

# **BSO** **BROMLEY** **SYMPHONY** **ORCHESTRA**

**Centenary Season 1918 – 2018**

**Conductor – Adrian Brown**

**Leader – Andrew Laing**

**Soloists – Nicola Ihnatowicz**

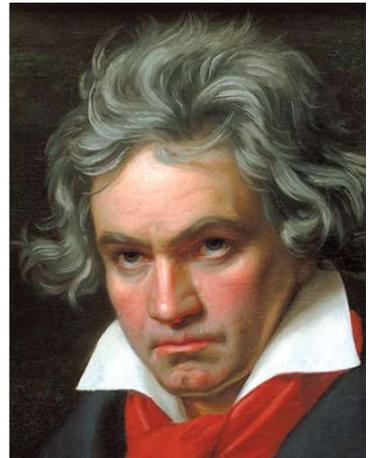
**Janice Watson**

**John Upperton**

**Tristan Hambleton**

**Chorus – BYMT Adult Choir**

**Sine Nomine Singers**



**Saturday 18th May 2019**

**Langley Park Centre for the  
Performing Arts**

**£2.00**

[www.bromleysymphony.org](http://www.bromleysymphony.org)  
Registered Charity no 1112117

## Programme

The National Anthem, arranged **Britten**

**Parry** – Blest Pair of Sirens

**Muilwijk** - Europa

Winner of the BSO Centenary Composers' Competition

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Interval - 20 minutes

Refreshments are available in the dining hall

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**Beethoven** - Symphony No 9

with the BYMT Adult Choir and Sine Nomine Singers

**Soloists: Janice Watson, John Upperton,  
Nicola Ihnatowicz, Tristan Hambleton**

Unauthorised audio or video recording of this concert is not permitted

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Our next concert is at **7.30 pm on Saturday Nov 9<sup>th</sup>**  
at Langley Park Centre for the Performing Arts:

**Berlioz** Le Corsaire overture,

**Brahms** Violin concerto, **soloist Sasha Rozhdestvensky,**

**Senter** Proem (finalist in the BSO composers' competition),

**Sibelius** Symphony No 5

## 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 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.

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002. 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. In December 2017, he was presented with the Berlioz International Society Medal for services to the great French composer.

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 2018-19 Centenary celebrations at Bromley Symphony Orchestra were preceded by another centenary - Holst 'The Planets', premiered by Sir Adrian Boult, Adrian's Teacher, was conducted by that pupil 100 years later in Bromley.

Adrian has formed his own orchestra, the Elgar Sinfonia of London, launched in November 2018, and performing Elgar's Violin Concerto with Sasha Rozhdestvensky next month (Sunday 30<sup>th</sup> June at St John's Church, Waterloo).

Adrian has conducted Bromley Symphony Orchestra since 1980.

## Nicola Ihnatowicz – Soprano



British soprano Nicola Ihnatowicz was a choral scholar at Clare College, Cambridge where she read history. Now studying with Zoë South, she is an Emerging Artist for Midsummer Opera, and on the Professional Singers Scheme with the Philharmonia Chorus.

Recent and forthcoming roles have included Hemlwig ( *Die Walküre* ), Donna Elvira ( *Don Giovanni* ), Vitellia ( *La Clemenza di Tito* ), Tosca (title role - Emerging Artist cover) and Dama ( *Macbeth* ) all for Midsummer Opera, Echo ( *Ariadne auf Naxos* ) and The Governess ( *The Turn of the Screw* ) both for New Palace Opera, and Ascagne ( *Les Troyens* ), The Countess ( *Le Nozze di Figaro* ), Nancy ( *Albert Herring* ) and Elisabetta ( *Don Carlo* ).

Nicola is also in demand as a concert soloist, including the soprano solos in Janacek's Glagolitic Mass, Rawsthorne's 2nd Symphony, Brahms' Deutsche Requiem, Nielsen's 3rd Symphony, Mozart's Great Mass in C Minor, and Berio's Sinfonia.

## Janice Watson – Contralto



Janice Watson is one of the world's major sopranos, renowned for the beauty of her sound. A flautist originally, she began taking singing seriously at the instigation of tenor Phillip Langridge, and studied with Johanna Peters and Renata Scottò. At the age of 23 she won the Kathleen Ferrier Award and the Royal Overseas League Gold Medal. She is also a Grammy winner with 2 further nominations to her name.

Janice has performed in most of the major Opera Houses of the world with many of the world's leading conductors, and has been a regular guest with both English National Opera and Welsh National Opera. She has sung many times at the Royal Albert Hall Proms and the Edinburgh Festival.

Janice first made her name singing Mozart and Britten, but with the maturing and broadening of her voice is now equally at home singing Verdi, Richard Strauss, Janacek and Wagner..

## John Upperton – Tenor



Originating from County Durham, John Upperton read Music at Liverpool University as a first study pianist and continued as postgraduate singer at the Royal College of Music. His solo appearances include the Royal Opera House, English National Opera, Garsington Festival Opera and Birmingham Opera. His Queen Elizabeth Hall debut was the role of Pirro in Rossini's Ermione (to great critical acclaim), and his Purcell Room debut was with Janáček's Zápisk Zmizelého, for which he made a special study of the Czech language; he recorded it in 2010.

Over the last 10 years he has made the transition to more heroic roles such as Idomeneo, Tito, Pollione, Florestan, Edgardo, Otello, Macduff, Don Carlo, Calaf, Canio, Boris, Lohengrin, Tannhäuser, Siegmund, both Siegfrieds, Tristan, Peter Grimes and Chairman Mao.

On the concert platform, his appearances include Dvořák's Stabat Mater, Elgar's Dream of Gerontius, The Kingdom, Spirit of England, King Olaf, Verdi's Requiem, Janáček's Glagolitic Mass, Lord's Prayer, Eternal Gospel, and Mahler's Das Lied von der Erde.

### **Tristan Hambleton – Bass**



Tristan Hambleton studied at St John's College, Cambridge, Heidelberg Universität and then at the Royal Academy of Music, London where he was awarded the inaugural ABRSM scholarship, a Countess of Munster Trust Scholarship and the D'Oyly Carte Trust Scholarship.

On the operatic stage, recent performances have included Angelotti in Tosca, Witness 3/ Madman (cover) for the world premiere of George Benjamin's Lessons in Love and Violence at the Royal Opera House, as well as covering Masetto in Don Giovanni, Alcide in La Forza del Destino, Colline in La Bohème and Bonze in Madama Butterfly all for Welsh National Opera.

As a concert performer, Tristan has performed with notable ensembles including the Orchestra of the Age of Enlightenment, the Hallé, the London Mozart Players and the Royal Philharmonic Orchestra in venues such as Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, St John's Smith Square, Birmingham Symphony Hall and the Concertgebouw, Amsterdam. In Wagner's bicentenary year, Tristan was invited by Sir Mark Elder to sing the role of Hermann Ortel in the Hallé's concert performance of Die Meistersinger von Nürnberg and was subsequently invited back for Mozart's Requiem at Bridgewater Hall.

### **Bromley Youth Music Trust Adult Choir**

Simon Sundermann, now a Deputy Principal at Bromley Youth Music Trust, started the BYMT Adult Choir when he took on the position of Head of Singing in 2007. A baritone himself, he studied at the Guildhall School of Music and Drama, singing as an oratorio and lieder specialist, before focusing on conducting choirs.

The Adult Choir has tackled a wide range of repertoire, from lighter pieces by Rutter to more demanding works such as Bach's St. Matthew Passion. Repertoire is always approached with a commitment to healthy singing and good technique.

Notable performances include Faure's Requiem and Honneger's King David, both of which were accompanied by BYMT student orchestras. The choir has also undertaken two trips to Neuwied, Germany (Bromley's twin town), where they performed Handel's Messiah and Brahms' Requiem. We look forward to performing Vaughan Williams' Sea Symphony in London in November.

BYMT Adult Choir always welcomes new members. No experience is necessary - just a commitment to singing and a willingness to learn.

## Sine Nomine Singers

Sine Nomine Singers started under the direction of Stephen Davies in 1994, and his son Jonny is the current conductor.

The choir perform sacred and secular music from the 12th Century to the present day. Recent repertoire spanned the centuries from Hildegard von Bingen to David Bednall. Members are drawn from South London, Kent and Sussex to sing in this high-quality chamber choir. We rehearse in Bromley, and perform many of our concerts at St. George's Church, Bickley. However, we have also sung in a diverse range of venues, from Steinfeld Monastery (Germany), the Toomkirik (Tallinn, Estonia) and St. Paul's Cathedral (London) to The Oval Tavern and Green Dragon pub in Croydon!

## Chorus (combined choirs)

Chorus director: Simon Sundermann (BYMT Adult choir), Jonny Davies (Sine Nomine Singers).

Jean Adams	Charlie Crabtree	Nancy Khan	Alison Reynolds
Sally Aldred	Geoff Coulson	Monica Killpack	Kirsty Robertson-
Maggie Ayres	Anthony Crowe	John Lang	Macdonald
Josie Aston	Fiona Davey	James Loader	Louise Robinson
Gillian Auty	Jackie Davies	Joanna Longhurst	Natalie Robinson
Helen Aylward	Penny Davies	John Mackintosh	Valerie Ruddlesden
Hugh Aylward	Andrew Dixon	Karen Mackintosh	Charles Rudge
Dorothy Baldwin	Mark Dixon	Katie Mackintosh	Jill Saudek
Kathryn Bartlett	Jeremy Dwight	Helen Matthews	Sarah Seall
Glenn Bedwin	Ann Dyer	Jo Mead	Sjoukje Smith
Gillian Beecher-Bryant	Steve Edgecombe	Edward Meagher	Ruth Snowsill
Roland Beecher-Bryant	Gehanne Erian	Euridice Monterio	Glenys Strickland
Simon Bibby	Gwin Foley	Monika Moyce	Jiun Tang
Lesley Birse	Janine Garel	Kathleen Mustoe	Liz Tarrant
Marion Blakely	Keith Giles	Craig Myers	Pam Temple
Margaret Brading	Gillian Gillman	Charlotte Parkhouse	Kay Thomas
Chris Brading	Val Harrison	Diana Pisani	Peter Thompson
Jenny Burgess	Duncan Hellicar	Heleen Politz	Sue Thompson
Diane Burrell	Elizabeth High	Martin Porter	Roger Thorpe
Taehee Casadio	Sue Highmore	Matthew Price	Arend Van Teutem
Caroline Cheesman	Diana Hughes	Bill Prouse	Isobel Whelan
Mary Colyer	Ian Hughes	Sally Prouse	Peter Whitehead
Catherine Crabtree	Carolyn Jones	Caroline Quilty	Jon Wibberley
		Brian Reading	Ann Wolfe

## National Anthem, arranged by Benjamin Britten

Britten's unique and electrifyingly 'take' on the National Anthem was premiered in Leeds and featured at the opening concert of the Queen Elizabeth Hall in 1967, conducted by Britten. A favourite at the Proms, it opens hushed, reverent and almost *a capella* and builds to an exultant, snare-drum-rolling conclusion.

## Hubert Parry – Blest Pair of Sirens

*Blest Pair of Sirens* was commissioned for Queen Victoria's Golden Jubilee by the Bach Choir, and first performed in 1887, with Stanford conducting. Parry reported it as being 'quite uproariously received' and it soon became a standard work. Vaguely Wagnerian – in places even Brahmsian – its rich, eight-part texture and long lines perfectly partner Milton's text.

As with Beethoven and the 'Ode to Joy', Parry had long considered setting Milton's ode, and particularly relished the commission after the disappointment of his opera's having been rejected. It opens with swelling orchestral lines in the spirit of Vaughn Williams. The full choir, in unison, gives way to counterpoint between the voices; then the tempo quickens, amidst trumpet flourishes. The choir reunites, whipping up the timpani, amidst soaring violins. In the last section the sopranos sing alone, with deceptive simplicity, inciting a final contrapuntal section towards a final, golden, climax.

## Marco Muilwijk – Europa BSO Centenary competition winner

Marco Muilwijk (1992-) was born in Alphen aan den Rijn in the Netherlands. He studied at the Royal Conservatoire of Brussels (KCB) under Jurgen De Pillecyn (Composition), Hans van Daele (Harmony), and Jan D'Haene (Counterpoint and Fugue), then continued his studies in Brussels for his Master in Composition, including spending a year at the Franz Liszt Hochschule für Musik in Weimar, Germany, where he studied with Reinhard Wolschina.

He discovered a love of music early in life, beginning to play the violin at the age of seven and the French horn at eight. At 16 he became more interested in composing than performing and developed a keen interest in lesser-known repertoires.

*Europa* was composed in July and August 2015 as the composer's first serious attempt to write for orchestra. The piece is romantic in nature but shares a great deal with expressionism as well, as it reflects on the story of the Greek god Zeus, falling in love with the Phoenician princess Europa.

The BSO centenary competition panel, chaired by Adrian Brown, selected five works (from over 30 submitted) to be rehearsed and recorded by the orchestra. The adjudicator, internationally-renowned composer Paul Patterson, chose *Europa* as the prize-winning entry.

## Ludwig van Beethoven – Symphony No 9 (Choral) in D minor

'Of all the works in mainstream Western music, the Ninth Symphony seems the most like a construction of mirrors, reflecting and refracting the values, hopes, and fears of those who seek to understand and explain it.' (Nicholas Cook)

'I don't think Beethoven expresses religious truth. Instead, he expresses a human truth.' (John Tavener)

'At a certain place in Beethoven's Ninth Symphony he might feel that he is floating above the earth in a starry dome, with the dream of immortality in his heart; all the stars seem to glimmer around him, and the earth seems to sink ever deeper downwards.' (Friedrich Nietzsche)

'Everything will pass, and the world will perish, but the Ninth Symphony will remain.' (Mikhail Bakunin)

Beethoven's career was declining by 1822, when the amorphous ideas he'd been playing with since 1815 finally began to take shape as his Ninth symphony. His hearing had worsened to such an extent that he was reduced to scribbling imperious messages on a chalk slate. He had also been tumultuously affected by being appointed guardian to his nephew, with litigation against his brother's wife and concerns for his ward impacting upon his work.

The inspiration to include singers in the Ninth struck him late in the day, but his desire to set Schiller's idealistic 'Ode to Joy' went back many years – with his primary concern here being managing the transition from orchestra to voices. Late in 1823 Beethoven, finally satisfied, sent the finished score to the London Philharmonic Society. When their interest came to nothing, he was persuaded to premiere it in Vienna instead.

Rehearsals were reputed to be both few and stormy. Beethoven scoffed at the soloists' protests about their parts (which *are* extraordinarily testing). He was also deeply frustrated that his deafness prevented him from conducting. According to violinist Joseph Bohm: 'During the performance Beethoven stood in front of the conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, as though he wished to play all the instruments, and to sing as well.'

All Vienna turned out for what was probably the largest orchestra yet assembled – and responded passionately. There were five standing ovations, the first of which Beethoven would have missed had not Caroline Unger, the solo alto, gently steered him around to face his audience. The eminent musicologist Joseph Kerman probably put his finger on the reason it succeeds so profoundly, noting Beethoven's intent 'to touch common mankind as nakedly as possible. Never had he reached so urgently for immediacy. There is something very moving about the spectacle of this composer, having reached heights of subtlety, battering at the communications barrier with every weapon in his knowledge.'

The symphony's opening is justly celebrated. As musicologist Leo Treitler explained, 'Probably the Ninth's sense of the cosmic is a response to this opening. The silence is not broken; it is gradually replaced by sound. The listener is not drawn into the piece; he is surrounded by it.' The main theme – bold, jagged, assertive – eventually relaxes into the wind-dominated, lighter, second theme. The development features thrilling crescendos, flurries of runs, moments of wistfulness and a fantastic fugal section (with timpani, and off-beats from the heavy brass). At the recapitulation, Beethoven transforms the hushed opening into the major, to electrifying effect. (Treitler calls this 'the finest display anywhere of the horrifying brightness that the major mode can have.') The Coda is extensive. The strings overrule the staccato woodwind amidst hints of a funeral march and ominous threats from the brass.

The powerfully rhythmic scherzo boasts a fugal exposition, a relentless *perpetuum mobile* feel, and gritty, prickly irony. The frothier Trio section is broken up by off-beats. At different times Beethoven deploys the direction *ritmo di tre battute* (rhythm of three beats) or *ritmo di quattro battute* (rhythm of four beats). Beethoven was probably thumbing his nose at critics: a scherzo is supposed to be in triple time. This scherzo is, but he punctuated it to occasionally resemble quadruple time. So much for the carpers who suggested he stick to the rules!

The (utterly inspired) *Adagio molto e cantabile* is a tender series of variations on two alternating themes. Listen for violin filigree, the clarinet-dominated variation, and a peculiarly

prominent solo for the fourth horn (possibly the only horn equipped with the latest version of the instrument on the day?) There is also a divine section, fuelled by soft pizzicato in the middle and lower strings, and a famously tricky variation for first violins – almost jazzy, fleet and feather-light. Towards the end the brass subside, leaving the violins in bucolic ecstasy, endorsed by woodwinds.

And then: the finale. As Charles Rosen observed, ‘The ideals of the sonata style enabled Beethoven to endow a set of variations with the grandeur of a symphonic finale. With the Ninth Symphony, the variation set is completely transformed into the most massive of finales, one that is itself a four-movement work in miniature.’

It opens with what Wagner termed the ‘terror fanfare’ – a careering storm from the winds – prefacing what Beethoven called a ‘recitative’ for combined cellos and basses, a strange but evocative throw-back to the baroque period. Reminiscences of earlier movement arise – only to be rejected by the (imperiously united) lower strings. After this dispute, the winds hint at the ‘Ode to Joy’, convincing the cellos/basses to – very quietly – launch it. (Note the brilliant solo bassoon decoration.) After seven minutes, and after the ‘Ode’ has grown in fervency, almost to triumph, the ‘terror fanfare’ interrupts – rousing the bass soloist to propose ‘more joyful sounds’, enlisting the entire chorus in the cause (see lyrics overleaf).

There follow more variations, including a triangle and contra-bassoon-led ‘Turkish’ march. The music reaches a climax and then morphs into a more fugal symphonic section, which hesitates only briefly before exploding into full-throated choral joy. It could have ended here. However, the tenors, baritones, trombones and lower strings instead begin a solemn theme in unison: ‘Brothers, above the starry canopy there must dwell a loving Father’ which opens out into fugal entries in the chorus and improvisatory violins. This pulses into exhaustion – only to break out irrepressibly in joyous union with the ‘Ode’. (Richard Taruskin called the entire finale ‘a mounting wave – or better, a spreading infection – of Elysian delirium.’)

Again, it could have finished – but Beethoven instead combines this theme with the ‘Ode’ theme in an operatic-style finale, ending with a final great pull-back into one of the more heart-stoppingly unstoppable ends in all of Western music.

Music’s *enfant terrible*, Richard Taruskin, has suggested that, in the modern world, Beethoven’s optimism can feel ironic. (‘We have our problems with demagogues who preach about the brotherhood of man. We have been too badly burned by those who have promised Elysium and given us gulags and gas chambers.’) But this view has been refuted, time after time, performance after performance. The Ninth is the world’s ‘go-to’ work in times of strife. The EU’s own anthem, it is often referenced at Olympic opening ceremonies. Performances of the Ninth were improvised in Tiananmen Square, after 9/11 – and in Berlin, as the Wall was smashed to rubble. Today, in the era of Trump and Brexit, of global warming and the rise of Fascism, we need the Ninth – and the ‘brotherhood of man’ – as much as ever.

Beethoven, of course, never heard a single note of his greatest masterpiece, yet on his deathbed, he is reputed to have said of his last symphony, ‘Ich werde im Himmel hören!’ (‘I will hear it in heaven!’).

**Programme notes by Alice McVeigh © 2019. Programme edited by Peter Bruce**

Freunde, nicht diese Töne. Sondern  
lasst uns angenehmere anstimmen, und  
freudenvollere.

Freude, schöner Götterfunken,  
Töchter aus Elysium.  
Wie betreten, feuertrunken,  
Himmlische, dein Heiligthum!

Deine Zauber binden wieder  
Was die Mode streng getheilt;  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen  
Mische seine Jubel ein!

Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekommt, der stehle  
Weinend sich aus diesem Bund!

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.

Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward den Wurm gegeben  
Under Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Balm,  
Freudig, wie en Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

O friends, not these sounds. Rather  
let us strike up more pleasing and  
joyful ones!

Joy, lovely divine spark  
Daughter from Elysium,  
Drunk with ardour we approach  
O heavenly one, your sanctuary.

Your magic reunites  
What custom sternly separated.  
All men shall be brothers  
There where your gentle wings tarry.

Whosoever has enjoyed the great blessing  
Of being a friend to a friend,  
Whosoever has won a dear wife,  
Let him mingle his joy (with ours).

Yes, and he too who has one spirit  
On the face of the earth to call his own!  
And whoever has not, let him steal away  
Weeping from this assembly.

All creation drinks joy  
From the breasts of nature;  
All the good and all the bad  
Follow in her rosy path.

Kisses she gave to us and wine,  
And a friend tried in death;  
Even to a worm ecstasy is granted,  
Even the cherubs stand before God.

Just as gladly as His suns fly  
Through the mighty path of heaven,  
So, brothers, run your course  
Joyfully, like a hero off to victory.

O you millions, let me embrace you.  
Let this kiss be for the whole world.  
Brothers, above the tent of stars  
A loving Father cannot but dwell.

Do you prostrate yourselves, millions?  
Do you sense your Creator, world?  
Seek him above the tent of stars!  
Above the stars he cannot but dwell.

*Hermann Schille: Ode to Joy - Literal translation by William Mann*

# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

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Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Caroline Atkinson  
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  
\* Mike Ibbott  
Maja Kurtilic  
Phil McKerracher  
Richard Miscampbell  
Veronica Mitchell  
Monika Molnar (lead 2<sup>nd</sup>)  
Judith Montague  
Kim Morrisey  
Rachel Pullinger  
Tracey Renwick  
\* David Rodker  
Philip Starr  
\* Dasha Veysey  
LilyRose Wallace

## VIOLAS

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David Griffiths (Principal)  
Rachel Bowley  
Emily Colyer  
Richard Longman  
\* Alan Magrath  
Simon McVeigh  
Nicola Oliver  
Maria Staines  
Liz Tarrant  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

---

Adrian Ball (Principal)  
Julie Buckley  
Thomas Dignum  
Ben Fosker  
Barrie Pantrey  
Keith Pinnock  
Tony Saunders

## FLUTES & PICCOLO

---

Mark Esmonde  
Catherine Borner  
David Sullivan

## OBOES & COR ANGLAIS

---

\* Caroline Marwood  
Vicky Dowsett  
Philip Knight

## CLARINETS

---

Hale Hambleton  
David Floyd  
Chris Jeffery (Bass)

## BASSOONS & CONTRA

---

Stephen Fuller  
Julian Farrel  
Chris Richardson  
Olwen Griffin (Contra)

## HORNS

---

Roy Banks  
Frank Cottey  
Mary Banks  
Jon Frank  
Brian Newman

## TRUMPETS

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Jacob Rosenberg  
Derek Cozens  
Clive Griffin

## TROMBONES

---

Sam Dye  
\* Peter Bruce  
\* Paul Jenner

## TUBA

---

\* James Dowsett

## TIMPANI

---

David Coronel

## PERCUSSION

---

Ben Brooker  
Heledd Fflur Gwynant  
Jess Wood

## HARP

---

Ruby Aspinall

## 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

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John & Riet Carmichael	Mrs Jean Handorff	Ian Magrath
Mr & Mrs T J Dillon	Richard & Maureen Holden	Dr Kathy McCarthy
Mr & Mrs J Farrel	Mr Alan Howes	Mr Martin Perkins
Glynn & Denyse Griffiths	Yvonne & David Lowe	Penny Steer
		Richard & Barbara Wood

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.