

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

102nd Season **2021-2022**

Conductor - Adrian Brown

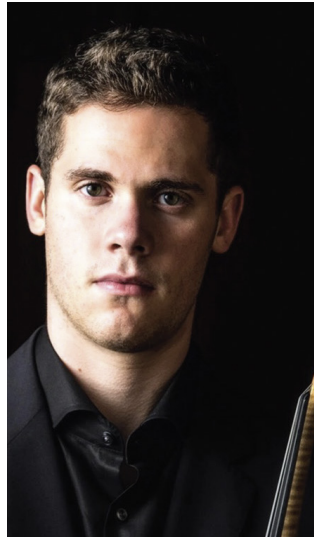
Leader - Andrew Laing

Soloist - Callum Smart

Saturday 14th May 2022

Langley Park Centre for the
Performing Arts

£2.00



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

Programme

Respighi - Fountains of Rome

Robert Ely - Bromleag

Korngold - Violin Concerto

Soloist - Callum Smart

Interval - 20 Minutes

Refreshments are available in the dining hall

Dvořák - Symphony No 9

‘From the New World’

Unauthorised audio or video recording is not permitted

Our next concert is a Children's Concert on Saturday 11th June 5.30pm
at Langley Park Centre for the Performing Arts

Rossini - William Tell Overture

Paul Patterson - Red Riding Hood **Narrator** David Leonard

John Williams - Harry Potter Suite

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.

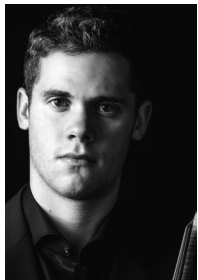
In December 2017 Adrian was presented with the Berlioz International Society Medal for services to the great French composer.

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.

Callum Smart - Violin



Callum Smart is quickly developing an international reputation as one of Britain's finest young violinists and an innovative pedagogue, combining his professorship at the RNCM with his following of 40k+ on Instagram. He is celebrated for the sincerity of his singing line, combining 'brilliant technique with the confidence to take risks' (Bachtrack) and his 'utterly convincing' interpretations (BBC Music Magazine).

Recognised as a rising star since winning the BBC Young Musician strings category and being the top European prize-winner at the Menuhin Competition in 2010, Smart now enjoys concert appearances with the UK's leading orchestras, including re-invitations to the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic and the Philharmonia Orchestra.

This season Callum performs the Elgar Concerto, both in the UK and US, as well as concerto performances of Korngold, Bruch, Glazunov, Tchaikovsky, and a Mozart Sinfonie Concertante with the Hallé Orchestra. It also sees the return of a full recital schedule with pianist Richard Uttley and a series of trio concerts with horn player Ben Goldscheider.

Respighi - Fountains of Rome

In 1913, soon after moving to Rome, Respighi made the acquaintance of a pair of pretty Latvian students who lived near the Borghese Gardens. Later he recalled: 'Near their little house, which was remote at that time, one could always hear the murmuring of a fountain. "Listen – how it sings!" one of the pair exclaimed one day. That was the inspiration for *The Fountains of Rome*.'

Respighi's own programme note:

In this symphonic poem I have endeavoured to give expression to the sentiments and visions suggested by four of Rome's fountains, at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive. The first part, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden insistent blast of horns above the trills of the orchestra introduces 'The Triton Fountain.' It is a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between jets of water.

Next appears a solemn theme borne on the undulations of the orchestra: the fountain of Trevi at midday. The solemn theme, passing from woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot, drawn by seahorses, with a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the Fountain at the Villa Medici, is announced by a sad theme which rises above subdued warbling. It is the nostalgic hour of sunset. The air is full of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

Robert Ely

Robert developed his musical interest at Leicester Boy's Grammar School with the encouragement of the school's music master – despite there being too few pupils to warrant full music lessons!

In 1967 he joined the British Army as a musician, firstly playing clarinet and viola with the Band of the Royal Corps of Signals, then four further years as principal flute of the Band of the Life Guards. During this time, he developed his arranging and composition skills. In 1976 he was chosen to attend the Royal Military School of Music and served as Bandmaster of the 2nd Battalion the Parachute Regiment between 1979 and 1986. He later co-founded 'Rank Outsiders', a self-help

group of ex-service personnel; his campaigning led to the lifting of the ban on LGBT service personnel in 2000.

In the late 1980's Robert taught himself to use the music publishing programme "Score" which led to working for a music typesetting company in London on many publications for major music publishing houses including the Royal Opera House.

In the 1990's he joined the newly formed London Gay Symphony Orchestra playing viola. The orchestra started a regular World AID's day concert and it was at his suggestion that composers from within the orchestra joined forces, in collaboration with librettist Eric Presland, to write an 'Anti-Requiem' entitled 'Free' that Robert conducted on 29th November 1998 at Spitalfields Market Opera.

He has a wide portfolio of musical works from light and military music to a significant number of classic works for orchestra, symphonic wind band, vocal and various chamber ensembles.

In 2015, Robert was the only UK composer to reach the finals of "Coup de Vents" where his work "Les Sirènes" won third place, and in 2018 he was runner up in a similar competition in Galicia (Spain) with "Noite de San Xoán".

Most recently, he has been working, along with librettist and author Peter Scott-Presland, on a number of chamber operas for a project that spans a century of British Gay history. The first of these, "Fishing", will have its premiere at the Cockpit Theatre on the 4th September. In 2021 he produced a double CD of his solo and duo piano music with Jack Campbell and the 'Cook & Stanley' piano duo.

Bromleag (The place where the broom grows)

Sometime after the Roman era, an Anglo-Saxon settlement developed around the location now occupied by Bromley's market square. Over time it expanded into the cosmopolitan borough it now represents. Bromleag, the original Anglo-Saxon name, was first recorded in the year 862. It translates as: 'A woodland clearing where broom grows.'

This piece was composed to celebrate the centenary of Bromley Symphony Orchestra.

Korngold - Violin Concerto in D major Op 35

1. **Moderato nobile**
2. **Romance. Andante**
3. **Finale. Allegro assai vivace**

Korngold's Violin Concerto is the late work of a one-time child prodigy, then compared to both Mozart and Mendelssohn, who in later life had all Hollywood at his feet. However, Korngold – who was Jewish – had still higher aspirations, though he had publicly vowed never to compose anything beyond the film music that supported his family until Hitler was defeated. Once this was accomplished, Korngold retired from film scores in favour of the concert hall. The violin concerto was one of the first of his serious compositions to appear, though inspired – or was it? – by themes from his own film music. (It's a matter of dispute whether ideas for the concerto were first fed into his film scores.)

Korngold's is universally recognised as one of the most technically challenging concertos ever composed. It frankly terrified Bronislaw Huberman, the soloist who had commissioned it. (He wound up donating the premiere to Heifetz, whose confidence was such that he urged Korngold to 'make it even harder!') Vibraphone, xylophone, harp, solo winds, solo violin and solo cello all occasionally feature in support – but it's really all about the violin.

The first movement is moody – sometimes thrusting, sometimes melancholy – but always intensely romantic, and ends with a flourish. The second is a sublimely emotional Romance, where an entire film is conjured out of Korngold's fertile and cinematic imagination. By contrast, the finale is light-hearted, rambunctious and riddled with soloistic panache.

Dvořák - Symphony No 9 'From the New World'

1 Adagio – Allegro molto

2 Largo

3 Scherzo: Molto vivace

4 Finale: Allegro con fuoco

The Czech national anthem begins thus: 'Kde domov můj?' ('Where is my home?') Dvořák might well have asked himself the same question. He composed this, his most famous symphony, having emigrated to the US – which he credited with its inspiration – yet he remained very much a Czech at heart.

The reason for the move? – the perceptive Janette Thurber had made him an offer he could not refuse: a salary 25 times what he was then earning, while running a similar music institution in Prague. Pretty tough to turn down!

Experts love to argue about which tradition is strongest in Dvořák's 'New World': its sturdily Germanic structure, its flavour of a homesick Czech recollecting the folksongs of his birth country, or those hints of native American drums and African-American spirituals that so intrigued Dvořák... There's a case to be made for them all... Certainly the structure is Brahmsian, but there are moments very reminiscent of European folksong. Dvořák himself admitted that several themes echo African-American and American Indian music, and that 'the influence of America must be felt by everyone who has any "nose" at all.' (He also remarked, in confidence, 'It is turning out rather American!')

Dvořák's number one fan, Janette Thurber, not only influenced the composer's fate, but his compositions too. She gave him a copy of Longfellow's 'Song of Hiawatha' – which influenced both middle movements here. (As he wrote, 'It's a sketch for a longer work, whether a cantata or an opera, which I propose to write, which will be based upon Longfellow's "Hiawatha."') Sadly, the opera never materialised, but many commentators have 'seen' the death of Longfellow's Minnehaha in the Largo's famous Cor Anglais solo.

The symphony opens with a languorous string introduction, interrupted by timpani and winds. The horns introduce the challenging main theme, whose syncopated glory permeates the entire work. Eventually, the lilting second theme is introduced by solo flute. The development is stern, restless and grandly dramatic – later, even thunderous, with a tumultuous change of key. The solo flute gamely persists in the second subject but the trumpets lash out their fury, and the Coda concludes with the victory of the storm.

In the famous 'Largo' a noble brass chorale sets the mood for a nostalgic spiritual-esque lament sung by Cor Anglais. Solo oboe kick-starts the second theme, which is far more urgent, but which is superseded by a funereal section, with spooky footsteps of pizzicato in the lower strings. The violins then link to the bold and passionate first theme of the opening movement. The stunning Cor Anglais finally returns, accompanied by solo strings, in a limpid and reluctant farewell.

The deliciously vibrant Scherzo has often been argued to have imbibed the Scherzo spirit in Beethoven's Ninth. Dvořák's own take: 'It was suggested by the scene at the feast in Hiawatha where the Indians dance; and it's also an essay in the direction of imparting the local Indian character to music.' Eventually, the Scherzo section fragments, softening into something still dance-like but statelier, almost minuet-ish in style... but there's no holding the impetuous glory of the Scherzo. It ends in a shockingly irresolute resolution – with yet another guest appearance from the first movement's first theme – before glorious horns, in unison, power through to the end.

The finale surges forth in trumpet-dominated power, fiery resolution evident in every sinew of the violins and timpani. It also features a soulful clarinet, a new theme possibly inspired by Czech folksong, and several perfectly paced reminiscences from the previous movements. The middle strings possess a near-visionary moment of nostalgia – but then there's insurrection in the horns, retaliation from trumpets and trombones, and a stormily triumphant conclusion.

It's a shining work, and one – regardless of how often one might have played it – which never fails to move. As a stunned and elated Dvořák told a newspaperman, just after the premiere, "The people clapped so much that I had to acknowledge the applause like a king!"

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Andrew Condon
Bernard Brook
Liz Cromb
Laura Derain
Rachel Dubourg
Jane Ferdinando
Nick Georgiadis
* Mike Ibbott
Penny Longman
Phil McKerracher
Judith Montague

SECOND VIOLINS

Monika Molnar (Principal)
Caroline Atkinson
Peter Bicknell
* Judy Brown
Mark Cousins
Rosie Cousins
Claire Dillon
Eleanor Harber
Andrew Harber
Richard Miscampbell
Kim Morrissey
* David Rodker
* Jacqueline Whitbread

VIOLAS

David Griffiths (Principal)
Emily Colyer
Richard Longman
Alan MaGrath
Simon McVeigh
Nicola Oliver
Liz Tarrant
Vanessa Townsend
Lucy Stephenson

CELLOS

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

DOUBLE BASSES

Adrian Ball (Principal)
Thomas Dignum
Keith Pinnock
Jack Cherry

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (CA)

CLARINETS

Hale Hambleton
* David Floyd
Chris Jeffrey

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Mary Banks
Frank Cottee
Steph Jeffrey

TRUMPETS

Roger Moisan
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
John Goldie-Scot
Paul Jenner

TUBA

* James Dowsett

TIMPANI

David Coronel

PERCUSSION

Gosia Kepa
Tony Lucas
Peter Rayner

CELESTE, ORGAN

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PIANO

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HARP

Elizabeth Green
Louisa Duggan

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 Paul Patterson
Vice-Presidents Shirley & Geoff Griffiths
John & Riet Carmichael
Bernard and Ruth Brook
Chair Mike Ibbott

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Mr and Mrs M J Bull	Mr & Mrs J Farrel	Yvonne and David Lowe
Mrs F & Mr C Carr	Shirley & Geoff Griffiths	Dr Beryl Magrath
John & Riet Carmichael	Marion Hitchcock	Dr Kathy McCarthy
David Coronel	Mr Alan Howes	Richard and Barbara Wood

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

We need to have 5 or 6 stewards at every concert to meet fire regulations. In exchange for showing people to their seat and helping with any evacuation, we offer you a free ticket! Please contact us at chair@bromleysymphony.org if you think you can help!

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.