony Orchestra) conducted by Marjorie White.

The soloist enters almost instantly, under fluid, pastoral, strings. At length she surrenders the main theme, which gradually ebbs away. The oboe responds with puckish mischief in a vaguely Middle Eastern vein. *Leggiero* strings toss motives about, while the oboe briefly enjoys being part of the texture (there are precious few actual rests for the soloist throughout the work). A harmonic fluidity prevails, along with a swift-flowing restlessness until Vaughan-Williams’ liquid sense of melody – inspired by his passion for folksong – coalesces into a magical moment of poised reflection. Two accompanied cadenzas, with the nimble soloist in daring tessituras, are followed by an enigmatic modulation and a stunningly hushed close.

The fresh ‘Minuet and Musette’ has archaic flair: lots of sunnily bucolic moments and neat little runs. The Presto Scherzo too sparkles from the off, with subtle off-beats and unexpected accents, kinky passing notes, and a lilting second theme – though with subtle touches of unease. The first theme transitions into a *lento* where the oboe is left sorrowing, before the cellos offer consolation. The accelerating soloist then bridges into a *Doppio piu mosso*, where the offbeat accents are recapped into (first) a slow section and later into a highly virtuosic *presto* – which swivels, characteristically, into wistfulness at the close.

Richard Strauss – Suite from ‘Der Rosenkavalier’

Following his ground-breaking, *Elektra*, Strauss is reputed to have boasted, ‘*Now, I shall write a Mozart opera!*’ – which he did with such celerity that he supposedly set one of von Hofmannsthal’s stage directions to music! *Der Rosenkavalier* may not be exactly Mozartian, but it inspired Strauss to some of the most sublime classical music ever written, also creating in the passionate yet dignified Marschallin one of opera’s most moving female roles.

It has also proved to be Strauss’ best-loved work. During World War II, when American soldiers first banged at Strauss’ Bavarian door, he appeared, saying, ‘I am Richard Strauss, composer of *Der Rosenkavalier!*’ For his own funeral, he requested its immortal trio – one of the highlights of the entire classical canon.

Briefly, the noble – if notably opportunistic – seventeen-year-old Octavian is bedding a Field Marshall’s beautiful yet mature wife: the Marschallin. Meanwhile, Baron Ochs, her boastfully obnoxious older relative, fancies marrying Sophie, a lovely young noblewoman. Octavian is chosen to present the ‘silver rose’ of engagement to Sophie on the Baron’s behalf, but instantly falls in love with Sophie himself. After various comic machinations, the Marschallin yields Octavian to Sophie and the buffoonish Baron Ochs is justly humiliated.

This Suite encompasses many of the opera’s highlights. It opens – as does the opera – exuberantly celebrating the sexual chemistry between Octavian and the Marschallin (wild crescendos with careering horns and violins, eventually winding down into a euphoric solo oboe). Then it skips to the famous moment when Octavian falls into Sophie’s gaze over the silver rose (with Strauss’ trademark complexity of lines surrounding a shivery, cymbal-adorned climax). There ensues yet another lovely solo for oboe, together with the first introduction of the ‘rose’: those memorably sour-sweet harmonics in the high violins and winds, over a soft bed of chords, assisted by elegiac solo horn and clarinet, harp and celeste.

Three explosive bars herald the famous waltz, which starts as tentatively and delicately as young Sophie herself. It is interrupted by a glorious violin and oboe duet adorned by delicate little runs, endorsed by solo strings.

The snare drum transitions into a blunter, heavier version of the waltz, brass blaring, representing the oafish (Donald Trump-like) Baron in pursuit of Sophie. Fledermausian fiddles scurry into the distance as the smitten Rosenkavalier is left astonished, supported by sensuous strings, while timpani and solo trumpet flare out red warnings. Solo violin and oboe discourse, then solo horn stretches into the electrifying trio, Strauss piling line upon line, richness upon richness, shuddering climax on over-arching brass, with a roll of positive ecstasy from the timpani.

Following high celeste and those sour-sweet ‘silver rose’ harmonics, the snare drum reawakens the lustful Baron Ochs, who tramples flat-footedly all over the waltz, chasing girls around the ballroom. Glorious high horns recall renunciation, to snorts of disgust from the trombones in a riotous conclusion.

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
Jacqueline De Ferrars
Claire Dillon
Yasmeen Doogue-Khan
Rachel Dubourg
Ruth Elliott
Jane Ferdinando
Nick Georgiadis
Andrew Harber
Eleanor Harber
Elizabeth Hayman
Mike Ibbott
Penny Longman
* Phil McKerracher
Richard Miscampbell
Veronica Mitchell
Monika Molnar (lead 2nd)
Judith Montague
* Sarah Norman
Tracey Renwick
* David Rodker
Philip Starr

VIOLAS

David Griffiths (Principal)
Rachel Bowley
Jenny Carter (co-principal)
Catriona Cooper
Richard Longman
* Alan Magrath
Simon McVeigh
Liz Tarrant

CELLOS

* Alice McVeigh (Principal)
* Helen Griffiths
Helen McDonald
Jane Broadbent
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
* Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

Philip Knight
Lydia Brookes
Vicky Dowsett

CLARINETS

Hale Hambleton
Jay Bevan
David Floyd
Nicky Jenkins

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Mary Banks
Gary Copnall
Frank Cottee
Julia Macdonnell
Brian Newman

TRUMPETS

Terry Kallend
Derek Cozens
Clive Griffin

TROMBONES

Farkhad Bulatov
* Peter Bruce
* Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel

PERCUSSION

Nicola Chang
Isis Dunthorne
Gasia Kepa
Sharon Moloney
Adam Payn

CELESTE

Tracey Renwick

HARP

Elizabeth Green
Olivia Jageurs

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, Léon Goossens, 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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Mr & Mrs T J Dillon	Mr Alan Howes	Mr Martin Perkins
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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, 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.