

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

**101st Season 2019-2020**

**Conductor - Adrian Brown**  
**Leader - Andrew Laing**  
**Sine Nomine Singers**

**Saturday 14th March 2020**  
Langley Park Centre for the  
Performing Arts

**£2.00**



[www.bromleysymphony.org](http://www.bromleysymphony.org)  
Box office 020 3627 2974  
Registered Charity no 1112117

# Programme

**Maunder** - Bacchanal

**Tippett** - Concerto for Double String Orchestra

**Tippett** - Five Spirituals, The Weeping Babe

performed by **Sine Nomine Singers**

---

Interval - 20 Minutes

Refreshments are available in the dining hall

---

**Prokofiev** - Symphony No 5

Unauthorised audio or video recording is not permitted

---

Our next concert is on Saturday 16th May at Langley Park Centre  
for the Performing Arts

**Wagner** Flying Dutchman Overture

**Strauss** Macbeth

**Patterson** Orchestra on Parade!

**Mendelssohn** Symphony No 3

## 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 in late 2019 that Adrian had 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 celebrated this his 40th season with a repeat of the programme from his first concert (when the violin soloist was Ralph Holmes).

## Florence Anna Maunders



Florence Anna Maunders started to compose music when she was a teenager, and her early tape-based pieces from this time reveal an early fascination with the unusual juxtapositions of sounds and collisions of styles which have been a hallmark of her music-making ever since. This is perhaps a reflection of the music which interested and excited her from a very young age – medieval dance music, prog-rock, electronic minimalism, bebop jazz, Eastern folk music, the music of Stravinsky & Messiaen, and the grand orchestral tradition of the European concert hall. Flori started out as James - a chorister, clarinetist and saxophone player, but following an undergraduate degree at the Royal Northern College of Music, where she studied with Anthony Gilbert, Adam Gorb, Simon Holt & Clark Rundell, she's enjoyed a

mixed and international career as a jazz pianist, orchestral percussionist, vocalist, composer and teacher, and continues to be enormously busy. After a long break composition is now taking up more and more of her time. Over the last two years she has met with enormous success & had her music extensively performed across the UK, Europe and the USA, and received a significant number of awards, prizes and commissions.

One of her main aims as a composer has always been to write music which excites and moves an audience – not to say that she has embraced populism, but that her music often pulsates and dances, or allows the luxury of melody to dominate. Her music often draws together a number of different stylistic currents to make something totally new and original, for instance her recent (and extensive) cantata Yaldo draws upon Syrian folk music, the music of the Byzantine Church in the middle ages, free jazz, Hebrew cantillation & complex Stravinskian rhythms to create a compulsive and explosive sound world. With a background in electronic music production, it's not surprising to hear the influence of dance culture in her compositions often to the fore – as an example take the piece *Badder Gyration*s, an “urban orchestral riot” which grows into a growling dubstep-flavoured groove, before fragmenting into a kaleidoscopic melee of broken and recycled funk and soul fragments, coming together into a pulsating trance beat.

Flori has been recently working on a number of exciting projects: a concerto entitled *Io* for the clarinetist Thomas Carr, commissioned by Newbury Symphony Orchestra, which was performed this summer; *Da Pacem Domine* – an a capella vocal piece for the Cecilia Consort, and a solo piano piece commissioned by the Piano Teachers Congress of New York, which will be performed this month in Carnegie Hall. Her piece *Power Moves VI* was recently premiered by Red Note Ensemble as part of Noisy Nights. She also has planned premières of her music this season across the world - in particular *Bursting Out* (for harpsichord and mixed quintet) which will be performed in Amsterdam in April, and *Rhakasa Tuphani* (for solo piano) in New York. 2020 will also see the premiere of *Looking For More* - a concerto for bass oboe and strings commissioned by the wonderful virtuoso Mikey Sluman. She is

currently working on two pieces for the flautist Carla Rees alongside other projects, such as a solo percussion piece for Matt Farthing, a trio for ONMC, a piece for the Ligeti Quartet, a new commission for Skipton Camerata and other pieces too numerous to list! She will be resident later in the year at the Vale of Glamorgan Festival, as part of the Peter Reynolds programme, where two of her pieces will be performed. There's a lot more information & links to recordings on her website at [www.florencemaunders.com](http://www.florencemaunders.com)

## **Maunderers - Bacchanal**

This piece was written to celebrate the 100th anniversary of Bromley Symphony Orchestra, and as such is an opportunity for the whole orchestra to let their hair down in a dramatic & colourful orchestral display. Every section and every instrument are given chances to shine, with no one relegated to a supporting role in this festive romp based on bouncing, lively dance rhythms.

The Bacchanalia were Roman festivals of Bacchus, the god of wine, based on various ecstatic elements of the Greek Dionysia. They seem to have been popular, and well-organised, throughout the central and southern Italian peninsula. They were almost certainly associated with Rome's native cult of Liber, and probably arrived in Rome itself around 200 BC, but like all mystery religions of the ancient world, very little is known of their rites. Livy, writing some 200 years after the event, offers a scandalised, extremely colourful account of the Bacchanalia.

This piece is a simultaneous combination of two ideas – firstly a musical evocation of one of these ancient events, steeped in Eastern mysticism, and orgiastic excess, and secondly a modern, 21st century bacchanal, in which the influence of contemporary electronic dance music styles such as dubstep, house & drum 'n' bass can be felt. This is more, however, than just a juxtaposition of two pastiches – the modal, Syrian folk-influenced music of the opening section is gradually transformed into a stamping, ecstatic dance of pure abandonment as the differing musical materials diffuse into one another.

Broadly the composition falls into three sections. The opening section is based on the 2+2+3 rhythm heard in some ancient Greek & Syrian music. This builds in waves after an explosive beginning into a furious stamping dance for the whole orchestra. Secondly, emerging from the aftermath of this, comes a lively, syncopated dance, with lyrical, chorale-like interjections, into which the third type of musical material, a heavy, drunken pattern based on triplets gradually insinuates itself more and more boldly, before it eventually takes over the entire musical texture. Finally the music shifts kaleidoscopically, mixing the musical materials into new shapes, colours and combinations, before the frantic, furious final phrase brings the whole Bacchanal to an exhausted climax at the end.

## Tippett - Concerto for Double String Orchestra

In 1943, only two years before the debut of Prokofiev's Fifth, Michael Tippett's Concerto for Double String Orchestra was premiered. However, its composer was absent, having been detained in Wormwood Scrubs for defying the terms of his exemption from military service as a conscientious objector. It is probably, to this day, his most-performed, best-loved work, a happy combination of Beethovenian structure and Tippettian rhythms and harmonies.

Tippett himself described the Concerto as 'a study in polyphony'. The two, entirely independent, orchestras fan out to either side of the conductor – and most often answer each other, with the overlapping string textures forming a rich canvas for the composer. Influenced by such bizarrely varied styles and composers as Bartok, jazz and blues, folk music, Ralph Vaughn Williams and the madrigals of Queen Elizabeth's time, the outer movements seethe with a vibrant rhythmic energy. (Tippett had already mastered his own personal technique of 'additive' rhythm, the effect of which involves irregular, unpredictable accents within common time.)

From the off, there's an electrifying, fizzing, energy, along with a chunky muscular counterpoint, within a time signature gloriously freed from the expected norms. The first movement features freewheeling, irregular and unpredictable accents, along with the kind of rhythms Tippett loved in jazz. In the middle is a slightly spooky section, with thinner textures, but the resurrected opening returns – with added gusto – at the end of a long and tumultuous build-up.

The Adagio was, according to the composer, 'modelled on the song-fugue-song layout of the andante of Beethoven's String Quartet, Op 95'. It opens with a lyrical solo for the leader – long-limbed, resonant, glowing – (based on a folksong called 'Ca' the Yowes'). The other strings adopt the theme, which eventually yields to a more harmonically astringent section – slightly bitty, vaguely fugal – which eventually loses energy and drifts away. At this point the principal cellist opportunistically swipes the leader's deep-toned opening solo – after which both themes achieve a wonderfully understated reconciliation.

The bustle returns in the rondo finale, where offbeat accents and an irregular pulse are whipped together. After the original tumult subsides, the cellos essay a light, graceful, almost waltzy, second theme. . This morphs into a feverish section with sassy counterpoint and suggestions of minimalism. The rondo returns, as rondos do, but eventually yields to a powerful coda, where a Northumbrian bagpipe tune surfaces amidst a tumult of quavers, like winds ruffling the waters of some Northumbrian lough, to a powerfully affirmatory conclusion.

## Sine Nomine Singers

The Sine Nomine Singers, constituted mostly of musicians who live in Bromley, Orpington and Croydon, perform both sacred and secular music from the twelfth century to the present day. Recent programmes have included Bachs' Magnificats, Handel's Dixit Dominus, and a wide variety of shorter works by composers including von Bingen, Bruckner, Brahms, Bax, Battishill, Bridge, Bednall, Davies, Howells, MacMillan, Parsons, Petter, Sheppard, Stravinsky, and Stanford. In addition to concerts at local venues, the choir has sung Evensong at St Paul's Cathedral, London, and has performed at Tallinn in Estonia; at Steinfeld Monastery, Germany; at Saumur on the Loire in France; in the church attached to the Manor House, Chideock, Dorset; and at many other venues. The choir was delighted to welcome back many alumni to celebrate its twenty-fifth anniversary last year.

The Sine Nomine Singers are:

Sopranos	Altos	Tenors	Basses
Kathryn Bartlett	Rachel Bowley	David Coronel	Ralph Barlow
Jenny Burgess	Catherine Crabtree	Andy Jackson	Charlie Crabtree
Penny Davies	Fiona Davey	Craig Myers	James Loader
Anne Greenidge	Natalie Robinson	Matthew Price	Robert Pruden
Karen Mackintosh	Jill Saudek	Nick Stein	Clive Richards
Katie Mackintosh	Isobel Whelan	Roger Thorpe	Peter Thompson
Sue Oldham			
Sue Thompson			
Carol Whinnom			

## Jonny Davies

After being Queen's Chorister and then Head Chorister at St George's Chapel, Windsor, Jonny Davies won a music scholarship to Trinity School, Croydon. During his teenage years he studied violin with John Francis, piano with Nigel Clayton at Croydon Schools Piano Centre and organ with Simon Williams. He also acted as assistant organist at St Mary's Church, Addington.

He then went to Brasenose College, Oxford where he received an Organ Exhibition, and sang with Schola Cantorum and the Oxford Chamber Choir. Since leaving Oxford, Jonny has sung as a lay clerk in Guildford Cathedral, with the Holst Singers conducted by Stephen Layton, and with professional church choirs all over London. He was Director of Music at St Olave's Church, Hart Street and St Katharine Cree in the City of London, from 2007 until 2015.

Jonny has recently devoted more time to his own singing, studying for an MMus at Trinity Laban Conservatoire of Music and Dance. There he played the part of Bottom in Benjamin Britten's operatic version of A Midsummer Night's Dream in the 2015 college opera in Blackheath Halls and finished with a Distinction in his final recital. He has studied singing with Sarah Dunstan, Ashley Stafford, Robert Rice, and Alison Wells. He teaches piano, violin, theory, and singing at Bishop Thomas Grant, St Martin-in-the-Fields, and Croydon High schools as well as privately.

## Tippett - Five Spirituals

Famously unconventional in his sexuality, philosophy and politics (he flirted with communism in the 1930s, and was imprisoned for his refusal, as a pacifist, to carry out war-related duties in 1943), Tippett was in his lifetime often ranked with his contemporary Benjamin Britten as one of the leading British composers of the 20th century. One of the works for which he is now best known is his oratorio *A Child of Our Time* which incorporates his setting of the spirituals in tonight's programme. The oratorio was written in response to the Nazi pogrom *Kristallnacht* and the events leading up to it, but the message of the oratorio is far broader. To quote its opening lines, "The world turns on its dark side. It is winter."

### Steal Away

Steal away to Jesus  
Steal away home,  
I han't got long to stay here  
My Lord, He calls me by the thunder  
The trumpet sounds within-a my soul  
I han't got long to stay here  
Green trees a-bending,  
    poor sinner stands a-trembling  
The trumpet sounds within-a my soul  
I han't got long to stay here

### Nobody Knows

Nobody knows the trouble I see, Lord,  
Nobody knows the trouble I see.  
O Brothers, pray for me,  
help me to drive old Satan away.  
O Mothers, pray for me,  
help me to drive old Satan away.  
Nobody knows the trouble I see, Lord,  
Nobody knows the trouble I see.

### Go Down, Moses

Go down, Moses,  
    way down in Egypt land;  
Tell old Pharaoh to let my people go.  
When Israel was in Egypt Land  
Oppressed so hard they could not stand,  
"Thus spake the Lord," bold Moses said,

"If not, I'll smite your first-born dead."  
Go down, Moses,  
    way down in Egypt land;  
Tell old Pharaoh to let my people go.

### By and By

O by and by  
I'm going to lay down my heavy load.  
I know my robe's going to fit me well,  
I've tried it on at the gates of Hell.  
O Hell is deep and a dark despair  
O stop, poor sinner and don't go there.

### Deep River

Deep river,  
my home is over Jordan,  
Deep river,  
Lord, I want to cross over  
    into camp ground.  
Oh, chillun!  
Oh don't you want to go  
    to that gospel feast  
That promised land,  
    that land where all is peace.  
Walk into heaven,  
and take my seat,  
And cast my crown at Jesus' feet.  
Deep river,  
Lord, I want to cross over  
into camp ground.

## Tippett - The Weeping Babe

The success of *A Child of Our Time* led to the BBC's commissioning Tippett to write the motet, *The Weeping Babe*, which was his first work to be broadcast. It is set to words by that other great English eccentric of the 20th century, Dame Edith Sitwell.

The snow is near gone:  
The bird's soft flowers  
Shine in the thickets and the bowers.  
I sing to the spray  
Of the world's green Spring  
"Lullay."  
Why dost thou weep,  
My little child?  
For the winter heart of the world -  
O Sun of the Sunless,  
Child of the Childless one?  
Why weapest thou?  
For the Heart of Man  
That once was a little child like thee.

And now among the beasts has lain.  
Weep not so sore.  
I kiss you and hold you fast from the cold  
In my budding breasts  
My heart's young leaves.  
O little hands and feet wet from my tears,  
O little day-spring that weeps forlorn.  
Why must those winter flowers know the cold  
Of the world's heart, and those bitter years,  
The nails of thy Cross,  
my sweet flower's thorn.

*Edith Sitwell (1887 - 1964)*

## Prokofiev - Symphony no 5 in Bb op. 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

The celebrated Sergei Prokofiev, in common with many, fled the USSR in 1917, living in both the US and in Paris but never entirely settling anywhere. Eight years later, the USSR initiated a charm campaign to lure him back: Prokofiev was to be allowed to tour internationally; new works would be commissioned; he would be feted and appreciated in a way he felt that he never quite had been, in the West. Prokofiev duly returned (and was even awarded the Stalin Prize – hilariously, of the ‘Second Class’ – for a rather subversive Piano Sonata.) He composed his astonishing Fifth Symphony during the summer of 1944, while staying at a government-run retreat for eminent composers. D-Day was over – the war was winding down – and the place suited Prokofiev perfectly. As he wrote, ‘Our room is big and quiet, and they feed us wonderfully. Best of all is the forest with its fresh young leaves!’ He completed the Fifth Symphony in only a month (though raiding sketches from as far back as 1933, as well as a discarded scene from Romeo and Juliet).

Officially, Prokofiev described the work thus: ‘I wanted to sing the praises of the free and happy human being – of such a person’s strength, generosity and purity of soul. I cannot say I chose this theme; it was born in me and had to express itself. The music matured within me – it filled my soul.’

Well... perhaps he meant all this – but perhaps he didn’t. In Stalinist Russia, where state terrorism was of course endemic, optimistic and positive words were expected in order to get music past the official censors and approved for public performance. Prokofiev had to tread carefully: close friends of his were among the half-million to disappear. However, the premiere of the Fifth Symphony was a triumph, perhaps the cultural event of 1945. The concert also featured non-musical drama: as the pianist Sviatoslav Richter described, ‘When Prokofiev mounted the podium, celebratory

artillery salvos suddenly thundered. His baton was already raised. He waited, and until the cannon fire ceased, he didn't begin. There was something very significant, very symbolic in this. It was as if all of us – including Prokofiev – had reached some kind of shared turning point.' (Sadly, this was also to be Prokofiev's final performance: he suffered concussion soon afterwards and never fully recovered.)

The Fifth Symphony opens amidst pastoral flutes and bassoon, before the sense of sunshine is subtly undermined. Cracks in the edifice appear, threats increasingly roll out from the brass: there is a sense that storm clouds are gathering. A feathery flute and oboe second theme emerges, adopted by aspiring violins and glorious solo trumpet; later, a sardonic, nervy, edgy motif ushers in the development. The cellos reminisce, the trumpets recall the opening, but the sardonic motif nags away beneath it all. There are bangs on the door from the timpani – the brass fume – and Prokofiev's most remorseless and militaristic vein prevails, complete with bass drum and cymbals. There are a few brief snatched moments of nostalgia before a tumultuous – and notably unreconciled – end.

The sleek, fleet, sneeringly restless second movement opens with a sarcastic solo clarinet. The frenetic activity swirls into a more extrovert middle section before the spiteful opening returns – with a snarl. Amidst swirling violin figuration and relentless energy, instruments toss insults at each other, percussion cracks like gunfire. The cello section opens a woodwind-dominated Trio section, which is itself masterfully undercut by an inexorable return of the Scherzo's feverish energy, featuring embittered trumpets, acerbic percussion and jackboots in the brass. There is a long and stunningly-paced accelerando – and it ends, as it has to, with a crash.

The emotional centre of the work is the slow movement. Here the original mood of resignation unwinds with first violins at the top limit of their range. A tentative hope is overpowered by inexorable timpani and by hard-scintillating winds and brass. The solo piano introduces a more passionate second theme, along with little blisters of string tremolo and wind scales. This eventually blossoms into full-throated string sorrow over the funereal brass, which creates a punishing – even grotesque – climax before slouching away like a great beast. Most of the strings indulge in one last recollection of happier times, before disappearing in wisps of high scales above the heavy tread of the double basses.

The finale opens in a mood reminiscent of the symphony's gentle opening, with the cellos divided into four – but soon a sarcastic solo clarinet emerges under a jaunty, bustling rhythmic motive vaguely reminiscent of a train. Solo flute and clarinet feature strongly – but the train is not to be denied, along with provocative off-beats, and recollections of both the first theme and those of the previous movements. A powerful climax eventually materialises, spurred on by brass and bombastic percussion, during which the main theme is repeatedly and brutally interrupted. The work could have ended here, in a fury – but, instead, it disintegrates into fragments of solo strings, piano and percussion before a whipped last chord.

Yes, it wormed its way past the Soviet censors, but, at heart, Prokofiev's Fifth is a protest against darkness. Basically, we are talking war.

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Caroline Atkinson  
Peter Bicknell  
Bernard Brook  
\* Judy Brown  
\* Jacqueline De Ferrars  
Andrew Condon  
Mark Cousins  
Eleanor Harber  
Andrew Harber  
Penny Longman  
Richard Miscampbell  
Sarah Norman  
\* David Rodker

## SECOND VIOLINS

\*Mike Ibbott (Principal)  
Ruth Brook  
Tarcisio Dantas  
Claire Dillon  
Yasmeen Doogue-Khan  
Ruth Elliott  
Jane Ferdinando  
Nick Georgiadis  
Elizabeth Hayman  
Phil McKerracher  
Veronica Mitchell  
Judith Montague  
Kim Morrissey  
LilyRose Wallace

## VIOLAS

David Griffiths (Principal)  
Jenny Carter (co-principal)  
Sharifah Burford  
Rachel Burgess  
Emily Colyer  
Richard Longman  
\* Alan MaGrath  
Simon McVeigh  
Maria Staines  
Liz Tarrant

## CELLOS

Alice McVeigh (Principal)  
\* Helen Griffiths  
Helen McDonald  
Suzie Barratt  
Rachael Bratt  
Samantha Carter  
Anne Curry  
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  
David Sullivan  
Kim Reilly

## OBOES & COR ANGLAIS

\* Caroline Marwood  
Vicky Dowsett  
Philip Knight (CA)

## CLARINETS

Hale Hambleton  
Andy Cankett  
David Floyd (Bass)  
Chris Jeffery (Eb)

## BASSOONS & CONTRA

Stephen Fuller  
Julian Farrel  
Ryan Delgado Barreiro

## HORNS

Roy Banks  
Mary Banks  
Frank Cottee  
Jon Frank  
Brian Newman

## TRUMPETS

Peter Longworth  
Derek Cozens  
May Thompson

## TROMBONES

Graham Chambers  
\* Peter Bruce  
Paul Jenner

## TUBA

\* James Dowsett

## TIMPANI

David Coronel

## PERCUSSION

Sharon Moloney  
Anthony Summers  
Nim di Ricci  
Isis Dunthorne

## PIANO

Catherine Borner

## HARP

Elizabeth Green

## 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
Chair	Mike Ibbott

## Patrons

Mrs Jill Brodie	Shirley & Geoff Griffiths	Mr Ian Magrath
Mr and Mrs M J Bull	Mrs Jean Handorff	Dr Kathy McCarthy
John & Riet Carmichael	Richard & Maureen Holden	Mr P McSweeney
Mr & Mrs T J Dillon	Mr Alan Howes	Mr Martin Perkins
Mr & Mrs J Farrel	Yvonne and David Lowe	Mr J G Ross-Martyn
Glynn & Denyse Griffiths	Dr Beryl Magrath	Richard and Barbara Wood
Mr A T Hawkins		

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 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.