

BSO BROMLEY SYMPHONY ORCHESTRA

103rd Season **2022 - 2023**

Conductor - Adrian Brown

Leader - Andrew Laing

Soloist - Michael Foyle

Saturday 13th May 2023

Langley Park Centre for the
Performing Arts

£2.00



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

Programme

Dvořák - Scherzo Capriccioso

Delius - Violin Concerto

Soloist - Michael Foyle

Interval - 20 Minutes

Refreshments are available in the dining hall

Sibelius - Symphony no 6

Karelia Suite

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

Michael Foyle's appearance is supported by the Delius Trust

Unauthorised audio or video recording is not permitted

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

Berlioz - Béatrice et Bénédict

Rachmaninov - Piano Concerto no 4

Soloist Rustam Khanmurzin

Debussy - Prélude à l'après-midi d'un faune

Dvořák - Symphony no 3



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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.

Dvořák - Scherzo Capriccioso Op 66

Dvorak wrote a number of short, colourful and exceedingly Czech showpieces. Here he indulges his flair for melody and brilliant orchestration, while messing around with audience expectations in terms of scherzo structure. Basically, this is a fourteen-minute romp, a perfect example of the almost operatically dramatic style that followed Dvorak's so-called 'Slavonic' period. The bass clarinet is featured and there is a beautifully nostalgic episode starring solo cor anglais – though the solo horn, as so often with Dvorak, is never far away. The bass clarinet and first flute flirt a little – then there is a brass chorale, with an echo, as if from a distance. A harp cadenza ushers in the boisterous and brassy conclusion.

Michael Foyle – Violin



At the age of 31 Michael Foyle is already proving to be a violinist of great class and elegance on the concert platform. His total commitment to the musical integrity of each score combines with a constant pursuit of beauty of expression, resulting in a powerful communication style that has won over audiences internationally.

Praised for playing of 'compelling conviction' (The Daily Telegraph) and performances 'full of sparkling detail, with tonal beauty and incisive rhythmic clarity, balancing wit and poetry' (The Strad), Michael launched his career by winning The Netherlands Violin Competition 2016. His performance of

Szymanowski's Violin Concerto No.1 with the Rotterdam Philharmonic Orchestra led to an immediate invitation to give his debut recital in the Concertgebouw, Amsterdam.

His London debut followed with a recital at the Wigmore Hall ('superlative' – Seen and Heard International) and since then he has performed recitals in the UK's most prestigious venues, including Queen Elizabeth Hall, Purcell Room, Buckingham Palace, St. Martin-in-the-Fields, Bridgewater Hall and Usher Hall, regularly being broadcast on BBC Radio 3.

Recent concerto appearances include with the Royal Philharmonic Orchestra (Mozart), English Chamber Orchestra (Prokofiev), Polish Baltic Philharmonic (Elgar), Youth Symphony Orchestra of Russia (Brahms) and a return to the Rotterdam Philharmonic (Korngold). He gives recitals at festivals worldwide, including St. Magnus International Festival, New York Chamber Music Festival, Grachtenfestival Amsterdam, Cervantino Festival (Mexico) and Mravinsky Festival (St. Petersburg).

His debut CDs, The Great War Centenary - Debussy, Janacek and Respighi Sonatas on Challenge Records and Lutoslawski and Penderecki: Complete Violin and Piano Works on Delphian Records were both critically acclaimed ('vividly and beautifully conceived and executed - BBC Music Magazine, 'richly detailed and impassioned performances' - The Daily Telegraph). In 2021, he released the Complete Beethoven Sonatas with pianist Maksim Stsura ('Foyle produces an absolutely gorgeous sound ... The recording is excellent' - Fanfare).

Alongside his solo career, Michael is violinist of Trio Balthasar and Professor of Violin at the Royal Academy of Music in London (the youngest appointed in the institution's 200-year history) and at the Hochschule für Musik und Tanz in Cologne.

Michael plays a Gennaro Gagliano violin from 1750 on private loan.

Delius - Violin Concerto

Delius has always been a tough composer to pin down: though British, he lived in France, studied in Germany and spent some years in Florida. (There are African-American spiritual influences in Delius, as well as French.) This underrated work is comprised of one unbroken span of three sections, followed by a thematically linked fourth/coda. In the first movement alone Delius offers a generous – some might say bewildering – range of themes, mostly rather short. But Delius loved to juggle several ideas at once. Diaphanous and fragmentary, technically tricky without a smidgeon of showiness, this is in no way your average violin concerto.

In the first section, the violin weaves through the orchestra texture, as if improvising. Eventually there is an orchestral tutti, but afterwards the steam goes out of the first section and limpid harp arpeggios introduce the poetically rhapsodic second. The first of two melodies, a warmly lyrical theme in 6/4 time, boasts a lovely countermelody in solo horn. The second theme of the second section features the dotted 'Scotch snap' before an (accompanied) violin cadenza. The first section of the concerto is then recapitulated in compressed form but – instead of a coda – we get a new Allegretto featuring perhaps the most exquisite melody of all.

Its debut was the talk of London. Delius was thrilled, writing in 1918 rather whimsically to a close friend (n.b. he has never been quite as popular as he deserves): 'The success was quite enormous when the violin concerto was given on Thursday – Everybody musical in London was present – Albert Sammons, the violinist, played it most beautifully – even the reviews are splendid! – Am I becoming popular!! – beware! beware!'

Sibelius - Symphony no 6 in D minor Op 105

'The sixth symphony always reminds me of the scent of the first snow.'
Jean Sibelius, 1943

'Nowadays I like his sixth symphony best. It is probably natural, as one grows older. As Sibelius so beautifully said about the sixth: 'as the shadows grow longer' ...'

Joonas Kokkonen, composer

'He must have been drunk when he wrote it.'

Benjamin Britten

Allegro molto moderato-Poco tranquillo: Sibelius' masterpiece starts – weirdly – high in the highest strings, seemingly mid-phrase, in what the composer described as 'cold spring water'. Silvery violins, flutes and cellos join in the dialogue. Bustling and optimistic winds dominate the second section, while off-beats and harp suggest a cheerful, rustic air. Spiky strings in unison scalar passages then take over, until a wide Scandinavian expanse opens out before us. A chorale emerges, ends in absolute silence, and then returns briefly, but the movement slips away as unobtrusively as it began. (In a lecture, Sibelius explained the movement's unusual tonality: 'The oldest Finnish folk tunes are based on a tonal system which lacks the tonic and the dominant as we understand them. There are simply five notes – D, E, F, G, A – which become additionally combined with the two notes B and C as the melody grows more expressive.'))

Allegretto moderato – Con moto – Tempo: Here, high solo winds, in syncopation, inspire the violins to scalar passages, which eventually wispy away into chords. The pulse ebbs and flows; the intensity rises, slips back. A near-scherzo breaks out in the violins – skittering, wispy, snowy – before the movement comes to a rather equivocal rest. As Sibelius wrote in a letter to Simon Parmet: ‘Rage and passion ... are utterly essential in it, but it is supported by undercurrents deep under the surface of the music.’

Poco vivace: In the third movement a bubbly exuberance breaks out, with driving dotted rhythms to the fore. An exercise in pure exuberance and fiddly runs, particularly in the high winds and strings, it is also riddled with puckish off-beats. Finally, the brass get impatient and blast through to a fiery – and, for once, definite – end.

Allegro molto – Allegro assai: The finale opens with bucolic solo winds in dialogue with the middle strings. Then the timpani interrupts, compelling the strings to own a fiery and particularly insistent semiquaver motive, which is then tossed around the orchestra. This is gradually – perfectly – transformed into pure Scandinavian glee. Later, a joyful chorale transpires, but, at the very end, the first violins are left alone, high and half-stranded, almost mid-phrase, rather reminiscent of how the symphony began: a curiously satisfying conclusion to a work of mature, pitch-perfect genius. As critic Tom Service wrote upon seeing the actual score: ‘Something intriguing... The rest of the score was in pencil, but the bar-lines, those dividers of musical time, had seemingly been written after Sibelius had already written down the notes, in thick red pencil. It’s an extraordinary thought, that Sibelius could have written the piece without those usually essential markers ... The world of beats, or of marked-out bars and rhythms – is suspended in the flow of music.’

Sibelius - Karelia Suite Op 11

This is a barnstorming work lasting twelve minutes, the only sections surviving from a much longer work that Sibelius burned. (He also burned his 8th Symphony. Rather a tortured soul, Sibelius.) Karelia is a region of Finland, and this work, like Finlandia, rings with folk-based authenticity and national fervour. One of his most popular works, it has long been a staple of those endless Royal Albert Hall concerts – the ones that kick off with William Tell and finish with the 1812 Overture. The suite has three movements:

Intermezzo: The horns star in the introduction, but the trumpets own the irresistibly swaggering main theme... Later, the horns usher us home in tranquil vein.

Ballade: The movement reflects the mood of Karl Knutsson, a fifteenth-century Swedish King, reminiscing in his castle while being serenaded by minstrels. An appealing clarinet/bassoon collaboration gives way to a melancholic string theme: eventually, the oscillating quavers fade to nothing. The full string section then essays a hymnlike theme, with solo oboe. Then a lonely cor-anglais-doubling-as-minstrel consoles the King. The Ballade ends with a gentle flute duet.

Alla Marcia does exactly what it says on the tin. Loads of trumpets, a starring role for solo piccolo – then the horns go mad. Not a whole lot more to say!... However spare a thought for the exhausted bow arms of those of us in the strings! (Warning: you will leave the concert humming this tune. An absolute earworm...)

BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Bernard Brook
Andrew Condon
Tarcisio Dantas
*Rachel Dubourg
Nick Georgiadis
*Mike Ibbott
Phil McKerracher
Penny Longman
*David Rodker
Kim Scott
Jacqueline Whitbread

SECOND VIOLINS

Monika Molnar (Principal)
Pete Bicknell
*Judy Brown
Mark Cousins
Rosie Cousins
Liz Cromb
Claire Dillon
Jane Ferdinando
Eleanor Harber
Andrew Harber
Kathryn Hayman
Richard Miscampbell
Judith Montague
Veronica Parry

VIOLAS

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

CELLOS

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

DOUBLE BASSES

Thomas Dignum
Keith Pinnock
Crispin Warren
Henrietta Barnes

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
Sharon Moloney

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

TROMBONES

*Peter Bruce
John Goldie-Scot
Alan Tomlinson

TUBA

James Dowsett

TIMPANI

David Coronel

PERCUSSION

Tobias Engelbrektsson
Gosia Kepa
Tony Summers

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

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Mr and Mrs M J Bull	Terry and Claire Dillon	Mr Alan Howes
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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 (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

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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. You also buy tickets by scanning the QR code here.

