

BSO BROMLEY SYMPHONY ORCHESTRA

Adrian Brown 40th Anniversary Concert

Conductor - Adrian Brown
Leader - Andrew Laing
Soloist - Michael Foyle

Saturday 9th November 2019
Langley Park Centre for the
Performing Arts

£1.50



www.bromleysymphony.org
Box office 020 3627 2974
Registered Charity no 1112117

Programme

Berlioz - Le Corsaire Overture

Brahms - Violin Concerto

Soloist - Michael Foyle

Interval - 20 Minutes

Refreshments are available in the dining hall

John Senter - Proem

Sibelius - Symphony No 5

This concert is dedicated to the memory of Gerard Kelly 1957 - 2019

Unauthorised audio or video recording is not permitted

Our next concert is on Saturday 25th January at Langley Park Centre
for the Performing Arts

Mozart Overture to The Magic Flute

Vaughan Williams Symphony No6

Tchaikovsky 3rd Orchestral Suite

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 for some years with Sir Adrian, who said: “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”. Adrian 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.

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 by Sir Roger Norrington to work with the Camerata Salzburg, one of Europe’s foremost chamber orchestras. 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; he was appointed their joint principal conductor.

Adrian conducted the Stoneleigh Youth Orchestra for 40 years and, on his retirement in 2013, was honoured with a Lifetime Achievement Award by Music Teacher and Classic FM.

Adrian 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. It was announced recently that Adrian has been awarded the Elgar Medal by the Elgar Society for “commitment to the promotion of the life and works” of the 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*. He conducted a centenary performance with the BSO of Holst *The Planets*, originally premiered by his teacher, Boult, in 1918.

In November 2018, Adrian formed his own orchestra, the Elgar Sinfonia of London. Sasha Rozhdestvensky performed the Elgar *Violin Concerto* with the orchestra in June 2019.

Adrian has conducted Bromley Symphony Orchestra since 1980. He directed BSO in its 2018-19 Centenary season. We celebrate his 40th season with a repeat of the programme from his first concert (when the violin soloist was Ralph Holmes).

Michael Foyle - Violin



Michael was born in Scotland in 1991 and, as a teenager, won the BBC Young Musician of the Year Tabor Award and led the National Youth Orchestra. He studied at the Royal Academy of Music and the University of Music and Arts in Vienna. He won the Royal Overseas League String Competition, the Salieri-Zinetti International Chamber Music Competition and Beethoven Society of Europe Competition, and was selected as an artist for City Music Foundation, Kirckman Concert Society, Making Music and Park Lane Group.

Michael launched his career by winning The Netherlands Violin Competition in 2016. His performance of Szymanowski's Violin Concerto No.1 with the Rotterdam Philharmonic Orchestra led to an immediate invitation to give his debut recital in the Concertgebouw. Later that season, Michael gave his Wigmore Hall debut and since then has appeared at the Queen Elizabeth Hall, Purcell Room, Buckingham Palace, St. Martin-in-the-Fields, Bridgewater Hall and Usher Hall, and regularly broadcasts on BBC Radio 3.

The 2017-18 season included a performance of the Brahms Concerto with the Youth Symphony Orchestra of Russia in the Great Hall of Moscow Conservatory, as well as a return to the Rotterdam Philharmonic for performances of Korngold's Concerto. In recital he has appeared in St. Magnus International Festival, New York Chamber Music Festival, Grachtenfestival Amsterdam, Cervantino Festival (Mexico) and Evgeny Mravinsky Festival (Tallinn/St. Petersburg).

In 2018, Michael released his debut CDs with duo pianist Maksim Stsura (the Janacek, Debussy and Respighi Sonatas, and the complete violin and piano works of Lutoslawski and Penderecki), both to critical acclaim.

Michael recently became Professor at the Royal Academy of Music in London, the youngest violinist appointed in the institution's 200-year history. He has also performed as Guest-Concertmaster with BBC Symphony Orchestra and The Halle. Michael plays a Gennaro Gagliano violin (1750).

John Senter - Composer



John Senter was born in Norfolk and attended the Royal Academy of Music in London, studying the cello with Derek Simpson and composition with Richard Stoker. He was a founder member of the Arditti String Quartet, which has always been devoted solely to performances of modern music. He joined the BBC Symphony Orchestra in 1975 at a time when Pierre Boulez was principal conductor. In 1977 John took the position of Principal Cello of BBC NOW, where he remained until 2013, when he retired from full-time playing. With more free time he has returned to composing, and has written several pieces for orchestra and some songs, as well as a string quartet. He has also composed a septet

based on the description of the fictional Vinteuil's septet in Marcel Proust's novel 'In Search of Lost Time'.

Hector Berlioz - Le Corsaire Overture, op 21

Berlioz probably greatly enjoyed writing this blistering romp of a piece, the perfect curtain-raiser. A joyous esprit, it has been greatly admired – except by its first reviewer, who complained bitterly: ‘It plunges you into an indefinable malaise; it torments like a bad dream, these strident viorns, croaking oboes, lamenting clarinets, groaning basses and moaning trombones!’

A furiously virtuosic opening tapers into a tender second theme in strings (which later returns, though very much faster). Listen for skittish winds, hilariously tricky runs in the violins, tempestuous brass and a rollicking off-beat-ridden surge to a frenetic conclusion.

Johannes Brahms - Violin Concerto, op 77

Joachim – then Europe’s most renowned violinist – was immediately impressed by the youthful Brahms, describing him, rather oddly, as ‘pure as a diamond, soft as snow’. The dedicatee and original performer, he assisted Brahms with detailed technical advice and composed an iconic first movement cadenza. (He also – significantly – introduced Brahms to the Schumanns.)

He was amply rewarded for his trouble, being gifted with one of the most glorious concertos in the violin repertoire. Sublime and long-limbed themes and counter-themes spring off every page, perhaps in tribute to Brahms’ beloved Austrian retreat of Pörtschach, where it was composed, and where, as he observed, ‘there are so many melodies one must take care not to step on them!’

The first movement is richly expressive and searingly intense; the Adagio has an intimate, chamber-music feel, with an eloquent series of solos for principal oboe. (The violinist weaves filigree around the main theme of the Adagio, but never actually plays it.) The last movement – thrusting, tender, charged, challenging, and composed in a swaggering Hungarian *alla zingarese vein* – is absolutely everything a concerto finale should be.

John Senter - Proem

The title ‘Proem’ means introduction or prelude, and it was chosen as this piece was conceived as a possible opening work for a concert, or to be played prior to a larger piece. It begins with a brass and percussion fanfare, which is interrupted twice by the woodwind, who seem reluctant to join in the celebratory mood. Lively music ensues, picking up on the opening rhythm of the fanfare. Eventually the music becomes more disruptive in nature, with sudden loud chords punctuating chattering streams of semiquavers in the woodwind and strings. Soon the mood becomes calmer with a new theme first played by two solo violins. Gradually gathering pace, the disruptive music tries to regain a foothold, but after a short chaotic passage, fails in the attempt. Some of the earlier lively material returns before the atonal sound world shifts to one of tonality. Many of the previous ideas return, now transformed into a tonal context, and the piece ends in great optimism.

Jean Sibelius - Symphony No 5 in E flat major, op 82

Sibelius’ triumphant Fifth Symphony took him six years to write, encumbered as he was with ill-health, self-doubt, concerns about whether or not to attempt a more modernist style, and deep depression about the critical reception accorded to his Fourth Symphony. (Not to mention the little matter of the First World War, which cropped up in the middle.)

So, where did this, possibly his very greatest symphony, spring from? Perhaps his passion for nature suggests one answer. As he confided in his diary, 'Today at ten to eleven I saw sixteen swans. One of my greatest experiences! Lord God, what beauty! They circled over me for a long time. Then they disappeared into the solar haze like a gleaming silver ribbon.' The memory stayed with him: 'The swans are always in my thoughts. Strange to learn that nothing in the world affects me – nothing in art, literature or music – in the same way as do swans and cranes and wild geese!' Another diary entry: 'Spent the whole evening with the symphony. The disposition of the themes: this is the important thing. It's as if God the Father had thrown down mosaic pieces from heaven's floor and asked me to put them back as they were...'

The symphony opens with horns and woodwinds, with a distant undertow of lurking timpani. Yet restlessness, tremolo and general agitation are never far away; there's a constant sense of unease. Eventually the strings subside into repetitive figuration, accompanying a plangent solo bassoon. Gradually, irresistibly, the strings stir the brass to a climax. This section is followed by a contrasting, almost bucolic woodwind-led section, which in turn releases a long and tumultuous crescendo. Spurred on by restless strings, the solo horn and solo trumpet lead the transition to the electrifying Scherzo. (Indeed, it's difficult to determine exactly where the Scherzo starts, as the same thematic material features, and there's no actual break between the movements. As is typical here, the ideas succeed each other organically.)

Here woodwinds are discovered, tossing feathery cues to each other. The frivolity gradually dissipates as the tempo accelerates, and as the woodwind's dominance is usurped by the more impatient brass. The thunder of timpani triplets incites the irresistible rhythmic rush to the movement's marvellously flamboyant end.

The third movement (a set of variations) opens with delicate string pizzicato and flutes in thirds: sunny, allusive, wistful. Listen for creamy string quavers ornamenting wind chorales, for the subtle alterations in the pizzicato, and for a liquid, expansive largamente, like a farewell to an Indian summer. The composer wrote of this Adagio: "The autumn sun is shining. Nature is in its farewell colours. My heart is singing sadly – the shadows grow longer. That I, poor fellow that I am, can have moments of such richness – The melodies are divine!" Towards the end, the mood clouds over. The strings' pizzicato is suddenly more reminiscent of rain than of a guitar. With the lengthening shadows the winds rise, the sun peters out, and the upper woodwinds are left stranded, bereft.

Suddenly we're plunged into the tumult of the finale, with energetic moto perpetuo strings and shuddering drums preparing for the gloriously inexorable horn theme (which Sibelius called his 'swan hymn'). It surfaces first in the lowest strings but is entirely owned by the horns – not only one of the most stirring moments in all classical music but probably the single most powerfully affirmative moment in all of Sibelius' works. However, it can't last, dissipating into the swift bubbling spiccato and woodwind transition; the moto perpetuo pianissimo, muted, almost hooded, with only recollections of the flying swans in the strings.

The woodwinds' more lyrical theme is recalled, twists into minor mode and turns wild, very nearly dystopian. But then the trumpets recollect their rivals' great theme. Serenity is restored, only to be undermined by some unsettling harmonies and a long period of unresolved harmonic tension. Off-beat dissent between brass and strings rises to an almost unbearable degree – only to resolve into a triumphant climax of rare certainty and exultant power. The work finishes with sword-blades of chords as Sibelius' swans stream "into the solar haze like a gleaming silver ribbon" – and over the horizon.

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Caroline Atkinson
Peter Bicknell
Bernard Brook
* Judy Brown
Andrew Condon
Mark Cousins
Rosie Cousins
Eleanor Harber
Andrew Harber
Penny Longman
Richard Miscampbell
Monika Molnar
Judith Montague
Tracey Renwick
* David Rodker

SECOND VIOLINS

* Mike Ibbott (Principal)
Ruth Brook
Claire Dillon
Rachel Dubourg
Yasmeen Doogue-Khan
Ruth Elliott
Jane Ferdinando
Nick Georgiadis
Elizabeth Hayman
Phil McKerracher
Veronica Mitchell
Kim Morrisey
Sarah Norman
LilyRose Wallace

VIOLAS

David Griffiths (Principal)
Sharifah Burford
Rachel Bowley (co-principal)
Jenny Carter
Emily Colyer
Richard Longman
Simon McVeigh
Nicola Oliver
Liz Tarrant
Vanessa Townsend

CELLOS

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

DOUBLE BASSES

Adrian Ball (Principal)
Thomas Dignum
Barrie Pantrey
Keith Pinnock
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
Sharon Moloney

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (CA)

CLARINETS

Hale Hambleton (Bass)
David Floyd
Chris Jeffery

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Mary Banks
Frank Cottee
Jon Frank

TRUMPETS

Matt Rainsford
Derek Cozens
Clive Griffin
Louis Barclay

TROMBONES

* Peter Bruce
Graeme Boyd
Paul Jenner

TUBA

* James Dowsett

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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
Chair	Mike Ibbott

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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.

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The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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For information on our concerts, visit www.bromleysymphony.org or leave your name & address or email address at the ticket desk.