

BSO BROMLEY SYMPHONY ORCHESTRA

102nd Season **2021-2022**

Conductor - Adrian Brown

Leader - Andrew Laing

Soloist - Emily Davis

Saturday 22nd January 2022

Langley Park Centre for the
Performing Arts

£2.00



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

Programme

Vaughan Williams - Overture to The Wasps

Vaughan Williams - The Lark Ascending

Longworth - In the golden sky, the swallows turn

Soloist - Emily Davis

Vaughan Williams - English Folk Song Suite

Interval - 20 Minutes

Refreshments are available in the dining hall

Bax - Symphony No 6

This performance is dedicated to the memory of John Georgiadis

Unauthorised audio or video recording is not permitted

Our next concert is on Saturday 12th March at Langley Park Centre for the Performing Arts

Nicolai - Overture to The Merry Wives of Windsor

Horovitz - Concerto for Euphonium (soloist: Robbie Henderson)

Mendelssohn - Overture Midsummer Night's Dream

Bruckner - Symphony No 6

Adrian Brown - Music Director



Adrian Brown comes from a distinguished line of Sir Adrian Boult's most gifted pupils. 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: in fact, the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian wrote: '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 Sir Roger Norrington recommended him to conduct the Camerata Salzburg, one of Europe's foremost chamber orchestras. In addition, Adrian has conducted many leading British orchestras including the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the BBC Scottish Symphony Orchestra and the London Sinfonietta. He is also a to great proponent of contemporary music and has several first performances his credit.

The autumn of 2019 saw a return to the Royal Orchestral Society and the London Chorus performing Verdi's Requiem in St John's Smith Square along with more Berlioz with many different orchestras for that composer's 150th anniversary. With Bromley Symphony he celebrated Forty Years as Music Director.

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 Adrian was presented with the Berlioz International Society Medal for services to the great French composer.

In October 2019 at the time of his 70th birthday, he was awarded the Elgar Medal.

In the past year the Elgar Sinfonia has gone from strength to strength, giving two concerts in London in spite of the pandemic. Elgar's 'Falstaff' in June 2021 and in October the Orchestra celebrated the Elgar Society 50th anniversary with a concert including 'Sea Pictures', 'Polonia' and the 'Crown of India' in the presence of Dame Janet Baker.

Future plans include a cycle of the Elgar Symphonies and a performance of the Missa Solemnis of Beethoven with the London Chorus and the Royal Orchestral Society. With that orchestra he will conduct their 150th Anniversary Concert in 2023.

Emily Davis - Violin



Emily is the Associate Leader of the Royal Scottish National Orchestra, Concertmaster of the Trondheim Symphony Orchestra, and regularly guest Concertmaster of a number of ensembles including the Oslo Philharmonic Orchestra, Singapore Symphony Orchestra, RTÉ Symphony Orchestra Dublin, English Symphony Orchestra and the Aarhus Symphony Orchestra. She has frequently collaborated with leading chamber orchestras, including the Chamber Orchestra of Europe, the Aurora Orchestra in London, the Scottish Ensemble and the Scottish Chamber Orchestra. She has appeared as guest principal with the Budapest Festival Orchestra, the Liverpool Philharmonic and the BBC National Orchestra of Wales, and has performed regularly with both the London Symphony Orchestra and the Philharmonia.

Emily has enjoyed invitations as a soloist from festivals and venues across the world. Memorable highlights include: Arvo Pärt's 'Fratres' with conductor Vasily Petrenko at the Pärnu Festival in Estonia; Piazzolla's 'Four Seasons' at the Bergen International Festival; the Cuban premiere of Vaughan Williams' 'Lark Ascending'; Szymanowski's Concerto No.2 with the Ålesund Symphony Orchestra (Norway); and both Prokofiev's Concerto No.1 and the Tchaikovsky Violin Concerto with the Wimbledon Symphony Orchestra and Outcry Ensemble in London. She has broadcast live as a soloist on British (BBC), Estonian, Romanian, Cuban, Norwegian (NRK) and Irish (RTÉ) radio stations.

From 2014-16 she held the position of Principal First Violin with the City of Birmingham Symphony Orchestra and from 2016-18 was Associate Concertmaster of the Bergen Philharmonic Orchestra in Norway. For two years Emily was honoured to be selected as Concertmaster of the European Union Youth Orchestra. Highlights of this time include a performance of Bruckner's 7th Symphony with Bernard Haitink at the Concertgebouw, and performances of Rimsky Korsakov's, 'Scheherazade' at the Dubai Opera and Bucharest Atheneum.

Emily particularly enjoys directing larger chamber ensembles from the violin and has recently founded "Thirteen North" with Co-Artistic Director Catriona Price, an ensemble uniquely influenced by both classical and folk music, aimed at bringing classical music out of concert halls and into the heart of communities around Scotland.

Emily was a founding member of the Artesian String Quartet from 2009-2016 during which time they performed at the Wigmore Hall, Purcell Room and Kings Place, live on BBC Radio 3 'In Tune' and the BBC Proms. They held a residency at the Britten Peares Foundation in Aldeburgh, and toured extensively across the U.K.

Emily is a Violin Professor at St Mary's specialist music school in Edinburgh and has been a Senior Violin Tutor for the National Children's Orchestra of GB. For three years running she has mentored promising young Italian students at the Ferrara Chamber Academy, and has been accepted onto the Global Leaders Program.

Emily plays on a Ferdinand Gagliano violin kindly loaned to her through the Beare's International Violin Society.

Vaughan Williams - Overture to The Wasps

Fresh from a year's study under Ravel – who praised him for failing to become 'another Ravel' ever after, he was asked to write music for Aristophanes' satirical play, *Wasps*.

After producing a raspingly brilliant insect impersonation in the opening however, Vaughan Williams lost all interest in his brief and reverted to rolling out the rollicking folksong. A subtle middle section featuring solo horn and violin and a cinematic theme redolent of wide-open vistas is followed by the briefest of buzzes and a gloriously unrepentant conclusion.

Vaughan Williams - The Lark Ascending

A pure esprit, this is Vaughan Williams in sensationally improvisational mood. *The Lark Ascending*, originally for violin and piano and dedicated to the British violinist, Marie Hall, takes as its point of lift-off an unconvincing poem by George Meredith, of which the best bit is: "And ever winging up and up,/Our valley is his golden cup,/And he the wine which overflows/To lift us with him as he goes./Till lost on his aërial rings/In light, and then the fancy sings." Vaughan Williams' imperious spouse Ursula wrote that he had "taken a literary idea on which to build his musical thought... and had made the violin become both the bird's song and its flight."

The opening is terrifyingly brilliant, with the initial hesitancy followed by the thrilling exploration of the violin/bird. (Vaughan Williams, a passionate violist, understood the violin to perfection – here, it shows.) After the exploration from the top to bottom of the instrument, listen out for exquisite violin figuration over solo horn; and for the bird to be caught in crosswinds above a solo flute. Later, the currents and fibrillations of the woodwinds return to the original theme – which is interrupted by the soloist, abetted by woodwinds and triangle. The ecstatic 'lark' then rides atop every air current, independent to the end, despite a brief flirtation with solo horn. Having outdistanced every companion, with a sense of poetic hush, the lark weaves through the sky alone... effortless, ethereal, skimming into the distance on wisps of thinnest air.

Longworth - In the golden sky, the swallows turn

Composer's Note

My poem for solo violin *In the Golden Sky the Swallows Turn* began life as a response to Giovanni Pascoli's poem *In alto* (1889), which depicts a farmworker watching the birds in the sky above, and imagining himself in their place. The work's musical material is derived from a recording that I made of my wife reciting Pascoli's poem: my transcriptions of the contours and rhythms of her speaking voice giving rise to the notes and rhythms of the piece. During the composition process I found myself departing from the narrative of Pascoli's poem, although its depiction of rural Tuscan life (a recurring theme in my work) remained fundamental to my musical thought, as reflected in the pastoral - and at times even folk-like - musical tone that pervades the piece.

In the Golden Sky the Swallows Turn can be heard as a set of songs and dances. Following a lyrical and tranquil opening, a breezy sequence of three gentle dances - each one separated by further passages of expressive, song-like melody - is presented. Upon the conclusion of the final (and most energetic) of the three dance episodes the listener is returned - via a short passage of musical recollections - to the music of the opening, before further, fragmented memories bring the piece to an enigmatic close.

The work's title is a deliberate mistranslation of the opening line of Pascoli's poem, "Nel ciel dorato rotano i rondoni": the swifts (rondoni) of the original text being replaced by "swallows". This alteration alludes to a memory that I have of seeing a flight of swallows encircle an old bell-tower in the Tuscan hills some years ago.

Peter Longworth, January 2022

In alto

Nel ciel dorato rotano i rondoni.
Avessi al cor, come ali, così lena!
Pur l'amerei la negra terra infida,
sol per la gioia di toccarla appena,
fendendo al ciel non senza acute strida.
Ora quel cielo sembra che m'irrida,
mentre vado così, grondon grondoni.

Giovanni Pascoli, 1889
From 'Le gioie del poeta', Myricae, 1903

Up above

In the golden sky the swifts turn
Had my heart strength like wings!
Still I'd love the dark treacherous earth,
if only for the joy of barely touching it,
cleaving the sky not without piercing
cries.
Now that sky seems to mock me,
as I walk on and to work return.

(Translated by Cecilia Piantanida)

Peter Longworth - Composer



Described as “dazzlingly atmospheric” (Glasgow Herald) and “uniquely colourful” (ITG Journal), Peter Longworth’s music has been performed throughout the UK and Europe, as well as in Japan and North America. Ensembles who have commissioned his work include the London Mozart Players, the Edinburgh Quartet, and the Hebrides Ensemble, whilst his orchestral piece *In the Golden Shadows of Dawn* was recorded by the Brno Philharmonic for Ablaze Records.

An alumnus of the London Philharmonic Orchestra’s Young Composers Programme, Peter teaches at the Guildhall School of Music and Drama, and has, during the past year, given presentations on his music to students at the Missouri University of Science and Technology, and to the Cheltenham Italian Society (about the influence of Italy upon his work). Future performances of his music include the premiere of *Bergamasca* by the Orchestra of Opera North.

www.peterlongworthcomposer.com

Vaughan Williams - English Folk Song Suite

I March – Seventeen Come Sunday

II Intermezzo – My Bonny Boy

III March – Folk Songs from Somerset

Originally composed for concert band, this delightfully accomplished work perfectly sandwiches no fewer than nine folk songs into three brief movements.

The first, *March - Seventeen Come Sunday*, features several cleverly combined tunes (at one point the bass instruments are playing in a different time signature from the treble). The second movement, *My Bonny Boy*, appealingly features a solo oboe’s plaint of unrequited love, in Dorian mode. It is briefly supplanted by yet another spurned lover in *Green Bushes* before the first theme returns – this time merely hinted at, in lower string and solo flute fragments.

The fresh-as-paint finale begins with a jaunty – vaguely naval – clarinet (*Blow Away the Morning Dew*). The movement concludes with the grandeur of *John Barleycorn*, featuring not only trombones but plenty of percussion. Hard to imagine it failing to bring the Queen’s Hall down!

Bax - Symphony No. 6 - (1934-35)



Arnold Bax came to prominence soon after the First World War and enjoyed two decades of celebrity during the inter-War years, during which time he produced no fewer than seven, much admired, symphonies. Later, there came a period when his symphonies dropped from the repertoire and he was only remembered for two vivid tone poems: Tintagel and The Garden of Fand. Knighted in 1937, he was created Master of the King's Music in 1942. (He remarked 'I am honoured to be following Elgar at one remove' – being no great admirer of Walford Davies, his predecessor in the role).

Bax's symphonies date from 1922 to 1939 and were largely heard in the 1930s. When Bax's Symphony No. 6 was premiered at Queen's Hall on 21 November 1935 it would immediately have been compared with Walton's First, in B-flat minor. The first complete performance of the latter – it had already been heard without its finale – having taken place in the same hall, and under the same conductor (Sir Hamilton Harty) only a fortnight before. Vaughan Williams's aggressive Fourth (dedicated to Bax!) had first been performed the previous April, while only a few days later a young newcomer, George Lloyd, produced an admired Third. In the following years, before the war, came Edmund Rubbra's first two symphonies, Dyson's Symphony in G, and the Moeran G minor, amongst others. So Bax's score is very much a work of its time.

This performance of Symphony No 6 is dedicated to Bax cataloguer, musicologist and arranger Graham Parlett

I Moderato – Allegro con fuoco

II Lento, molto espressivo – Andante con moto – Meno mosso – Più lento

III Introduction: Lento moderato – poco più vivo; Scherzo and Trio: Allegro vivace – Andante semplice; Epilogue: Lento

Compared to its predecessors, the form of Bax's Sixth Symphony is the most clearly drawn, as well as the most innovative in its finale. It is introduced by a bleak and insistent preludial section, cold yet passionate, before the Allegro con fuoco of the first movement is launched. The bass ostinato figure with which the symphony starts is of some importance in the introduction and generates the opening viola line that follows: it is also referenced in the latter part of the movement.

The slow movement is calm and lyrical and, after six bars of introductory orchestral atmosphere, launches into an extended melody in the violins. Eventually a solo trumpet introduces a second tune, characterised by a 'Scotch snap' (da-daah!) – then a third idea follows in the 6/8 time of the first. A climax ensues and the music returns to the opening with reminiscences of the other ideas, in particular a quite haunting marching passage – also in 6/8 – suggesting a procession of ghosts. (Elements of the slow movement started life as a sketch for Bax's uncompleted second viola sonata – but put to good use here.)

In the third movement Bax makes a brief homage to Sibelius by quoting a motif from the tone-poem *Tapiola*; it was the conductor Vernon Handley who first noted that it is foreshadowed at the opening of the movement's introduction. The music rises to a climax, only to be cut short by a dramatic pause; there follows fast music recalling the nature painting of Bax's recent tone poem, *The Tale the Pine-Trees Knew*. Here Bax keeps to a clear and little-modified sonata form, in which the quiet yet subtly anxious second subject, first heard on three flutes together with a subsidiary idea on the strings, forms only an interlude. The strenuous mood then returns, rising to a major climax.

The three-in-one scheme of the finale is quite original. The long-breathed clarinet solo with which the Introduction starts contains elements that will be heard later. There follows a second idea on the woodwind, which will form the subject of the great climax at the end of the Scherzo. The pace quickens and a lively 12/8 passage leads into the Scherzo, whose first idea (in solo bassoon) is derived from the opening clarinet cantilena, though brilliantly imbued with the character of an Irish dance. The Trio is lyrical but comparatively static, a charming interlude for harp and strings. The Scherzo returns, with the motif from Sibelius's *Tapiola*, and builds to an apocalyptic climax – arguably the climax not only of this particular symphony, but of all of Bax's symphonies. Curiously enough, it had first been foreshadowed in the climax of his early choral setting of *Enchanted Summer*, nearly a quarter of a century earlier.

Though publicly long associated with the pianist Harriet Cohen, Bax had a second lady-friend, Mary Gleaves – which Harriet was not to discover until much later. It was with Mary that, late each autumn in the 1930s, he would take up residence at the Station Hotel, Morar, Inverness-shire, in order to complete and orchestrate his score of the moment. In February 1935 Bax admitted that the idea of the Scherzo had come to him the previous November, looking out to sea at the misty shapes of the islands of Rum and Eigg. (An enlarged view of this scene, by photographer Cyril Aragnoff, adorned Mary's sitting room for the rest of her life.)

Concluding with an epilogue is characteristic of Bax's symphonic world, possibly taking his cue from his friend Vaughan Williams's *London Symphony*. After the triumph of the Fifth the Epilogue to the Sixth is elegiac in mood: it is announced by the opening

clarinet idea, here played by solo horn, fourteen muted solo strings, along with harp. The theme of the climax returns and a magical passage of reconciliation and acceptance – ethereal horns over hushed harp and woodwind chords – brings Bax's tempestuous vision to a close.

The printed score is inscribed to the eminent Sir Adrian Boult, but in the manuscript we may still discern, though since deleted, that the dedication had originally been intended for the Polish composer, Karol Szymanowski.

Programme notes for the symphony written by Lewis Foreman whose Bax: A Composer and His Times is currently available in a third, revised, edition from Boydell Press.

Please add an extra concert date to your diary for this season. On Saturday 11th June at 5.30pm we will be performing a children's concert. The programme will be -

Rossini - William Tell Overture

Patterson - Red Riding Hood

Williams - Harry Potter Suite

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

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Clare Wibberley
(Associate Leader)
Andrew Condon
Mark Cousins
Rosie Cousins
Liz Cromb
Jane Ferdinando
Nick Georgiadis
* Mike Ibbott
Phil McKerracher
Veronica Mitchell
Kim Morrissey
Tracey Renwick

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Peter Bicknell
* Judy Brown
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Ruth Elliott
Eleanor Harber
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Penny Longman
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Judith Montague
*David Rodker
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Alan MaGrath
Simon McVeigh
Nicola Oliver
Maria Staines
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CELLOS

Alice McVeigh (Principal)
Helen Griffiths
Helen McDonald
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Mandy Selby
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Mark Esmonde
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David Sullivan

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Philip Knight (CA)

CLARINETS

* David Floyd
Andy Mattison
Neil Anderson
Chris Jeffrey (Bass)

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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	Paul Patterson
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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. Patrons are entitled to two complementary guest tickets per season.

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:
www.bromleysymphony.org (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

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
or leave your name & address or email address at the ticket desk.