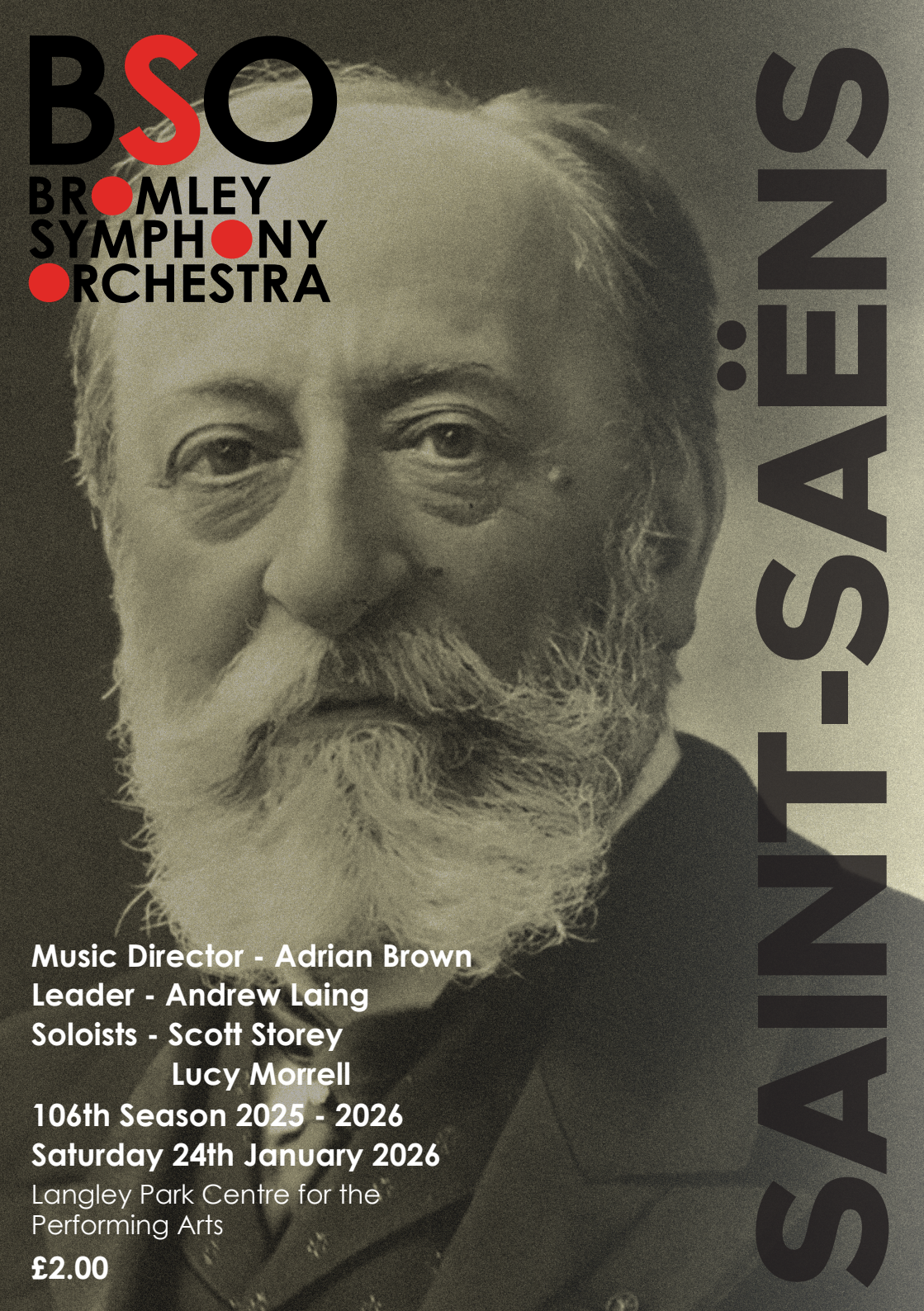


A black and white portrait of Camille Saint-Saëns, an elderly man with a full white beard and mustache, looking slightly to the left. The portrait is the background of the entire poster.

BSO

BROMLEY
SYMPHONY
ORCHESTRA

SAINT-SAËNS

Music Director - Adrian Brown

Leader - Andrew Laing

Soloists - Scott Storey

Lucy Morrell

106th Season 2025 - 2026

Saturday 24th January 2026

Langley Park Centre for the
Performing Arts

£2.00

PROGRAMME

Boulanger D'un matin de printemps

Berlioz Harold in Italy

Solo viola Scott Storey

Interval - 20 Minutes

Refreshments are available in the dining hall

Saint-Saëns Symphony no 3

(Organ Symphony)

Solo organ Lucy Morrell

This evening's concert is being recorded by Jack Wellard,
a student on the Tonmeister course at Surrey University

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. 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 in 1975 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 to his credit. In 1972 Adrian was appointed Music Director of Stoneleigh Youth Orchestra a position from which he stood down in March 2013 after 40 years. It is felt he has made a major contribution to the musical education of quite a few youngsters over a long period. Working with such young musicians has also been an area where Adrian Brown has made a valuable contribution to British musical life, as well as in Europe, Japan and the Philippines. He has frequently conducted both the National Youth Orchestra of Great Britain (working closely with Sir Colin Davis and Sir Roger Norrington) and the National Youth Wind Orchestra.

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 in 2018, his orchestra the Elgar Sinfonia has gone from strength to strength. Many rare works by Elgar and other British composers have been presented. In October 2022, the Orchestra celebrated the London Branch 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 have performed a cycle of the Elgar Symphonies and have revived Elgar's 'The Black Knight' and the Piano Concerto by Arthur Bliss.

The year 2025 has seen two concerts with The London Chorus of Elgar and Bliss with the New London Orchestra, and he conducted them triumphantly again in Mozart's Requiem in October.

He has conducted the Bromley Symphony Orchestra for 45 years and plans many concerts of Strauss, Berlioz and Vaughan Williams in future seasons. Together they have covered an enormous repertoire from Mahler and Bruckner to most of the standard classics performed in a style and a standard second to none. As too with the Elgar Sinfonia, Adrian plans to still explore works that deserve a live hearing including Holst, Gipps, Moeran, Farrenc, Finzi, Boulanger and many more in an inexhaustible career.

Scott Storey

Viola



Scott Storey studied and performed on violin for many years, including as Leader of the National Youth Orchestra at the 2022 BBC Proms. Solo concerts on violin have ranged from Vivaldi's "Summer", Saint-Saëns' "Introduction and Rondo Capriccioso", to Manuel De Falla's "La Vida Breve", which won Scott the Rotary Club of Great Britain's award for the best young instrumentalist in the Borough of Bromley.

The covid lockdown provided the opportunity to learn the viola and Scott started at the Royal College of Music in September 2022 as a recipient of a full scholarship from Petronella Dittmer. With the RCM, Scott has performed in venues such as the Wigmore Hall and at the foot of The Acropolis in Athens. Throughout the last four years, Scott has also performed as Co-Principal viola with the

Gustav Mahler Youth Orchestra, as well as performing with the BBC Symphony Orchestra, English National Opera and English National Ballet. Besides sitting in orchestras, solo engagements have included Mozart's 'Sinfonia Concertante' with both the Vanbrugh Ensemble and the Bromley Youth Music Trust, Schubert's 'Arpeggione Sonata' in Norwich in November 2024 and the London premiere of Ed Bennett's 'Twister'. Looking forward, Scott will be performing in various festivals and concerts across the UK, and has been offered a full scholarship to continue studying at the RCM for a Masters degree.

Lucy Morrell

Organ



Lucy Morrell is the Sub-Organist of HM Chapel Royal, St James's Palace where she plays for weekly Sunday services as well as special events. Lucy has accompanied the Buckingham Palace Carol Concert for multiple years which is broadcast on Classic FM each Christmas. A Fellow of the Royal College of Organists, Lucy gives regular recitals in cathedrals and churches across the UK. In April 2026 she is looking forward to performing the opening recital of the series at St John's, Upper Norwood. Alongside her career as a freelance organist, Lucy is the Head of Academic Music and College Organist at Dulwich College, where she is responsible for the leadership and development of the classroom Music provision and combines this with being the College Organist, accompanying the Chapel Choir for services.

Before moving to London, Lucy was the Organ Scholar at the Collegiate Church of St Mary, Warwick whilst being the Music Assistant at King's High School where she gained Qualified Teacher Status. After reading Music at Girton College, Cambridge, Lucy became the Organ Scholar at St George's Chapel, Windsor Castle, where she regularly accompanied and conducted the choir at Evensong as well as being involved with the training of the choristers. During her time at Windsor, she was privileged to have played pre-service music for two Royal Weddings as well as for other high-profile services in the presence of Her Late Majesty Queen Elizabeth, including Garter Day.

Lili Boulanger 1893 - 1918

D'un matin de printemps



The remarkable Boulanger sisters have both gone down in music history. The elder, Nadia, became one of the 20th-century most important professors of composition, with pupils including Aaron Copland, Philip Glass and Elliott Carter. It's possible that Lili was even more talented. Unluckily, she died aged only 24, of the bronchial complaint that recurred throughout her life.

Mari-Juliette Olga Boulanger was born in Paris in 1893 into an intensely musical family, with Fauré a family friend. By the age of sixteen, she was already studying composition with Georges Caussade and Paul Vidal. She was admitted to the Paris Conservatoire in 1912, where she became the first woman to win the coveted Prix de Rome, with her one-act opera *Faust et Hélène*.

In the winter of 1918, she was still working on the orchestral version of *D'un matin de printemps* (To a Spring Morning) when doctors informed her family that she was dying. The grieving Nadia scribbled the last notes to her dictation. On March 15, Lili Boulanger died, this tiny gem by her side.

It possesses a Debussy-esque transparency of texture, delicate as gossamer, but with hints of fire. Solo winds open the texture, amidst feathery wisps of sound, rising amid reminders from solo violin and cello, culminating in a theme presented in the firsts. Still wispy, amid flute ostinato, the winds bicker like birds. Then, a solo violin dances in the upper register avec harps, inspiring the flute likewise. Gradually, more definition emerges, the light strengthens, trumpets and horns dispute amidst dotted rhythms. As the critic Harry Halbreich wrote, '*D'un matin de Printemps* is, on the whole, a Scherzo, of impulsive verve with an airy and transparent orchestration, but in the middle we see the emergence of a fierce orchestral passion that reveals the pain behind this mood of deceptive calm.'

Hector Berlioz 1803 - 1869

Harold in Italy, Opus 165

'Music is the expression of the movement of the waters, the play of curves described by changing breezes.'

A great composer must have sensitivity, imagination, and a touch of madness.'

Hector Berlioz

'Berlioz is an immense nightingale, a lark as great as an eagle...'

Heinrich Heine

A relentless admirer of literature in general and of Shakespeare in particular, Berlioz (famously) pursued Harriet Smithson, the eminent Shakespearian, until she agreed to marry him. In Harold in Italy's case, however, he was jointly inspired by Lord Byron's 'Childe Harold's Pilgrimage' and by Paganini who, having just acquired a Stradivarius viola, petitioned for a viola concerto. Berlioz was charmed with the notion – though Paganini withdrew his offer upon seeing his sketches, have intended to be 'playing throughout.' Berlioz, thus unencumbered, pursued the project unpaid.

Harold in the mountains Scenes of melancholy, happiness and joy

Harold in Italy opens slowly, with sinuous lower strings underpinning a meditative bassoon. Gradually the upper strings and brass awaken. When Harold appears, in thoughtful mood, he persuades the orchestra to accompany him into the mountains. (Berlioz was fond of hill walking. Some critics have quipped that the work should have been called Berlioz in Italy!) At length, the orchestra introduces the Allegro, which is atmospheric, mercurial, and harmonically daring. The orchestra sends waves of turbulence, against which the soloist/climber must steel himself, but also unleashes glories suggestive of the Alps' natural beauty. Orchestral offbeats and cymbals finally disclose the



summit and, in the end, Harold stands, astonished and exhilarated, on the mountain-top, still buffeted by orchestral winds.

March of pilgrims singing the evening prayer

There's a softer feel to the weather in the Adagio. Gentle and steady string pacing – despite occasional forebodings in the horns – announce the pilgrim theme. Harold joins them, the viola's contralto timbre particularly winning in this texture. Soft little offbeats and triplets suggest a verdant valley, bubbling streams, sporadic sunshine. The soloist leaves the procession to wander off on an ecstatic perambulation on his own: viola arpeggios over steady double bass pizzicatos. Finally, a chorale of flutes and clarinets ushers the pilgrims into the distance, ppp.

Serenade of an Abruzzo mountaineer to his sweetheart

The scherzo kicks off in rustic and extrovert dotted rhythm vein, and there's a lovely solo for cor anglais, amidst lilting strings and horns. Harold enters unobtrusively over cellos'

bubbling brook, commentating on the solo winds in turn. The violist becomes briefly passionate before the return of the scherzo. At the end, he features in a little dance with the first flute before slipping into slumber with the section violas.

Orgy of brigands, with reminiscences of previous scenes

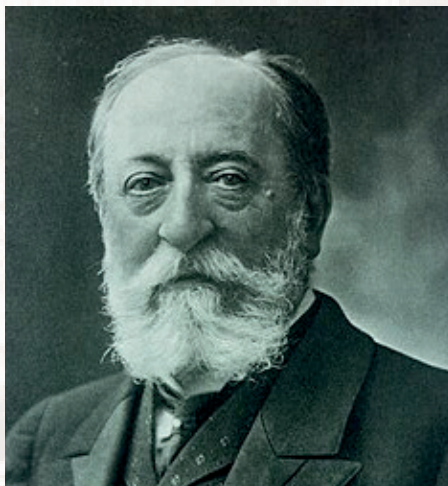
Here is no spacious Elgarian nostalgia for movements past. Instead the finale opens in a state of near-constant disruption. We get a slice of the mountains – disrupted – before the soloist recollects the pilgrims theme – also upended. The viola tenderly remembers the slow movement – which is dispensed with, as is – in turn – the first movement's Allegro theme. It's as if the violist and orchestra possess regrets which the composer has no time for.

At last, the finale emerges, amid hints of an Alpine storm. Pellets of rain and ominous winds litter the landscape of percussion and timpani. The firsts shriek out an ostinato while the brass trade insults, the strings as restless as Alpine clouds. A random string quartet, led by the soloist, briefly resurrects the pilgrims' prayer. However, the movement remains in a state of near-constant flux until the assured and exultant triumph of its last few pages (where Berlioz, as so often, does not spare the horses).

Footnote: From its debut, Harold in Italy went down a storm. A remorseful Paganini not only attended a performance, but loved it, not only praising Berlioz in public, but also insisting upon paying him after all. Of course, Paganini was a billionaire superstar, an influencer of his day, but Berlioz was still extremely gratified.

Camille Saint-Saëns 1835 - 1921

Symphony no 3 (Organ Symphony)



'Nothing is more difficult than talking about music: if it is a prickly business for musicians, it is almost impossible for anyone else—the strongest, subtlest minds go astray!'

"The artist who does not feel completely satisfied by elegant lines, by harmonious colours, and by a beautiful succession of chords does not understand the art of music."

Camille Saint-Saëns

As a youth Saint-Saëns possessed Mozartian levels of precociousness, studying astronomy, archaeology, mathematics, religion, Latin, and Greek. He mastered the piano with ease and so prodigious was his memory that, aged

just ten, his party trick was to invite audiences to choose any of Beethoven's 32 piano sonatas for him to perform from memory.

At the tender age of 22, Saint-Saëns was appointed organist at Paris's famous

Église de la Madeleine. The major draw for him was its magnificent organ, made by Aristide Cavaillé-Coll. In old age – he died at 86 – the composer was fond of saying that his years improvising at the Cavaillé-Coll organ were ‘the happiest of his life’.

Otherwise, he conducted and wrote, was married only briefly and championed both Bach and Handel at a period when they were generally ignored. Saint-Saëns composed in almost every genre, though most of his output is now forgotten, beyond the organ symphony, *The Carnival of the Animals*, *Samson et Dalila* (the most successful of his twelve operas) and his first of his two cello concertos.

In addition to all his many other gifts, Saint-Saëns was extremely gifted at falling out with people. He fell out with the Wagnerians – despite his admiration of Wagner – with the Paris Conservatory establishment, and with the French tendency to only really rate opera music. In 1871, infuriated by the French’s innate anti-French bias, he co-founded the *Société Nationale de Musique*, to support the cause of French composers.

He was somewhat mollified that same year when the London Philharmonic commissioned his *Organ Symphony* – despite, predictably, making a fuss about his fee. He had almost instantly broken with the *Société Nationale de Musique* over Wagner’s influence. For that reason, this – his final symphony – shows no Wagnerian influence at all. In fact, considering the wildish crosscurrents of the period, his ‘*Organ symphony*’ – for all its passionate eloquence and romantic ambiance – is rather an old-fashioned work. It’s dedicated to Liszt, whose B minor piano sonata inspired him, but the *Dies irae* – the medieval hymn about the Day of

Judgement, and a favourite of Liszt’s – was also an influence.

The structure is symphonic. A brief introduction leads to a spirited allegro whose unnervingly restless theme possesses hints of the *Dies irae*. However, the sonata form structure yields to a contemplative adagio section in D-flat major, during which the organ makes its first, unobtrusive, appearance.

The second section possesses a bravura scherzo feel. But the trio section returns much disturbed. (Saint-Saëns described this section, in a letter, as ‘a struggle for mastery, ending in the defeat of the restless, diabolical element.’) He also includes a foretaste of the work’s masterful finale.

The chorale-like opening of the finale proper has something of the same vibe as the opening theme of the first movement, along with a powerfully memorable five-beats-over-two-bars feel. Here the organ roars into life – luminous, uplifting, passionately compelling. The use of the organ and the work’s concluding spirituality may represent a final tribute to Liszt who, near the end of his life, took religious orders. As Saint-Saëns noted privately, ‘I gave everything to this work I was able to give. What I have here accomplished, I will never achieve again.’

Despite creating a sensation in the U.S.A. and Britain, the *Organ Symphony* made remarkably little impression in France, where Saint-Saëns was perceived as a musical dinosaur. (The critic Reynaldo Hahn mourned, ‘It takes courage to admire Saint-Saëns’ – though the same might well have been said of Franck.) Though Saint-Saëns continued to compose – in 1907 producing the first film score by a major composer – this youthful prodigy was largely overlooked in his old age.

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.

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Richard Miscampbell
Yatin Tanna
Monika Molnar
Pete Bicknell

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Rosie Cousins
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Ruth Elliott
Nick Georgiadis
Tracey Renwick
Phil McKerracher
Liz Cromb

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David Griffiths (Principal)
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Alan Magrath
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NEXT CONCERT

Saturday 14th March 2026 7.30pm

Vaughan Williams Symphony No 9

Performance supported by the

Vaughan Williams Foundation



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WILLIAMS
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Mendelssohn Violin Concerto - Soloist Mabelle Young-Eun Park

Appears courtesy of the PDGYA -

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Gershwin An American in Paris

Saturday 16th May 2026 7.30pm

Ravel La Valse

Tchaikovsky Piano Concerto No 1

Soloist - Rustam Khanmurzin

da Falla Three-Cornered Hat

