



# BSO

BROMLEY  
SYMPHONY  
ORCHESTRA

104th Season **2023 - 2024**

Music Director - Adrian Brown

Leader - Andrew Laing

Soloist - Zoë South

**Saturday 11th May 2024**

Langley Park Centre for the  
Performing Arts

**£2.00**

# PROGRAMME

**Wagner** Overture to The Flying Dutchman

**Haydn** Symphony No 85 - *La Reine*

Interval - 20 Minutes

*Refreshments are available in the dining hall*

**Wagner** Götterdämmerung

Dawn and Siegfried's Rhine Journey

Siegfried's Funeral (Trauermusik)

Immolation Scene

***Soloist*** Zoë South

---

*Unauthorised audio or video recording is not permitted*

---



## Adrian Brown -Music Director



Adrian Brown comes from a distinguished line of Sir Adrian Boult's most gifted pupils, studying intensively with him for some years after graduating from the Royal Academy of Music. 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. Adrian remains the only British conductor to have reached the finals of the Karajan Conductors' Competition: the Berlin Philharmonic was the first professional orchestra he conducted.

In 1992 Adrian was engaged to conduct one of the world's great orchestras, the St. Petersburg Philharmonic.

In 1998 Sir Roger Norrington recommended him to conduct the Camerata Salzburg. Adrian has also conducted many leading British orchestras including the City of Birmingham, the BBC and BBC Scottish Symphony Orchestras, and the London Sinfonietta. He is a great proponent of contemporary music and has given several first performances.

Working with young musicians has been an area where Adrian has made an invaluable contribution to British musical life, as well as abroad. Between 1972 Adrian and 2013 he was Music Director of Stoneleigh Youth Orchestra, his tenure honoured with a Celebratory Concert in Cadogan Hall in March 2013. He has frequently conducted both the National Youth Orchestra (working with Sir Colin Davis and Norrington) and the National Youth Wind Orchestra. He regularly runs courses for young musicians, coaches young conductors, and was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival. Adrian was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002. In 2013 he was awarded the Making Music NFMS Lady Hilary Groves Prize for services to Community Music.

Adrian is particularly highly-regarded for his interpretations of Berlioz and Elgar. In December 2017 he was presented with the Berlioz International Society Medal, and, coinciding with his 70th birthday in October 2019, he was awarded the Elgar Medal.

Adrian founded his own orchestra, the Elgar Sinfonia, in 2018: it has gone from strength to strength, including Elgar's Falstaff in June 2021 and, in October, celebrating the Elgar Society 50th anniversary with Sea Pictures, Polonia and the Crown of India in the presence of Dame Janet Baker. The Sinfonia is currently performing a cycle of the Elgar Symphonies and future plans include The Black Knight and the Bliss Piano Concerto.

Adrian led a moving performance of Beethoven's Missa Solemnis in Autumn 2021 with the London Chorus and the Royal Orchestral Society, and conducted the Royal's 150th Anniversary Concert in 2023. He has a 42-year association with Waveney Sinfonia, Suffolk and was delighted to return to Trianon Music Group in Ipswich this Spring. His longest-standing appointment is as Music Director of Bromley Symphony with whom he performed Mahler's Sixth Symphony in early 2023.

# Richard Wagner 1813 -1883

## Overture to The Flying Dutchman



The Flying Dutchman, inspired by a poem by Heinrich Heine, was Richard Wagner's first box office hit. Unusually, the overture rehearses the entire opera: basically, it's The Flying Dutchman in miniature. In the (frankly crazy) plot, the Dutchman is afflicted by the devil's curse: he must traverse storm-tossed seas forever unless he attracts a woman's undying love – and is only allowed ashore to seek his salvation every seven years. (There is a theory that Wagner had been inspired by an exhausting sea passage in 1839. Beset by storm after storm, his eight-day voyage took almost a month!) In the opera, the Dutchman entrances the lovely Senta, but he doubts her love until she flings herself into the sea, breaking the curse. At this point,

a whirlpool sinks the Dutchman's ship, and the Dutchman and Senta – like Brünnhilde and Siegfried in *Götterdämmerung* – are reunited in death. (Note: Wagner famously had scant sympathy for stage designers, airily demanding that they provide sinking ships, funeral pyres, dragons and floods – not to mention the crashing torching of Valhalla, the seat of the gods!) Famously, too, Wagner constructed his enormous musical structures from his trademark 'leitmotifs' for characters, places, emotions and events, developing them, inverting them, sometimes transforming them. For example, the 'curse' motif is prominent in the overture's wild opening, until the second subject ('the angel of mercy', representing Senta) calms the turbulent waves of strings and stentorian blasts from the brass. The curse motif resurfaces, followed by the Dutchman's personal theme and by still wilder storms – through whose hiss and spray a sailor's drinking song can be discerned, as from some passing vessel. Yet Senta's motif, like Senta herself, is both faithful and persistent. In the Overture, it eventually overwhelms the 'curse' motif, culminating in snapshots of her suicide, the shipwreck and the angelic, harp-endowed, lifting of the Dutchman's curse... all of which, in the opera proper, are still to come.



# Josef Haydn 1732 - 1809

## Symphony No 85 - La Reine

Haydn's 85th is one of his six illustrious 'Paris' symphonies which set musical Europe ablaze in the 1787 concert season. Commissioned by the Concert de la Loge Olympique – a musical offshoot of a masonic lodge – it proved an instant sensation. Even Marie Antoinette admired it, resulting in its nickname of 'La Reine'. The 'Paris' symphonies had publishers from London to Vienna fighting to get hold of them. They represent Haydn at the confident peak of his powers.

### **1st movement** (Adagio – Vivace)

Haydn often deployed slow introductions, either to set off the brilliance of his ensuing Allegros or in hopes that his chatty audiences would quieten down. This slow introduction is rather grand and very short. The Vivace, which opens tentatively but soon warms up, features short phrases, scalar runs for the firsts and solos for the oboe. A powerful second theme culminates in a reprise of the Vivace opening, with added winds. A diversion to the second subject eventually gives way to a solo bassoon-led return of the exposition, which is cleverly developed.

### **2nd movement** Romanza (Allegretto)

Inspired by a French folk tune, the feather-light theme is laid out by the violins, and followed by four variations, of which the first is the wittiest, with dotted quavers. The wistful 'minore' second variation features strings and solo flute, with a countermelody in the violas. The flute stars again in the elegant third variation, providing bird-like commentary above the



theme. The bassoon gets a shot at glory in the fourth, colouring the violin ornamentation. The coda reprises the second variation, in minor key.

**3rd movement** Menuetto (Allegretto) Haydn has laid out this movement conventionally but executed it perfectly. A charmingly elegant Minuet is balanced with an earthier Ländler, with spotlight on solo bassoon and oboe.

### **4th movement** Finale (Presto)

This finale is short but packed with incident, featuring semiquaver flurries, a flirtation with the minor, and a sustained flute note, which suspends the music for ten bars, while the strings beneath it agitate for a return of the Rondo. Again, the solo winds shine, though the development section is string-dominated. Once the last first violins peter out, we get the irresistible rondo one last time.

# Zoë South



A former professional flautist, Zoë made her professional vocal debut for The Opera Project/Longborough Festival Opera as Mrs Herring Albert Herring. Her repertoire includes most major roles written for dramatic soprano, including the title roles in Elektra, Salome, Fidelio, La Gioconda and Ariadne auf Naxos, Judit Bluebeard's Castle, Cassandre and Didon Les Troyens, Die Färberin Die Frau ohne Schatten, Kitty Oppenheimer Doctor Atomic, Eva Die Meistersinger von Nürnberg, Minnie Fanciulla del West, Maddalena di Coigny Andrea Chenier, and Lady Macbeth. She has sung all three Brünnhildes in Der Ring des Nibelungen, a role she has sung onstage in two complete cycles.

Concert repertoire includes Elgar Dream of Gerontius, Verdi Requiem, Mahler 2nd, 4th, 8th Symphonies, Boulanger De Profundis, Satie Socrate, Shostakovich 14th Symphony, Stravinsky Les Noces, and Berio Sinfonia.

Zoë is an experienced teacher and vocal coach with a thriving private practice, a qualified vocal health first aider, and the vocal consultant to Weekend Opera Workshops. She is also chorus master for Midsummer Opera, and will shortly start training the company for their next show – Don Carlo – in which she will also sing Elisabetta.

Other forthcoming engagements include the title role in Suor Angelica, Brünnhilde Siegfried, and Boulanger Faust et Hélène.



# Richard Wagner 1813 -1883

## Excerpts from *Götterdämmerung*

*'If one has not heard Wagner at Bayreuth, one has heard nothing! Take lots of handkerchiefs because you will cry a great deal! Also take a sedative because you will be exalted to the point of delirium!'*

**Gabriel Fauré**

*'The texts around which the music is woven are not literature—but the music is. It seems to shoot up like a geyser from the pre-civilized bedrock depths of myth.'*

**Thomas Mann on Wagner's words and music**

*"Music" was one thing, "Wagnerian music" quite another, and there was no common measure between them. It was not a new pleasure but a new kind of pleasure, if indeed 'pleasure' is the right word, rather than trouble, ecstasy, astonishment, a conflict of sensations without a name.'*

**C.S. Lewis on his youthful discovery of Wagner**

*'I wish I could score everything for horns.'*

**Richard Wagner**

Completed in 1874, *Götterdämmerung* ('Twilight of the Gods') is the climactic finale of Richard Wagner's epic, four-opera epic cycle. Based – very loosely – on Norse mythology, it enabled Wagner to explore his preferred themes, including the conflict between love and power, and between annihilation and rebirth – as well as to perfect his system of musical leit-motifs.

Plot-wise, Siegfried is the cycle's tragic human hero. Over the course of the previous three operas, he has slain a dragon, recovered the cursed ring stolen from the Rhine maidens and rescued Brünnhilde – disgraced daughter of Wotan, the chief god – from her father's punishment. In our first extract, he has tenderly left her to sail down the Rhine to new adventures.



# Siegfried's Rhine Journey

*(an orchestral interlude linking the Prologue to Act I)*

Before taking a boat down the mighty Rhine, Siegfried parts from Brünnhilde. Despite beginning with the 'Fate' motif in trombones and darkest brass, the music soon opens out into a glorious sunrise, decorated by Siegfried's horn call and Brünnhilde's personal leitmotif (in the bass clarinet). It's hard not to imagine Siegfried relishing every moment of the Rhine journey, from the sun-glittered water to the rush of wind in his hair. There are violin flourishes and running themes suggesting waves, water, trees and a sense of the Rhine swelling forth grandly as if to the sea. There are rolling nautical motifs in the strings, bucolic woodwinds and chordal power from the brass – with only occasional hints of trouble to come from timpani and Wagner tubas.

## Siegfried's Funeral (Trauermusik)

Earlier in *Götterdämmerung*, Siegfried has ignored a warning to give up the ring, been deceived by evildoers into betraying Brünnhilde, and has been himself both betrayed and murdered, stabbed in the back on a hunting expedition. Our second extract is his funeral march.

Two musical motifs dominate Siegfried's epic Funeral Music: a fatal two-note rhythmic tag and a dolorous rumbling cello and bass motif. The Funeral Music begins with both. Three foreboding string surges arouse an explosion of sorrow in the brass. Then a chorale of mourning horns gives way to solo winds trading commiserations at cortege pace, building up to trumpets and cymbals amidst swirling strings and timpani thunder. Moonlight breaks through the clouds as the funeral cortège approaches. As it arrives on stage, Wagner weaves in leit-motifs for Siegfried, his sword, and his mission, in eulogy for the fallen hero. At the end of the scene, a solo clarinet leads the transition with questing asides in the strings, nervy timpani and lower string forebodings of disasters still to come.



# Immolation Scene

In our final extract here – *Götterdämmerung*'s last scene – Brünnhilde orders that a great pyre be assembled to burn Siegfried's body. She mourns her dead husband, returns the fateful ring to the rapturous Rhine maidens, sends ravens to warn the gods of their approaching doom and finally – in a transport of ecstasy – rides her horse into Siegfried's funeral pyre, reuniting with him in death and bringing about the crashing downfall of Valhalla's all-too-human gods.

However, in Wagner's first version of the opera, Brünnhilde instead carried Siegfried's corpse to Valhalla, where his death redeemed the gods. In this draft, upon igniting Siegfried's funeral pyre, she announced, 'Hear then, ye mighty Gods; your wrongdoing is annulled – thank Siegfried, the hero who took your guilt upon him!'

There has long been speculation about why Wagner changed the ending. When August Röckel inquired, 'Why, seeing that the stolen gold is returned to the Rhine, is it necessary for the gods to perish?' Wagner dodged the question, merely responding, 'At a good performance, even the most naïve spectator will be left in no doubt on this point. The necessity of their downfall arises from our innermost feelings.' Or, as he put it in a letter to Liszt, 'The thing shall sound in such a fashion that people shall hear what they cannot see.' Which means, I believe, that the answer lies within the music.

The music is indescribable. First, Brünnhilde is in meditative mode as she sorrowfully contemplates her hero's body, and as she returns the ring to its true owners (the 'Ring', 'magic sleep' and 'Rhine' motifs are all prominent). But then the great pyre is lit and the 'fire' motif – along with the tension – scorches higher and higher. Brünnhilde threatens Valhalla itself amidst oceanic waves of sound – it takes a soprano of both fire and nerve to cut through an orchestra in such a mood.

Then the 'power of the gods' and 'fire' motifs combine with an echo of the famous battle cry of the Valkyrie Brünnhilde once was but is no longer. Amidst crashing dotted rhythms and swathes of rising scale passages, the gloriously reconciled 'transformation' motif is hinted at, while 'Siegfried' lives on in his aspirational horn theme.



There are ecstatically high violins as Brünnhilde contemplates meeting Siegfried on the other side; beneath them, horns and Wagner tubas are earthshakingly united. Valhalla and the thrones of the gods crash and burn, the Rhine overflows, the gates of heaven part for the reunited pair. The end of the Ring is all passion, all nobility, all fire, but it is the 'transformation' theme that reigns triumphant. And, at the very end, in possibly the greatest operatic moment of all time, pure transcendence.

**Brünnhilde** (*to the Vassals*)

Mighty logs I bid you now pile  
on high by the river shore!  
Bright and fierce kindle a fire;  
let the noblest hero's corpse in its  
flames be consumed.  
His steed bring to me here,  
that with me his lord he may follow:  
for my body burns with holiest  
longing  
my hero's honour to share.  
Fulfill Brünnhild's behest.

**Brünnhilde** (*zu den Mannen*)

Starke Scheite schichtet mir dort  
am Rand e des Rhein's zu Hauf'!  
Hoch undhell lod're die Gluth,  
die den edlen Leib des hehresten  
Helden verzehrt.  
Sein Roß führet daher,  
daß mit mir dem Recken es folge:  
denn des Helden heiligste Ehre zu  
theilen  
verlangt mein eigener Leib.  
Vollbringt Brünnhildes Wort!

*(During the following, the young men raise a huge funeral pyre of logs before the hall, near the bank of the Rhine: women strew this with flowers.)*

*(Brünnhilde is again absorbed in contemplation of Siegfried's dead face. Her features take gradually a softer and brighter expression.)*

Like rays of sunshine streameth his  
light:  
the purest was he, who me betrayed!  
In wedlock traitor, true in friendship;  
from his own true love, only beloved,  
barred was he by his sword.  
Truer than his were oaths ne'er  
spoken; faithful as he, none ever held  
promise; purer than his, love ne'er  
was plighted:  
And yet, every oath and promise,

Wie Sonne lauter strahlt mir sein  
Licht: / der Reinste war er, der mich  
verrieth! / Die Gattin trügend, treu  
dem Freunde,  
von der eig'nen Trauten einzig ihm  
theuer,  
schied er sich durch sein Schwert.  
Ächter als er schwur Keiner Eide;  
treuer als er hielt Keiner Verträge;  
lautrer als er liebte kein And'rer:  
Und doch, alle Eide, alle Verträge,



the faithfullest love, none so hath  
betrayed! / Know ye why that was?  
(*looking upward*)

Oh ye, of vows the heavenly  
guardians! / Turn now your gaze on  
my grievous distress;  
behold your eternal disgrace!  
To my plaint give ear, thou mighty  
god! / Through his most valiant deed,  
by thee so dearly desired,  
didst thou condemn him to endure  
the doom that on thee had fallen;  
he, truest of all, must betray me,  
that wise a woman might grow!  
Know I now all thy need?  
All things, all things, all now know I.  
All to me is revealed.  
Wings of thy ravens flap and rustle;  
with tidings long desired,  
I send now thy messengers home.  
Rest thou, rest thou, o god!

*(She makes a sign to the Vassals to lift Siegfried's body onto the pyre; at the same time she draws the ring from Siegfried's finger and gazes at it.)*

My legacy I take as mine own.  
Accursed charm! Terrible ring!  
My hand grasps thee, and gives thee  
away.

Ye sisters wise who dwell in the  
waters, / ye sorrowing Rhine maids,  
good counsel ever you gave:  
what ye desire I leave to you:  
now from my ashes take ye your  
treasure!

Let fire, burning this hand,  
cleanse, too, the ring from its curse!  
Ye in the flood, wash it away, and  
purer preserve your shining gold  
that to your sorrow was stol'n.

die treueste Liebe, trog keiner wie  
Er! / Wiß't ihr, wie das ward?

O ihr, der Eide ewige Hüter!  
Lenkt euren Blick auf mein  
blühendes Leid;  
erschaut eure ewige Schuld!  
Meine Klage hör', du hehrster Gott!  
Durch seine tapferste That,  
dir so tauglich erwünscht,  
weihtest du den, der sie gewirkt,  
dem Fluche dem du verfielst:  
Mich mußte der Reinste verrathen,  
daß wissend würde ein Weib!  
Weiß ich nun was dir frommt?  
Alles, Alles, Alles weiß ich,  
Alles ward mir nun frei. / Auch deine  
Raben hör' ich rauschen;  
mit bang ersehnter Botschaft  
send' ich die Beiden nun heim.  
Ruhe, ruhe, du Gott!

Mein Erbe nun nehm' ich zu eigen.  
Verfluchter Reif! Furchtbarer Ring!  
Dein Gold fass' ich und geb' es nun  
fort.

Der Wassertiefe weise Schwestern,  
des Rheines schwimmende Töchter,  
euch dank' ich redlichen Rath:  
was ihr begehrt, ich geb' es euch:  
aus meiner Asche nehmt es zu  
eigen!

Das Feuer, das mich verbrennt,  
rein'ge vom Fluche den Ring!  
Ihr in der Fluth löset ihn auf,  
und lauter bewahrt das lichte Gold,  
das Euch zum Unheil geraubt.



*(She has put the ring on her finger and now turns to the pile of logs on which Siegfried's body lies. She takes a great firebrand and waves it.)*

Fly home, ye ravens! tell your lord  
the tidings / that here on the Rhine  
ye have heard!

To Brünnhilde's rock first wing your  
flight! / there burneth Loge:  
straight way bid him to Valhalla!  
For the end of godhood draweth  
now near. / So cast I the brand  
on Valhalla's glittering walls.

Fliegt heim, ihr Raben! Raun't es  
eurem Herren,  
was hier am Rhein ihr gehört!  
An Brünnhildes Felsen fährt vorbei!  
Der dort noch lodert,  
weist Loge nach Walhall!  
Denn der Götter Ende dämmert nun  
auf. / So werf' ich den Brand  
in Walhalls prangende Burg.

*(She flings the brand on the woodpile, which quickly breaks out into bright flames. Two ravens fly up from the rock and disappear in the background.)  
(Brünnhilde perceives her horse, which has just been led in by two men.)*

Grane, my steed, I greet thee, friend!

Grane, mein Roß! Sei mir gegrüßt!

*(She has sprung toward him, unbridles him: then leans fondly against him.)*

Know'st thou now to whom  
and whither I lead thee?  
In fire radiant, lies there thy lord,  
Siegfried, my hero blest.  
To follow thy master, joyfully neigh'st  
thou? / Lures thee to him the light  
with its laughter? / Feel, too, my  
bosom, how it doth burn;  
flames now lay hold on my heart:  
fast to enfold him, embraced by his  
arms, / in might of our loving with  
him aye made one!  
Heiajaho! Grane! Give him thy  
greeting!

Weißt du auch, mein Freund,  
wohin ich dich führe?  
Im Feuer leuchtend, liegt dort dein  
Herr, / Siegfried, mein seliger Held.  
Dem Freunde zu folgen wieherst  
du freudig? / Lockt dich zu ihm die  
lachende Lohe? / Fühl' meine Brust  
auch, wie sie entbrennt,  
helles Feuer das Herz mir erfaßt,  
ihn zu umschlingen, umschlossen  
von ihm, / in mächtigster Minne,  
vermählt ihm zu sein!  
Heiajoho! Grane! Grüß' deinen  
Herren!

*(She has swung herself on the horse and urges it to spring forward.)*

Siegfried! Siegfried! See!  
Brünnhild' greets thee in bliss.

Siegfried! Siegfried! Sieh!  
Selig grüßt dich dein Weib!



*She makes her horse leap into the burning pile of logs. The flames immediately blaze up so that they fill the whole space in front of the hall and appear to seize on the building itself.*

*As the stage seems filled with fire, the glow suddenly subsides, the smoke is drawn to the background as a dark bank of cloud, and the Rhine overflows its banks in a mighty flood which rolls over the fire. On the waves the three Rhine maidens swim forward.*

*Hagen is seized with great alarm at the appearance of the Rhine daughters. He hastily throws spear, shield and helmet from him and rushes, as if mad, into the flood.*

*Hagen cries: Give back the ring!*

*Woglinde and Wellgunde embrace his neck with their arms and draw him with them into the depths as they swim away. Flosshilde, swimming ahead of the others, holds up the regained ring joyously. Through the bank of clouds on the horizon a red glow breaks forth and brightens. Illumined by this light, the three Rhine daughters are seen, swimming in circles, merrily playing with the ring on the calmer waters of the Rhine, which has gradually returned to its natural bed.*

*From the ruins of the fallen hall, the men and women, in the greatest agitation, look on the growing firelight in the heavens. In the fierce glow, the interior of Valhalla is seen, in which the gods and heroes sit assembled, as in Waltraute's description in the first act.*

*Bright flames appear to seize on the hall of the gods, and as the gods become entirely hidden by the flames, the curtain falls.*

# 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**

**Ruth Brook**

## **Patrons**

Mr and Mrs M J Bull

John & Riet Carmichael

Andrew Condon

David Coronel

Terry and Claire Dillon

Mr & Mrs J Farrel

Shirley & Geoff Griffiths

Marion Hitchcock

Mr Alan Howes

Dr Beryl Magrath

Dr Kathy McCarthy

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 £35 for individuals and £50 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!

---

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 about concerts, visit [www.bromleysymphony.org](http://www.bromleysymphony.org) or leave your name & address or email address at the ticket desk.

You can also buy tickets by scanning the QR code.

[www.bromleysymphony.org](http://www.bromleysymphony.org)

Box office 020 3627 2974

Registered Charity no 1112117





### **FIRST VIOLINS**

Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Andrew Condon  
Liz Cromb  
Tarcisio Dantas  
Claire Dillon  
Ruth Elliott  
Nick Georgiadis  
Kathryn Hayman  
Phil McKerracher  
Richard Miscampbell  
\*David Rodker  
Jacqueline Whitbread

### **SECOND VIOLINS**

Andrew Harber (Principal)  
\*Judy Brown  
Sarah Clarke  
Mark Cousins  
Rosie Cousins  
Rachel Dubourg  
Jane Ferdinando  
Eleanor Harber  
\*Mike Ibbott  
Judith Montague  
Veronica Parry

### **VIOLAS**

David Griffiths (Principal)  
Emily Colyer  
Laura Davey  
Simon McVeigh  
Nicola Oliver  
Liz Tarrant  
Vanessa Townsend

### **CELLOS**

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

### **DOUBLE BASSES**

Thomas Dignum  
Keith Pinnock  
Davide Scafarto  
Crispin Warren

### **FLUTES & PICCOLO**

Mark Esmonde  
Sharon Moloney  
Vicky Reed  
David Sullivan

### **OBOES & COR ANGLAIS**

\*Caroline Marwood  
Vicky Dowsett  
Vivien Kroner  
Philip Knight (Cor)

### **CLARINETS**

Chris Jeffery  
\*David Floyd  
Andy Mattison  
Hale Hambleton (Bass)

### **BASSOONS & CONTRA**

Stephen Fuller  
Julian Farrel  
Chris Richardson

### **HORNS**

Roy Banks  
Julia MacDonell  
Steph Jeffery  
Mary Banks  
Frank Cottee

### **HORNS/WAGNER TUBAS**

Jonathan Jaggard  
Oliver Tunstall  
Jonathan Stoneman  
Brian Newman

### **TRUMPETS**

Roger Moisan  
Derek Cozens  
Clive Griffin  
Richard Knights  
Robin Smith

### **BASS TRUMPET**

Robbie Henderson

### **TROMBONES**

\*Peter Bruce  
John Goldie-Scot  
Graeme Boyd  
Kieron O'Neill (Bass)

### **TUBA**

James Dowsett

### **TIMPANI/ PERCUSSION**

David Coronel  
Juho Hwang  
Gosia Kepa  
Bernard Robertson

### **HARP**

Elizabeth Green  
Jean Kelly

### **ASSISTANT CONDUCTOR**

Simon McVeigh

### **CONCERT MANAGER**

Neil Selby

\* committee member



## NEXT SEASON'S CONCERTS

**Saturday 16th November 2024 7.30pm**

Brahms Academic Festival Overture

Stephen Goss Guitar Concerto - Soloist Louis Moisan

Rachmaninov Symphony No 2

**Saturday 18th January 2025 7.30pm**

Dedicated to the memory of Bernard Brook

Elgar Violin Concerto - Soloist Sasha Rozhdestvensky

Nielsen Symphony No 1

**Saturday 15th March 2025 7.30pm**

Schubert Symphony No. 8 (Unfinished)

Strauss Four Last Songs

Mahler Symphony No 4

**Saturday 17th May 2025 7.30pm**

Ravel Alborada del gracioso

Brahms Double Concerto for violin and cello

Soloists Thelma & Lionel Handy

Shostakovich Symphony No 5

**Sunday 15th June 2025 5pm**

Childrens' Concert

Saint Saëns Carnival of the Animals

Kleinsinger Tubby the Tuba

Richard Brown Pageant of the Seas

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

