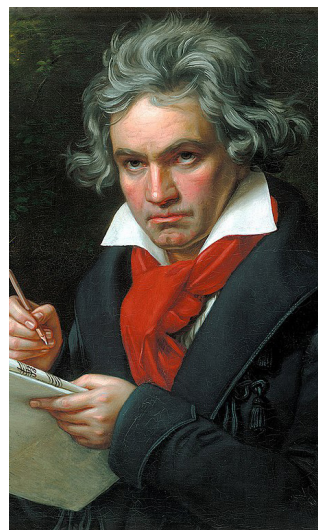


# BSO **BROMLEY** **SYMPHONY** **ORCHESTRA**

**103rd Season 2022 - 2023**  
**Conductor - Adrian Brown**  
**Leader - Andrew Laing**

**Saturday 11th March 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

**Beethoven** - Symphony No 6 'Pastorale'

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Interval - 20 Minutes

Refreshments are available in the dining hall

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**Steel** - Kent Invicta

**Tchaikovsky** - Francesca da Rimini

*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 13th May 7.30 pm at Langley Park Centre for the Performing Arts

**Dvořák** - Scherzo Capriccioso

**Delius** - Violin Concerto **Soloist** Michael Foyle

**Sibelius** Symphony 6

**Sibelius** Karelia 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 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.

Since its inception, 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.

The Sinfonia are currently performing a cycle of the Elgar Symphonies and plan a premiere of a Symphony by Ronald Corp along with a rare performance of Elgar's 'The Light of Life'. Following a profound performance of the 'Missa Solemnis' of Beethoven in the Autumn of 2021 with the London Chorus and the Royal Orchestral Society, he will conduct the Royal at their 150th Anniversary Concert in 2023. He is proud of his long-term association of 42 years with Waveney Sinfonia, Suffolk and is delighted to return to Trianon Music Group in Ipswich this Spring.

## Beethoven – Symphony No 6 ‘Pastorale’, Op68

*‘You ask me where I get my ideas. That I cannot tell you with certainty. They come unsummoned, directly, indirectly - I could seize them with my hands - out in the open air, in the woods, while walking, in the silence of the nights, at dawn, excited by moods which are translated by the poet into words, by me into tones that sound and roar and storm about me till I have set them down in notes.’ – Beethoven*

*‘In Beethoven’s music the dreamer will recognise his dreams, the sailor his storms, and the wolf his forests’ – Victor Hugo*

In 1808, when most of the Sixth was composed, Beethoven was in turmoil. His hearing was inexorably worsening, and he – who earned a good deal of his living as a pianist – was also threatened with the loss of a finger, through an infection. Vienna was still occupied by Napoleon, and he had, yet again, been rejected in love. During the year, he lived at no fewer than four Viennese addresses – though occasionally escaping to the countryside. As he wrote: ‘No one can love the country as much as I do. Surely woods, trees, and rocks produce the echo which man desires to hear.’

The Pastoral is Beethoven’s hymn of love to the countryside, and both its title and the descriptions attached to the movements are his own. The first two movements are distinct, but the entire work has the feel of a single movement, or – even a single journey.

**First movement:** ‘Awakening of cheerful feelings upon arriving in the country’ We join him in, I’m fairly sure, a valley. Why? Because of the long phrases, the sense of broad expanse, the almost total lack of dissonance, and his unusual insistence on motivic repetition. As James M. Keller wrote: ‘Beethoven’s Sixth Symphony seems already to be in progress as we enter; there is an insouciant tune – more a violin fragment – hummed casually over a scarcely exhaled drone in the lower strings. After four bars the music pauses... but already we’ve encountered the notes and rhythms fuelling nearly the whole movement.’

**Second movement:** ‘Scene by the Brook’ Here, the peaceful monotony of some trickling brook – which the composer mostly assigns to the second violins, violas, and first desk of cellos – meanders in glorious spring sunlight. Above its burbling the unhurried melodies, mostly in the winds and first violins, are fragrant with subtle word-painting, including nightingale (flute), quail (oboe) and cuckoo (clarinets). Beethoven wrote in his famous sketches – almost as a warning to himself – that ‘Each act of tone-painting, as soon as it is pushed too far, loses its force.’

**Third movement:** ‘Merry gathering of country folk’ Beethoven tears himself away from the brook, and stumbles across some country-folk letting their hair down (for merry, read ‘tipsy’). Beethoven’s friend and (notably unreliable) biographer, Anton Schindler, wrote: ‘Beethoven asked me if I’d noticed how village musicians often played in their sleep, occasionally letting their instruments fall and keeping quite still, then awakening with a start, getting in a few vigorous blows or strokes at a venture, before dropping off to sleep again. He tried to portray these in the third movement...’ There are more than a few candidates for the sleepy musicians in question. These include a solo oboe entrance on the ‘wrong’ beat, a curiously lurching entrance from the second bassoon, and a pretty dubious bit for the horns.

A stomping country dance intervenes, presumably waking the sleepyheads – before the Allegro returns – growing gradually faster and faster and more and more reminiscent of footie fans in celebratory mode, until...

**Fourth movement:** ‘Thunder, storm’ Beethoven has left the revellers to their schnapps and begun to ascend a steep and rocky mountain. As he climbs, the weather worsens. Feverish cellos and basses play tremolo, violins emulate the beginning of an ominous rain in staccato droplets. The ‘Thunderstorm’ then breaks out in all its fury, replete with the sounds of

piccolo (lightning?), trombones and timpani (thunder!) - all three timbres having been brilliantly withheld until this moment, for maximum impact.

Structurally, the storm feels convincingly formless and random. The cello and bass parts are – take it from one who knows – unrepentantly unplayable. (Ask Beethoven if he cared.) At several points it feels as if the composer is clinging grimly to a mountain precipice, rasped by gale-force winds, rain pummeling on his head, occasionally illuminated by torched lightning. The impression is fantastic. ‘At its height,’ wrote Hector Berlioz, ‘it is no longer just a wind and rain-storm – it is a frightful cataclysm, a universal deluge, the end of the world.’

**Finale:** Allegretto ‘Shepherd’s song’ The storm eventually gusts itself out rumbling into the distance, with a suggestion of a distant shepherd’s yodel linking it to the ecstatic finale. *Gratias agimus tibi*—‘We give thee thanks’—the composer scribbled over this section. (Beethoven was unconventionally religious, once writing, ‘the vibrations on the air are the breath of God speaking to man’s soul. Music is the language of God.’)

The transcendence of the end is glorious – there are several bars in the cello part that I can’t even listen to without tears – while playing them. It’s as if Beethoven’s spirit, so often misassigned as pure tempest, has been distilled to pure glory, instead. It’s as if – wet through, storm-tossed, entirely at peace – he’s finally reached the top of the mountain. And breathes.

## Philip Steel - Kent Invicta

Originally from Cambridge, Philip studied Jazz and Contemporary Musics at Leeds College of Music before becoming a freelance musician as a pianist and arranger. Having won the Yorkshire Television Prize for arranging, the Yorkshire Composers Competition and then twice the BBC Bigband Competition Arrangers Category, he gradually left performing altogether to specialise in arranging and orchestration.

As well as arranging jazz music for BBC Radio 2 with the BBC Bigband, he regularly provides scores for other bigbands such as The Syd Lawrence Orchestra and The Ronnie Scotts Jazz Orchestra. Philip also provides arrangements for international ballroom dance competitions as well as music for cruise ship entertainment, touring theatre shows and studio albums. His arrangement of ‘I Wanna Be Like You’ from the *Jungle Book*, sung by Matt Ford, reached number 1 in the iTunes Charts in 2021.

Very occasionally, he submits original works for orchestra. Previous works in this genre have been performed by the Leeds Sinfonia, Oldham Symphony Orchestra, Cambridge University Chamber Orchestra and the Royal Liverpool Philharmonic Orchestra.

‘Kent Invicta’ refers to the county’s motto (not the defunct Essex-based rugby team!), being Latin for ‘unconquered’. It is based on the legend that William the Conqueror, marching up through Kent, was chased out the other side by angry locals. He was in fact more intent on marching on Winchester via London, but that didn’t stop the inhabitants feeling they had defeated William. There is an alternative story to the motto, which involves a meeting between the people of Kent and William where an agreement was made to grant their rights and liberties in exchange for peace. But in both legends, the inhabitants of Kent seemed to have put up something of a fight which ended on a positive so I have used this as a sort of basis for the piece.

It is modal, based mainly on E aeolian and/or D pentatonic and I have tried to keep a certain tension and suspension in the tonality by using mostly open intervals of 2nds, 4ths and 5ths. (ie; no 3rds) The opening introduces most of the material and could be considered as the ‘approach’ whilst a loud punch then causes panic and action. The main theme is in 3/4 and I have attempted to write something which could be considered mildly medieval in mood. As the piece warms up, there is a succession of mini-climaxes and stop/starts, I definitely wanted something very busy sounding.

After a quiet lull where various solo entries consider what to do next, a timpani roll whips the orchestra back into action and the final ‘fight’ takes the piece to a triumphant finish, this time ending in a defiant E major.

## Tchaikovsky - Francesca da Rimini, Opus 32

In July 1876 Tchaikovsky's brother Modeste proposed a few symphonic poem subjects to his brother, including Francesca da Rimini. In response, Tchaikovsky wrote, 'I have just read Dante's *Inferno*, and feel inflamed with desire to write a symphonic poem on Francesca!' Of course, doomed love summoned Tchaikovsky like a bugle – the *Romeo and Juliet* overture, the *Manfred* Symphony, *Swan Lake*, *Eugene Onegin*. Yet still, there is something particularly and even peculiarly intense about Francesca da Rimini. In October 1876 the composer reported: 'I wrote it with love and love has turned out pretty well, I think.'

As Tchaikovsky described it: 'Dante, accompanied by Virgil's ghost, descends to Hell's second circle. In the Stygian gloom, hellish whirlwinds torture the tormented souls. Out of the spinning earthly spirits Dante notices two: Francesca and Paolo, locked in an embrace. Dante calls out to them, and asks why they're being punished. Francesca's spirit, drenched with tears, recounts their tale. She was in love with Paolo but – against her will – was forced to marry his hateful brother, the hunchbacked tyrant of Rimini. One day Paolo and Francesca rashly read the story of Lancelot. 'We were one', recounts Francesca. "We no longer felt the fear and confusion that had marked our previous meetings. But that moment destroyed us. In a moment of weakness we openly expressed our clandestine love for one another, throwing ourselves into each other's arms. Then my husband unexpectedly returned, and stabbed us both to death..." After that, her spirit, with Paolo's, were snatched away in the raging whirlwind.' (Recall that, in Dante's imagination, adulterers were doomed to be wind-tossed forever, never to touch solid ground again.)

It's a terrific score. Herman Laroche suggested that the 'blinding play of orchestral colours, inexhaustibly rich and incessantly changing, holds the listener from beginning to end as if held sway by some hallucination.' Saint-Saëns agreed: 'Bristling with difficulties, Tchaikovsky's Francesca da Rimini, which lacks neither pungent flavours nor fireworks, shrinks from no violence. In it the gentlest of men unleashed a fearful tempest, with no more pity for his performers and listeners than Satan has for the damned.'

We begin with a ferocious flash. Then the low strings drag us hell-wards, along with a grating brass statement which almost seems to intone the ominous words from Dante's *Divine Comedy*: 'Abandon all hope, you who enter here.' There are fleeting hints of the tritone, historically nicknamed the 'Devil's interval' – restless bars where all sense of tonality is blown away.

Foreboding brass cry out, then all hell breaks loose! Strings shriek out warnings against a background of implacable brass, while invisible spectral beings seem to swirl between. The brass toss insults to each other across the woodwinds. It's all pretty wild. The illicit lovers are lost in the storm – amidst shrieking piccolo, fast-crashing cymbals, scorching strings, and fury in the brass. Horns and trumpets contend until the storm theme, returning with hurricane winds, finally peters out.

Here Francesca tells her story. A lovely recitative for solo clarinet leads into the *Andante cantabile non troppo*, a gloriously beautiful if delicate and at times tentative theme suggestive of first love. The violins and flute build it up, and the violas and cellos second it. Solo winds and harps carry the next section – with stunning solos for cor anglais, oboe and horn – until feathery runs in the upper strings whip every section into a defiantly passionate final statement of the love theme.

Then timpani and horns interrupt, and we get to repeat the whole of the swirling *Allegro vivo*. Because, frankly, when the music is this good, you really really want to play it all over again. And at the end, just when you think it can't possibly get any more intense... but this is Tchaikovsky! And so – it does.

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Bernard Brook  
Andrew Condon  
Mark Cousins  
Rosie Cousins  
Claire Dillon  
Jane Ferdinando  
Eleanor Harber  
Andrew Harber  
Richard Miscampbell  
Monika Molnar  
Veronica Parry  
Tracey Renwick  
\*David Rodker

## SECOND VIOLINS

\*Mike Ibbott (Principal)  
Caroline Atkinson  
Pete Bicknell  
\*Judy Brown  
Sarah Clarke  
Liz Cromb  
Tarcisio Dantas  
Ruth Elliott  
\*Rachel Dubourg  
Nick Georgiadis  
Penny Longman  
Phil McKerracher  
Kim Scott  
Jacqueline Whitbread

## VIOLAS

David Griffiths (Principal)  
Iaian Bell  
Laura Davey  
Emily Colyer  
Nicola Oliver  
Richard Longman  
Lucy Mackintosh  
Alan Magrath  
Simon McVeigh  
Liz Tarrant  
Vanessa Townsend

## CELLOS

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

## DOUBLE BASSES

Thomas Dignum  
Keith Pinnock  
Crispin Warren  
Henrietta Barnes

## FLUTES & PICCOLO

Mark Esmonde  
Catherine Borner  
David Sullivan

## OBOES & COR ANGLAIS

\* Caroline Marwood  
Vicky Dowsett  
Philip Knight

## CLARINETS

Hale Hambleton  
\*David Floyd  
Chris Jeffery

## BASSOONS & CONTRA

Stephen Fuller  
Julian Farrel  
Chris Richardson

## HORNS

Roy Banks  
Mary Banks  
Frank Cottee  
Steph Jeffery

## TRUMPETS

Roger Moisan  
Derek Cozens  
Clive Griffin  
Matt Clements

## TROMBONES

\* Peter Bruce  
John Goldie-Scot  
Alan Tomlinson

## TUBA

James Dowsett

## TIMPANI

David Coronel

## PERCUSSION

Juho Hwang  
Gosia Kepa  
Sharon Moloney

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

## Patrons

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Andrew Condon	Shirley & Geoff Griffiths	Dr Kathy McCarthy
David Coronel	Marion Hitchcock	Richard and Barbara Wood
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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.

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