



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

This concert is sponsored by Allied Irish Bank

SATURDAY 8TH NOVEMBER 2003 AT 7.45PM
THE GREAT HALL, RAVENSBORNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org.uk

PROGRAMME

**KHACHATURIAN – ADAGIO OF SPARTACUS AND PHRYGIA
FROM 'SPARTACUS'**

TCHAIKOVSKY - 'SWAN LAKE' SUITE

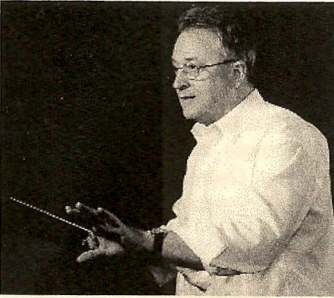
INTERVAL - 20 MINUTES

STRAVINSKY - 'THE FIREBIRD' (COMPLETE BALLET)

This concert is dedicated to the memory of
John Coulling, Conductor of the BSO from 1960 - 1980
and
Ernest Rainer, violinist in BSO from the 1950s,
and Chairman from 1974 - 1980

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for several years after graduating from the Royal Academy of Music in London. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition and the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian said of his work: "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 and was immediately invited to return. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras and such was his success with this eminent ensemble that he was invited back there. Adrian works regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is also a great proponent of contemporary music and has several first performances to his credit

Working with young musicians has been an area where Adrian has made a singular contribution to the musical life of Britain and also further afield. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young musicians and his success in this general area was recognised when he was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for thirty years.

He has recently returned to the Royal Academy of Music on a number of occasions, to work with their Senior Orchestra. He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition. In 1996 he went to Japan to work with the Toyama Academy Orchestra, a visit that was received with much acclaim from all those with whom he worked.

Recent engagements have included a Millennium performance of Tippett's "Child of our Time", "Die Fledermaus" and he received rave reviews in The Guardian for a performance of Strauss's "Feuersnot". He has performed successful concerts with the Salomon Orchestra and Goldsmith's Sinfonia and Chorus.

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

Elgar: Elegy (in memory of Geraci)

ARAM KHACHATURIAN (1903-1978) — ADAGIO FROM 'SPARTACUS'

From school Khachaturian decided he wanted to be a musician, although he had not studied music and could not read or write a note when, at the age of 19, he approached the Moscow Conservatoire requesting lessons in composition. It soon became apparent that he had genuine talent and originality, and he rapidly became established. Although his career as a composer, like others in Soviet Russia, was troubled by political factors, his natural style was suited to the official artistic policy, which decreed that music should be tuneful, optimistic and rooted in folk song. He was born in Tiflis (Tbilisi) in Georgia, but his father came from Armenia, and Khachaturian's music always has an exotic Armenian flavour, in its bold rhythms and sinuous melodies.

His ballet 'Spartacus' was completed in 1954. The story, set around 74 to 71 BC, concerns the fate of Spartacus, a rebel slave, who leads a revolt against his Roman captors, only to be betrayed by a number of his followers and brought down. The Adagio of Spartacus and Phrygia, from a suite arranged by Khachaturian, is the best-known number from the ballet, and was used as the theme to the 1970s BBC TV series 'The Onedin Line'. It is an extended love-duet for Spartacus and his wife, showing Khachaturian's melodic style at its best.

PETER ILYICH TCHAIKOVSKY (1840-1893) — 'SWAN LAKE' SUITE

Scene — Dance of the Cygnets — Scene — Hungarian Dance, Czardas — Waltz

Originally written to entertain his sister's children in the summer of 1871, this has become possibly the world's most loved ballet music. As a full scale ballet four years later for the Imperial Theatre in Moscow, the first performance was poorly prepared, and as a result the work was described as too complex and difficult, even undanceable. It was only in 1895 after Tchaikovsky's death that, with new choreography and a revised score, the ballet found success.

In this selection from the Suite, the opening *Scene* from Act 1 portrays the moonlit lake with a flight of swans, beautiful maidens led by Princess Odette, enchanted by a wicked magician. This is followed by the *Dance of the Cygnets*. The maidens return to human form for only a few hours after midnight, when Prince Siegfried sees and falls in love with Odette. As dawn arrives in the *Scene* at the end of Act 2, the maidens again become swans. Prince Siegfried has invited Odette to a ball at his castle, and the *Czardas* in Act 3 is danced by one of other ladies at court seeking his favour. The *Waltz* taken from Act 1 marks Siegfried's birthday festivities.

IGOR STRAVINSKY (1882-1971) — 'THE FIREBIRD' COMPLETE BALLETS 1910

Stravinsky's meteoric rise to international recognition was closely linked to the fortunes of 'The Firebird' and the Ballets Russes. Sergei Diaghilev was the artistic mastermind of the Russian opera and ballet company, performing in Paris from 1908 with the aim of making Russian art known in the West. Among the leading personalities associated with the Ballets Russes were the painters Alexander Benois and Leon Bakst, the dancer and choreographer Mikhail Fokine, and the composer and conductor Nikolai Tcherepnin. They constantly sought to bring in new members capable of contributing fresh ideas. After Diaghilev found the ideal subject matter for a ballet in the legend of 'The Firebird', Fokine created the libretto in the late summer of 1909. Tcherepnin knew Stravinsky well from quite early on, and probably suggested him to Diaghilev. Stravinsky was engaged to work on the composition in December 1909, and the first performance was given on 25 June 1910 at the Paris Opera. It met with an enthusiastic response, 'Le Matin' declaring "At long last an absolutely beautiful, completely new and extremely significant work". It was such a great success for Stravinsky and the Ballets Russes that 'The Firebird' became one of the most often performed works in the company's repertoire.

In his Memoirs, Fokine opens his account of the legend at the castle of the sinister King Kastchei, among cliffs on a mountain top. The castle is surrounded by a high stone wall, so that no one shall penetrate to rescue the beautiful princesses enslaved by Kastchei, and a carved golden fence surrounds his magic garden, to protect its golden fruit. Slowly the Horseman of the Night appears, and darkness descends. Only the golden apples on the trees shine. But all at once the garden is illuminated by the bright glow of the Firebird in flight. Pursuing the bird, Ivan Tsarevich climbs into the garden. Everywhere Ivan encounters petrified monsters, Kastchei's enemies turned into stone. Far down the garden, Ivan sees a fence composed of petrified knights. These were youths who had reached the evil kingdom to liberate their sweethearts abducted by Kastchei, but all had perished, now become stone overgrown with moss. Blinded by the Firebird, Ivan forgets these horrors. At first he wishes to shoot the bird, then decides to capture it alive. The Firebird flies to the tree with the golden apples, and when she begins to peck at them she is caught by the Tsarevich. The Bird trembles frantically and quivers in his arms, begging to be released. The Tsarevich does not let go. But the Firebird pleads and cries so pitifully that the kind and compassionate Ivan releases her. In gratitude, she gives him a fiery feather. "It will be of use to you", the Firebird tells him, flying away.

The Tsarevich places the feather in his tunic. As he is about to leave, the castle door opens and twelve beautiful princesses, followed by the fairest of them all, Princess Unearthly Beauty, run into the garden during the moonlit night to play with the golden apples. They do not notice the Tsarevich. Tossing the apples to one another, they laugh joyfully. The golden apple of the fairest princess rolls into a bush. As she follows it, out steps Ivan Tsarevich, bowing low and handing the apple back to her. The girls, frightened, shy away, but he is so handsome, so respectful and modest, that they take a liking to him, especially the fairest princess. They are so absorbed in their game that they fail to notice the coming of dawn, as the Rider of the Morning quickly gallops past. As it grows lighter, the girls run back to the castle, with Ivan following them. The fairest princess stops him, closing the golden gates and warning that it would mean his doom if he passed through. But the Tsarevich is so enamoured that he decides to follow her. As he begins to hack at the gates with his sword, the magic bell rings, and the entire kingdom awakens. From the castle the monstrous servants of Kastchei roll downhill, and after a struggle they overpower the Tsarevich.

Then King Kastchei himself appears, old and hideous, summoning Ivan to be questioned. Subdued, the Tsarevich respectfully removes his hat, but seeing the repulsive face of the sorcerer, he cannot resist spitting at him. The entire evil kingdom lets out a roaring howl. The Tsarevich is placed against the wall. Princess Unearthly Beauty, the fairest princess, runs forward, pleading with the King to spare Ivan, but Kastchei has already begun the incantation to turn him into stone. Ivan remembers the feather of the Firebird. As he waves it, the Firebird flies to the rescue. She blinds everyone, spinning them about, forcing them into a dance. The monsters dance, unable to stop. Even Kastchei himself dances. When they collapse to the ground completely exhausted, she flies over them gently as though singing a lullaby. The monsters rock from side to side, until they and their ruler are all fast asleep. Ivan Tsarevich finds the fairest princess as she sleeps, and tries to carry her away. He is stopped by the Firebird, who leads him to a tree stump, where there is a chest containing an egg. In the egg is the death of Kastchei. When the Tsarevich holds out the egg and squeezes it, Kastchei squirms; when he throws the egg from one hand to the other, Kastchei flies from side to side; and when he hurls the egg down to the ground, shattering it into fragments, Kastchei also falls apart.

The evil kingdom vanishes. Instead, in its place, arises a Christian city, and the castle turns into a cathedral. The petrified knights come to life, and each finds his princess sweetheart. Ivan Tsarevich pronounces Princess Unearthly Beauty his wife, and queen of the liberated kingdom.

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. Soloists who have performed with the orchestra include Paul Tortelier, John Lill, Ralph Holmes, Hugh Bean, Emma Johnson and Leslie Howard.

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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. If you are able to support the orchestra in this way, please send your donation (we suggest a minimum of £15 for individuals and £20 for couples) to the Treasurer, Mr P McKerracher, 50 Blakehall Road, Carshalton Surrey SM5 3EZ.

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, interval refreshments, ticket and programme sales, etc.

Finally, you will realize that putting on quality concerts with attractive programmes while trying to keep down ticket prices is a problem faced by all symphony orchestras. If you are able to identify or open up any opportunities for corporate sponsorship arrangements, however modest, we would be very pleased to hear from you. Likewise we would welcome any offers of more direct help, eg serving interval drinks, selling programmes, etc.

MAILING LIST

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BROMLEY SYMPHONY ORCHESTRA

FIRST VIOLINS

*Bernard Brook (Leader)
Andrew Condon
*Phil McKerracher
Jane Rackham
*Tracey Renwick
Claire Dillon
Daphne Leach
Mark Cousins
Sheila Robertson
Marian Steadman
Alison Cordingley

SECOND VIOLINS

Ruth Brook (Principal)
Rosie Welch
Valerie Breeze
Richard Miscampbell
Sarah Cross
Richard Langworthy
Anita Laybourne
Gerard Kelly
Louise Camby
Philip Starr
Jane Walmsley

VIOLAS

Jenny Forbes (Principal)
Julius Bannister
Rachel Burgess
Alan Magrath
Nicola Oliver
Elizabeth Tarrant
Vanessa Townsend
Penny Steer

CELLOS

Alice McVeigh (Principal)
Helen McDonald
Stephen Minton
Samantha Carter
Marion Hitchcock
Riet Carmichael
Helen Ansdell
Andrew Garton
Mary Fall
Mandy Selby
Tracy Fitzgerald
John Alderson
Jane Broadbent

DOUBLE BASSES

Laura Denton (Principal)
Jane Healey
Malcolm Healey
Tony Barber
Alastair Hitchman

FLUTES

Jane Crawford
Sarah Whitehead
Catherine Borner

PICCOLOS

Catherine Borner
Mark Esmonde

OBOES

Sara Grint
Mike Brien
Emily Grint

COR ANGLAIS

Elizabeth Horseman

CLARINETS

Chris Jeffery
Massimo Roman
Emma Lewis

E^b CLARINET

Massimo Roman

BASS CLARINET

Celia Osbourne

BASSOONS

Stephen Fuller
Chris Richardson
Claire Webster

CONTRA BASSOONS

Abigail Weldon
Claire Webster

HORNS

Oliver Tunstall
Roy Banks
Mary Banks
Lucy Robertson
David Lowe
Richard Payne

WAGNER TUBAS

Roy Banks
Richard Payne

TRUMPETS/CORNETS

*Derek Cozens
David Boatman
Theresa Ward
Clive Griffin

TENOR TROMBONES

*Peter Bruce
*John Carmichael

BASS TROMBONE

*Paul Jenner

TUBA

Mike Laird

HARP

Sophie Cartledge
Rhian Hanson
Celine Saout

PIANO

Frans Linthorst

CELESTE

Philip Shannon

TIMPANI

David Coronel

PERCUSSION

Gary Sycamore
Alex Flemming
Corinne Sharp
Anthony Summers

CONCERT MANAGERS

*Helen Connell
Colin Barrett

* denotes a member of the organising committee

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· 24 Jan 2004

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· 28 Mar 2004

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