

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

103rd Season **2022 - 2023**

**Conductor - Adrian Brown**

**Leader - Andrew Laing**

**Soloist - Amy Yule**

**Saturday 21st January 2023**

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

**Reinecke - Flute Concerto**

**Soloist - Amy Yule**

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Interval - 20 Minutes

Refreshments are available in the dining hall

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**Mahler - Symphony no 6**

*This season's concerts are supported by the generosity of the  
ESG Robinson Charitable Trust*

Unauthorised audio or video recording is not permitted

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Our next concert is on Saturday 11th March 7.30 pm at Langley Park Centre  
for the Performing Arts

**Beethoven** - Symphony no 6 'Pastorale'

**Steel** - Kent Invicta

**Tchaikovsky** - Francesca da Rimini

## 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 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.

## Amy Yule – Flute



In 2019 Amy started in her role as principal flute of the Hallé orchestra, having previously held the same position with the Royal Northern Sinfonia in Gateshead. She has also appeared as guest principal flute with orchestras including the Philharmonia, Academy of St Martin in the Fields and London Symphony Orchestra.

Amy completed her Masters at the Royal Academy of Music in 2017. Whilst at the Academy she studied with Michael Cox and Karen Jones as well as piccolo with Pat Morris. She graduated with distinction, a DipRAM award and several prizes including the Patron's Award, Woodwind Finalists' Prize and the HRH Duchess of Gloucester Prize. Prior to this Amy studied for her undergraduate degree at the Royal Northern College of Music with Laura Jellicoe, Jo Boddington and Richard Davis. She has recently been awarded associate membership of both institutions.

Originally from Bromley, Amy joined the BYMT Training Band in 2005 and enjoyed progressing through all of the bands and orchestras while taking flute lessons with Kerry-Ann Searle. Highlights of her time at BYMT include winning the Norman Trotman competition and several European tours with the BYCB and BYSO. Amy continues to be involved in youth music projects and is a regular tutor for the National Youth Orchestra and their Inspire programme. She has also given classes at the Royal Academy of Music, Royal Northern College of Music and Chethams School of Music.

## Carl Reinecke - Flute Concerto in D Major op 283

A long-term friend of not only the Schumanns and Mendelssohn but Liszt, Reinecke lived until 1910, and composed a great deal of music without ever altering his classical sense of style. The flute concerto of 1908 has the feel of a work written much earlier but has maintained its place in the repertoire thanks to Reinecke's flowing melodies and instinctive feel for the instrument.

The fresh and lilting first movement, for example, is beautifully sustained. After the first theme, the soloist leads the orchestra to B Major, followed by the second theme. A brass-dominated intervention precedes the development. Following the recapitulation, the movement concludes with the soloist in an improvisatory, almost Mendelssohnian vein.

The second movement opens with long, fluid lines from the flute, accompanied by steady pizzicatos. A stormy section ensues, which is succeeded by the flute's reminiscence of the opening, with solo cello. An outburst from the horns is overruled, and the movement ends with the same delicacy as it began.

The finale is introduced by horns and principal clarinet, before a nimble and gracious rondo emerges. A diversion in a remote key introduces a contrasting section, followed (of course) by the rondo. There's also a quasi-contrapuntal episode before the glitteringly virtuosic final embroidery of the rondo theme.

## Gustav Mahler - Symphony no 6 in A Minor 'Tragic'

For Alban Berg it was 'the only sixth, despite the Pastoral...'

And for Copland, 'It is music full of human frailties... so 'Mahler-like' in every detail! His symphonies are suffused with personality – he has his own way of doing and saying everything. The irascible scherzos, the heaven-storming calls in the brass, the special quality

of his communings with nature, the gentle melancholy of a transitional passage, the gargantuan Ländler, the pages representing an incredible loneliness... Two facets of his musicianship were years in advance of their time. One is the curiously contrapuntal fabric of the musical texture; the other is more obvious, his strikingly original instrumentation.'

'This symphony has a cathartic and life-affirming power, precisely because it confronts us with the limits of musical and symphonic existence, and creates sonic extremities that are still, more than a century on, unique to this score. They are evident above all in the dream-like soundscapes of the finale, music that returns, each time intensified, as each rotation of the symphonic wheel only brings the music closer to its ultimate oblivion... It's the most surreal, sonically imaginative and emotionally disturbing of them all.' (Tom Service, in *The Guardian's Mahler Series*)

***'To write a symphony is, for me, to construct a world.'* (Gustav Mahler)**

No other work, his wife Alma believed, came as directly from Mahler's heart as the Sixth Symphony. He himself described it as 'the sum of all the suffering he had endured' and, when he first played it through for her, they were both 'reduced to tears.' Its timing, however, was peculiar. It was during the blissful summers of 1903 and 1904, in their mountain retreat with their two infant daughters – and with Mahler's career and happiness at its peak – that he envisaged 'three hammer-blows of fate' upon his 'hero', with the last proving fatal... In his wife's opinion, with this symphony, Mahler had tempted fate, for only three years later three hammer-blows were to fell Mahler himself: his daughter's death by diphtheria, the shock of discovering his own, untreatable, heart disease, and a devastating parting of the ways with the Vienna Opera. (Interestingly, Mahler himself dismissed Alma's notion, maintaining instead that artists had the power to 'intuit' the future.)

Mahler's symphonies represent his attempt to illuminate the fundamental values of human existence. This is probably the reason why the Sixth – until the very end – remains so uplifting, both to hear and to play. Despite its ("Tragic") subtitle – incidentally, never Mahler's idea – and a Mephistophelean Scherzo which seems to almost parody the human condition, the symphony's ultimate outcome seesaws in the balance until it ends – though it does, uniquely for Mahler's symphonies, end in utter darkness. And yet, as Tom Service has argued, 'If you hear the piece thinking only of the implacable darkness with which it ends, you miss its true drama... It's the fact that this symphony consistently strives for a victory that it doesn't ultimately win that makes it so emotionally devastating.'

**The opening movement** is built on contrasts. The first is a militaristic, jackbooted march of Shostakovichian ferocity, and the second a soaring melody, the 'Alma theme'. (Alma wrote: 'After he had drafted the first movement Mahler came and told me he had tried to express me in a theme. He said, "Whether or not I've succeeded, I don't know; but you'll have to put up with it!"') The first movement also introduces the symphony's 'motto': an inexorable martial rhythm beneath a sustained chord that gradually sinks from bright major to minor.

There is also a single section of otherworldly, almost surreal, serenity, adorned by solo horn, solo violin, and cowbells. (Mahler's orchestration throughout the symphony is insanely perfect.) Despite sections eerily reminiscent of the goriest battle scenes in *Lord of the Rings*, the movement concludes with the glorious victory of the "Alma theme" – representing, in horns and throbbing timpani, rejoicing violins and percussive tumult, perhaps the symphony's only moment of absolute triumph.

**Movement 2:** After the violent fury of the militaristic first movement, the clarity and beauty of the second represents an oasis of hope, studded with tender orchestral colouration. Its main theme consists of ten luminous bars in E-flat major, though with typically Mahlerian major-minor ambiguities.

Instrumental colours help to differentiate the two major themes, the first featuring the violins, the second highlighting solo horn, flutes, and – in particular – solo cor anglais over undulating harps and strings. Here, Mahler again chooses cowbells to evoke the countryside, but with a sense of foreboding entirely missing in their earlier appearance. As he described the Andante: ‘I go to the meadow, where the tinkling of cowbells lulls me into dreaming ... Behind me in the village the evening bells chime, and their chorus is borne across to me by a kind breeze ... Shadowy memories of my life pass before me, like long-forgotten ghosts of departed happiness.’

There are shadows in the central section, and yes, premonitions too, but also a sunny serenity. The movement almost closes like the sun slipping over the mountains, with a sense of absolute calm in solo violin and solo horn, but instead rises in absolute exaltation – in some of the loveliest music ever written by anybody – before slipping regretfully away.

**Movement 3:** The Scherzo, which has been described as one of Mahler’s macabre ‘horror scherzos’, borrows motives from the opening movement, but inserts a still darker, more jagged – almost grotesque – edge. It also shares with the first movement dotted rhythms, stabbing low A’s in the bass, and the key of A minor.

In the Trio section, which occurs twice, the blasts of tank-like regularity are replaced by uncertain metre, a curiously limping hesitancy and a solo oboe. According to Alma Mahler, Mahler here represented ‘the arrhythmic games of the two little children, tottering in zigzags over the sand’ but this tender image – if, in fact, true – is both times thuddingly overruled by the pounding vitriolic ferocity of the ‘horror’ Scherzo, with its snarling word-painting, jeering brass, slimy bass instruments, sardonic clarinets and bitter percussion. At the end, the instruments creep away from the murder scene, one by one.

**Movement 4:** The finale is huge: written in extended sonata form, and featuring the mighty blows of fate. It is a symphony within a symphony.

As the late Michael Steinberg so brilliantly described it:

*‘From the thud of a low C there arises an encompassing swirl of strangely luminous dust—harp glissandos, a woodwind chord, chains of trills on muted strings. It is terrifying because it is alien, and it is alien because with one exception, everything in the symphony thus far has been lucidly and sharply defined. The exception is the unearthly episode with the cowbells in the first movement. That was a beatific moment; this is its inverse, music of enveloping terror. The first violins detach themselves from this nebula to declaim a wide-ranging phrase of impassioned recitative, which, in its descent, collides with a spectre we have not met in some time—the major chord that turns to minor (trumpets and trombones together this time) and the drummers with their fierce marching cadence. And as this recedes, the low strings come slowly to rest on a low A.*

*From the introduction, the music gradually breaks through once again to the world of marches. The hero goes forth to conquer, but in the full flood of confidence and exaltation a hammer-blow strikes him down. This is literally a hammer-blow, for which Mahler wants the effect of a “short, powerful, heavy-sounding blow of non-metallic quality, like the stroke of an ax.” The music gathers energy, the forward march becomes even more determined, even frenzied in its thrust, only to be halted again by a second hammer-blow.*

*The irrepressibility of that monstrous introduction is enough. On its last appearance, this begins in A minor, and the “fate” chord is the last A major that we hear. Over a long drumroll that relentlessly glues the music to A minor, trombones and tuba stammer out fragments of funeral music. The symphony comes to a halt, recedes into inaudibility. The final, brutal gesture is a sudden blast of A minor—not even the false hope of an A major beginning this time—and, behind it, the drummers’ last grim tattoo.’*

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Bernard Brook  
\*Judy Brown  
Andrew Condon  
Liz Cromb  
Tarcisio Dantas  
Ruth Elliott  
Nick Georgiadis  
\*Mike Ibbott  
Penny Longman  
Phil McKerracher  
Judith Montague

## SECOND VIOLINS

Monika Molnar (Principal)  
Mark Cousins  
Rosie Cousins  
Claire Dillon  
Jane Ferdinando  
Eleanor Harber  
Andrew Harber  
Richard Miscampbell  
Veronica Parry  
Tracey Renwick  
\*David Rodker  
Kim Scott

## VIOLAS

David Griffiths (Principal)  
Iain Bell  
Richard Longman  
Lucy Mackintosh  
Simon McVeigh  
Liz Tarrant  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

Thomas Dignum  
Keith Pinnock  
Crispin Warren  
Henrietta Barnes  
Tony Barber

## FLUTES & PICCOLO

Mark Esmonde  
Sharon Maloney  
Eleanor Philpott  
Vicky Reed

## OBOES & COR ANGLAIS

\*Caroline Marwood  
Vicky Dowsett  
Philip Knight  
Flick Cliffe  
David Montague

## CLARINETS

Hale Hambleton  
\*David Floyd  
Chris Jeffrey  
Andy Mattison  
Neil Anderson

## BASSOONS & CONTRA

Julian Farrel  
Stephen Fuller  
Chris Richardson  
Aidan Twomey  
Mark Welling

## HORNS

Roy Banks  
Mary Banks  
Frank Cottee  
Steph Jeffrey  
Gary Copnal  
Jonathan Jaggard  
Chris Gibbs  
Gill Bird  
Andy Currie

## TRUMPETS

Roger Moisan  
Matt Clements  
Derek Cozens  
Clive Griffin  
Jesse Musson  
May Thompson

## TROMBONES

\*Peter Bruce  
John Goldie-Scot  
Robbie Henderson  
Owen Wales

## TUBA

James Dowsett

## TIMPANI/PERCUSSION

David Coronel  
Tobias Engelbrektsson  
Gosia Kepa  
Tony Lucas  
Tony Summers

## CELESTE

Neus Peris

## HARP

Elizabeth Green  
Jean Kelly

## 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

## Patrons

Mr and Mrs M J Bull	Terry and Claire Dillon	Mr Alan Howes
John & Riet Carmichael	Mr & Mrs J Farrel	Dr Beryl Magrath
Andrew Condon	Shirley & Geoff Griffiths	Dr Kathy McCarthy
David Coronel	Marion Hitchcock	Richard and Barbara Wood
	Yvonne and David Lowe	

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](http://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](mailto:chair@bromleysymphony.org) if you think you can help!**

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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.

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