



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PROGRAMME

SATURDAY 22ND JANUARY 2011

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

RIMSKY-KORSAKOV
CAPRICCIO ESPAGNOL

STRAUSS
OBOE CONCERTO

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

STRAVINSKY
PETRUSHKA (1947 VERSION)

<p>Our next concert is on March 19th Walton Spitfire Prelude and Fugue, Sibelius Violin concerto, Nielsen Symphony No. 5</p>

ADRIAN BROWN – CONDUCTOR

John Carmichael



Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult. After graduating from the Royal Academy of Music in London, he studied with Sir Adrian with whom he worked for some years. 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. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras at the invitation of Sir Roger Norrington. Adrian has also conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

In his 60th Birthday Year, 2009, Adrian was appointed Music Director of Huntingdonshire Philharmonic performing Beethoven's 'Choral' Symphony, and has conducted many works on a 'celebration wish list' including Sibelius's Fourth, Elgar's First, and (with Bromley) Mahler's Ninth. He also had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius performing Berlioz in a concert broadcast nationally. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

In 2010 he conducted some forty concerts including an acclaimed performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral, Elgar's Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, and an important lecture to the Berlioz Society where his recording from Lithuania of the Berlioz 'Symphonie Fantastique' was much admired.

Plans for 2010-11 include return concerts with the Corinthian Orchestra, one in the Queen Elizabeth Hall in June. Bromley Symphony celebrated the Mahler anniversaries of his birth and death with his Fifth Symphony. Waveney Sinfonia will present a special concert of Vaughan Williams and Elgar, and Adrian will conduct concerts in the Royal Academy of Music and Royal College of Music.

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

CAROLINE MARWOOD — OBOE SOLOIST



Caroline Marwood worked for many years as a freelance oboist with the English Chamber Orchestra, English National Opera and the Royal Shakespeare Company amongst others.

As a member of the Marwood Ensemble, she toured the UK, appearing on the South Bank and at the Widmore Hall as well as recording for Radio 3.

She has been principal oboe with Bromley Symphony Orchestra for over four years.

NIKOLAI RIMSKY-KORSAKOV — CAPRICCIO ESPAGNOL

Supposedly inspired by Mikhail Glinka's Spanish-themed works, Rimsky-Korsakov originally intended to compose a virtuoso solo violin work on Spanish themes, but soon decided that the folk-songs on which he based *Capriccio Espagnol* needed fuller orchestration. As he wrote at the time "My *Capriccio* is to glitter with dazzling orchestra color ..."

And glitter it does. The work was rapturously received from its inception—even before its first performance. As Rimsky-Korsakov reported, "At the first rehearsal, at the end of the first movement, the whole orchestra burst into applause. Similar applause followed, wherever the pauses permitted. At the end, to their delight, I asked the orchestra for the privilege of dedicating the composition to them."

The audience at the premiere proved equally rapturous, with the orchestra obliged to encore the entire work. And no wonder, because it is an *esprit* constructed with ease and vibrancy from start to finish, and Rimsky-Korsakov's selection of folk tunes is as astute as his methods of improvising on them.

The *Capriccio* opens with a brief 'Alborada' (morning song) before the solo violin intervenes with a short cadenza (perhaps the ghost of the original work for violin). The French horns summon up the theme for the 'Variation' (movement two), followed by the return of the 'Alborada', subtly re-orchestrated. A fanfare and another violin cadenza introduce individual show-off sections for the principal flute, clarinet, oboe and harp, leading into the vibrantly sensual 'Gypsy Song.' This dance propels the work into the flashy 'Fandango Asturiano,' an Andalusian dance more usually essayed with guitar and castanets, before the opening *Alborada* returns for a flamboyant farewell.

RICHARD STRAUSS — OBOE CONCERTO

Unlikely as it sounds, Strauss' Oboe Concerto was inspired by two intensely musical American soldiers, shortly after the end of World War II. Both Curtis Institute of Music alumni, they encountered Richard Strauss when based in Garmisch-Partenkirchen, and struck up an acquaintance. De Lancie, who was later to star for three decades as oboist with the Philadelphia Orchestra, dared to inquire whether he had ever considered writing an oboe concerto? ('No,' was the rather dispiriting response.) However, this idea, once started, bore fruit only a year later with this stunning work, by any measure one of the hardest and most rewarding works in the solo oboe repertoire.

The three movements emerge in one continuous flow, causing the oboist to sustain a vocal role almost without break. The first movement, on a lyrical, almost pastoral theme, is followed by a glowingly elegiac slow movement. One cadenza leads into the final Vivace—while another signals its end, with the oboe conjuring up a scintillating Coda.

Strauss' adept exploitation of the oboe's soulful timbre is reminiscent of some of the most eloquent moments in his tone poems. More than one version of the work is extant, thanks to various alterations. Of particular note are two different endings: the original manuscript score, and the extended version Strauss revised in the late 1940s, to be played tonight.

IGOR STRAVINSKY — PETRUSHKA (1947 VERSION)

"I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra, in turn, retaliates with menacing trumpet blasts ... I struggled for hours to find a title that would express in a word the character of my music ... One day I leapt for joy. I had indeed found my title—Petrushka, the immortal and unhappy hero of every fair in all countries. Diaghilev was much astonished when, instead of sketches of *The Rite*, I played him the piece ... (yet) he was so pleased with it that he began persuading me to develop the theme of the puppet's sufferings and make it into a ballet." (*Igor Stravinsky*)

Though Stravinsky first contemplated it as a work for solo piano and orchestra (hence the difficulty and prominence of the piano part), the ballet *Petrushka* was commissioned by Diaghilev for the Ballet Russe. It opened in Paris on June 13th, 1911, with Nijinsky himself in the title role. It was greeted with 'storms of applause', though it was reckoned 'too coarse' to ever work as a concert-piece. This initial reserve has not in the least hindered its ascent as one of the most famous of all twentieth-century orchestral works.

The work is in four sections. The First Tableau opens in the wintry sunlight of a St. Petersburg fairground, where an organ grinder competes with a music-box salesman for the crowd's attention. Sudden drums announce the arrival of a magician, materializing from behind a curtain. Playing the flute, he touches his

three puppets (Petrushka, the Ballerina and the Blackamoor) who then astonish the crowd by dancing without strings.

In the Second Tableau, we share the puppets' fantasy world, with poor Petrushka confined in a bare room, longing for escape. His beloved (the Ballerina) dances in, but rebuffs his affection and trips away. In despair, Petrushka attacks the Magician's portrait, only to collapse against the wall.

The Third Tableau takes place in the luxurious room of the Blackamoor, who is posturing, well-pleased with his appearance. The Ballerina enters and is instantly attracted (their dual dimness hilariously suggested by the vapidness of their music). Wild with jealous despair, Petrushka interrupts the encounter but the Blackamoor furiously chases him away.

In the Fourth Tableau the 'real' world and the puppets mingle again in the crowd scene, studded with Russian dances, including one representing a pipe-playing peasant and his dancing bear. Suddenly, Petrushka rushes in from the puppet theatre, pursued by the scimitar-wielding Blackamoor. He attacks Petrushka, who falls (a dropped tambourine), his skull split in two. An austere policeman appears as the crowds gather, but the Magician shows them that Petrushka was 'only made of wood'. The crowd disperses in the snow, but as the Magician lifts up the corpse, Petrushka's ghost appears high above (muted trumpets). The terrified Magician drops the puppet and flees into the forest.

Stravinsky uses numerous quotations, both from Russian folk music and from older composers. For example, the organ-grinder's music from the first scene was borrowed from a song, 'Une Jambe de Bois', by Rimsky Korsakov, while the magician's awakening flute pays homage to Carl Maria von Weber's Flute Concerto.

Yet there is nothing simple about Stravinsky's inspired offbeat rhythms. Fokine, Petrushka's choreographer, bitterly complained: "The changing of rhythms without plausible necessity amounts to thrusting a spoke in the dancer's wheel!" We may sympathise with Fokine in some sections, where ingeniously complex layers of differing rhythms can be heard. Yet Stravinsky reveals too in more straightforward sections where the whole orchestra fires unison chords to accompany a solo instrument, while another of his signature devices, especially near the beginning of the first scene, is the repetitive "ostinati" patterns that animate the bustling crowds around the fairground stalls.

Harmonically, Petruska is most famous for the 'Petrushka chord', consisting of clashing C major and F# major triads, designed to shock the audience. Despite Stravinsky's later claim that "music is incapable of expressing anything but itself", this music seems perfectly conceived to express emotion: whether sorrow, jealousy, passion or fury—and all the more powerful for that.

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Bernard Brook (Leader)
* David Rodker
* Phil McKerracher
Rachel Cheetham
Rosie Cousins
Katherine Crisp
Elizabeth Cromb
Richard Miscampbell
Ruth Elliott
Diana Dunk
Kathryn Hayman
Mark Cousins
Amanda Clare
Margaret Kendal
Laura Selby
Laura Derain

2nd VIOLINS

Ann Wibberley
Mike Ibbott
Alan Mitchell
* Ruth Brook
Andrew Condon
Rachel Walmsley
* Clare Wibberley
Judith Montague
Ann Miles
Jane Ferdinando
Sheila Robertson
Audrey Summers
Gerard Kelly
Sarah Eede
Philip Starr

VIOLAS

David Griffiths (Principal)
Julius Bannister
Angela Bartlett
Rachel Burgess
Jenny Carter
John Davis
Alan Magrath
Chris Newbould
Georgina Tanner
Liz Tarrant
Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)
Helen McDonald
Helen Griffiths
Marion Hitchcock
Mandy Selby
Andrew Garton
Anne Curry
Mary Fall
Samantha Carter
Jane Broadbent
Berard Somerville
Becky Fage

DOUBLE BASSES

Norman Levy (Principal)
Adam Precious
Julie Buckley
Anthony Barber

FLUTES & PICCOLO

Jane Crawford
Mark Esmonde
Dave Sullivan

OBOES & COR ANGLAIS

Philip Knight
Andrew Mackay
Alice Perry

CLARINETS

Hale Hambleton
Katie Collinson
David Floyd (Bass)
Shelley Phillips

BASSOONS & CONTRA

Julian Farrel
Chris Richardson
Sebastian Charlesworth

HORNS

* Roy Banks
Frank Cottee
John Cooley
Brian Newman

TRUMPETS & CORNETS

Matthew Hart Dyke
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Paul Jenner

TUBA

David Young

TIMPANI

David Coronel

PERCUSSION

Catherine Herriott
Sharon Moloney
Adam Payn
Oliver Patrick
Elizabeth Thompson

CELESTE

Catherine Herriott

PIANO

Catherine Borner

HARP

Lizzie Scorch

ASSISTANT CONDUCTOR

David Grubb

TICKET MANAGER

Riet Carmichael

* denotes a member of the organising committee

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, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

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VICE-PRESIDENTS	Shirley & Geoff Griffiths
CHAIRMAN	Roy Banks

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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, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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For information on our concerts, visit www.bromleysymphony.org
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