



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

PIANO SOLOIST - MASA TAYAMA



SATURDAY 22ND MAY 2010

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.00

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

KABALEVSKY
OVERTURE TO 'COLAS BREUGNON'

TCHAIKOVSKY
PIANO CONCERTO No. 1
SOLOIST – MASA TAYAMA

INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

PROKOFIEV
ROMEO AND JULIET
(SELECTED FROM THE BALLET SUITES)

Our next concert season starts on Nov 13th with
Beethoven 'Coriolan' overture, **Berlioz** 'Reverie et Caprice'
(violin soloist Bernard Brook), **Mahler** Symphony No.5.

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 conducted 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.

The 2007-8 season saw concerts in Snape Maltings celebrating Elgar's 150th Anniversary, a performance of 'Hansel und Gretel', and engagements with Huntingdonshire Philharmonic and Southgate Symphony. A full season with Bromley Symphony included Elgar's Second, Bruckner Seventh, Tchaikovsky Fourth and Holst's 'The Planets'. 30 years of wonderful concerts with Waveney Sinfonia were celebrated with their dedicated musicians and audience.

For his 60th Birthday Year in 2009, Adrian has been 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.

Future plans include a performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral with Huntingdonshire Philharmonic, a debut with the Corinthian Orchestra and an important lecture to the Berlioz Society.

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

MASA TAYAMA — PIANO SOLOIST



After studying at Toho University of Music in Tokyo, Masa Tayama was awarded a Fellowship to study in the UK, gaining Diploma with Honours from both the Royal College of Music and the Guildhall School of Music and Drama.

Tayama first came to prominence when he won First Prize in the Takahiro Sonata International Piano Competition in Japan, followed by numerous top prizes in Europe including Brant Birmingham International Piano Competition and the Grand Konzertheum International Piano Competition in Greece.

Recent orchestral performances in Europe and Japan include Rachmaninov's 2nd, 3rd and 4th Piano Concertos and the Rhapsody on a Theme of Paganini, and the two Piano Concertos by Brahms. His next recital in London is at the Wigmore Hall on May 30th (where his debut recital in 2007 was a sell-out success).

DMITRI KABALEVSKY — 'COLAS BREUGNON' OVERTURE

The overture to *Colas Breugnon* (premiered in 1938) remains a famous symphonic curtain-raiser, though the opera itself has never really entered international repertory, possibly because of its plot. (French master carpenter loses girl, marries another girl, resentful husband of first girl urges local Duke to burn Colas' statues, but sculptor gains his revenge by producing a statue of the Duke riding backwards on a donkey. In short, pretty silly, though some Soviets at the time turned Breugnon into a heroic socialist workman-of-the-people figure.) The famously politically correct Kabalevsky was one of few major composers left uncensured by the Central Committee in its notorious public resolution in 1948. In it, composers including Prokofiev and Shostakovich were castigated for writing music of 'decadent formalism.' By contrast, Kabalevsky was thrice awarded the 'Stalin Prize'.

Yet the overture itself is irresistible: from the impudent timpani dismissing the opening fanfare to the flirting xylophone to the lovely middle-string melody trumped by singing French horns before the rambunctious trumpets intervene with off-beats of an almost Latin flair. Four-and-a-half minutes of magic.

PYOTR TCHAIKOVSKY — PIANO CONCERTO No. 1

In 1874, Tchaikovsky decided to compose a piano concerto, in an attempt to make his irksome teaching at the Moscow Conservatory no longer a necessity. He asked pianist Nikolay Rubenstein (brother of the more famous Anton Rubinstein) to hear the work, with a view to giving its first performance. Later, Tchaikovsky shared what happened with his patroness, Nadezhda von Meck:

'It turned out that my concerto was worthless and unplayable; passages were so fragmented, so clumsy, so badly written that they were beyond rescue; the work itself was bad, even vulgar; in places I had stolen from other composers; only two or

three pages were worth preserving; I was astounded, outraged. . . . [Later it transpired] that, if I reworked the concerto as advised he might do me the honour of playing it. “*I shall not alter a single note,*” I answered, “*I shall publish the work exactly as it is!*” This I did.’

The first performance of the concerto—a resounding success—took place in 1875 in Boston, Massachusetts, with its new dedicatee Hans von Bülow as soloist. It was not, however, without incident, as George Whitefield Chadwick observed: ‘They had not rehearsed much and the trombones got in wrong in the tutti in the middle of the first movement, whereupon Bülow sang out in a perfectly audible voice, “*The brass may go to hell!*”.’

The stunning introduction to the first movement is based upon a melody that Tchaikovsky heard performed by blind street-musicians. In fact, as Musicologist Francis Maes writes:

‘all the themes [of the three movements] are tied together by a strong motivic link. These themes include the Ukrainian folk song “Oy, kryatshe, kryatche” as the first theme of the first movement proper, the French *chansonette*, “Il faut s’amuser, danser et rire” (One must have fun, dance and laugh) in the middle section of the second movement and a Ukrainian *vsnyanka* or greeting to spring which appears as the first theme of the finale; the second theme of the finale is motivically derived from the Russian folk song “Podoydi, podoydy vo Tsar-Gorod”. The relationship between them has often been ascribed to chance because they were all well-known. It seems likely, though, that he used these songs precisely because of their motivic connection.’

Despite Tchaikovsky’s determination ‘not to alter a single note,’ he did later accept an idea from Alexander Siloti: the famous bravura opening chords from the soloist were apparently mere ripples of arpeggios in the original version. Nicolay Rubinstein soon relinquished his early opposition to the work and became one of its foremost interpreters.

SERGEY PROKOFIEV — SELECTION FROM ‘ROMEO & JULIET’

In 1935, Stalin himself enticed Prokofiev back to Moscow with a promise of a commission for a *Romeo and Juliet* ballet. The ballet’s ending was problematic from the start, as the composer later reminisced: ‘There was quite a fuss about our attempt to give Romeo and Juliet a happy ending. ... The reason for this bit of barbarism was purely choreographic: the living can dance, the dying cannot. ... What caused me to change my mind about the whole thing was a remark someone made to me: ‘Your music does not express real joy at the end.’ That was quite true. After several conferences with the choreographer, it was found that the tragic ending could be expressed in dance after all.’ (Prokofiev’s preference for a happier ending might also have been influenced by his Christian Science beliefs.)

However in 1936 Stalin ushered in a new wave of bloody repressions, during which the entire administration of the Bolshoi was fired (and in one case executed). *Romeo and Juliet* was deferred: but the next year saw the 20th anniversary of the revolution, and Prokofiev (once declared ‘an enemy of the people’) was not

considered worthy for quite such an honour. In 1938, a Czechoslovakian company premiered the ballet, which roused the Kirov's interest, on condition that Prokofiev agreed to huge alterations, including simplifying whole sections, removing various undesirable 'dissonances' and making the orchestration both heavier and stodgier. (Parts of the score were also considered 'undanceable'. The Kirov's star, Galina Ulanova, appalled at being obliged to dance to Prokofiev's maverick rhythms, famously moaned: 'For never was a story of more woe/ Than Prokofiev's music for Romeo!') But it was Prokofiev who truly suffered. His unenviable choice: to relinquish his artistic integrity or never to have his *Romeo and Juliet* performed in the Soviet Union. He protested as vigorously as he dared, but was forced to endure the additions and amendments, the stress of which impacted on his health. And yet, as American musicologist Simon Morrison has written: 'It still became the canonic version, this reorganised, torn-up work. It's a testament to how great the melodic writing is – it still became a great classic despite this mangling of it.'

For tonight's performance, Adrian has selected music from both orchestral suites:

Suite 2 No 1 Montagus and Capulets: Dance of the Knights.

Suite 2 No.2 The Young Juliet.

Suite 1 No.2 Scene

Suite 1 No.3 Madrigal

Suite 1 No.4 Minuet

Suite 1 No.5 Masks

Suite 1 No.6 Romeo and Juliet: Love Scene.

Suite 1 No.7 Death of Tybalt.

Suite 2 No.7 Romeo at Juliet's Grave.

We open with the famously angular, strutting 'Dance of the Knights', followed by 'The Young Juliet' featuring flirtatious scale fragments, and an exquisite motif for solo flute and strings, underpinned by some sense of foreboding. The puckish 'Scene' is followed by the tender 'Madrigal', featuring overlapping string lines and more of Juliet's alter ego (solo flute). A blustering 'Minuet' depicts the young men's moods before crashing the Capulet's ball in 'Masks,' where the tender Romeo (solo cornet) competes for attention with his sardonic friend Mercutio (solo clarinet). Prokofiev's 'Balcony Scene' is sublime: from the impetuous sweep of violins, harps rippling from top to bottom of their registers, violins stretching with longing towards the peak of their range in a love theme of youthful ardour. The 'Death of Tybalt' brings us down to earth with a near-cinematic description of Romeo and Tybalt's duel (bass drum, tambourine and swaggering brass, violins twisting with every sword-stroke). Tybalt's death is a shriek from the piccolo ushering in remorseless timpani strokes, keening horns and implacable brass.

Finally, anguished violins mirror Romeo's feelings at Juliet's grave. Recollections of happier times are crushed by a mocking trumpet. Death beckons with the heavy brass and percussion while the violins wistfully recollect past happiness before fading into eternity.

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

*Bernard Brook (Leader)
Elizabeth Cromb
Andrew Condon
* Clare Wibberley
Judith Montague
Valerie Breeze
* Phil McKerracher
* David Rodker
Mike Ibbott
Richard Miscampbell
Helen Reed
Rachel Cheetham
Ann Wibberley
Mark Cousins
Diana Dunk
Jo Brown
Ruth Elliott
Richard Martin

2nd VIOLINS

Claire Dillon (Principal)
Rosie Cousins
Tracey Renwick
Katherine Crisp
Alan Mitchell
* Ruth Brook
Jane Ferdinando
Amanda Clare
Sheila Robertson
Audrey Summers
Marian Steadman
Anita Laybourne
Jane Rackham
Philip Starr

VIOLAS

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

CELLOS

*Alice McVeigh (Principal)
Helen Griffiths
Helen McDonald
Sarah Bartlett
Mandy Selby
Andrew Garton
Anne Curry
Mary Fall
Jane Broadbent
Helen Ansdell
Berard Somerville

DOUBLE BASSES

Norman Levy (Principal)
Adam Precious
Julie Buckley
Simon Woolf
Marisa Alcock

FLUTES & PICCOLO

Jane Crawford
Catherine Borner
Marc Esmond (Picc)

OBOES & COR ANGLAIS

* Caroline Marwood
Philip Knight (Cor)
Andrew Mackay

CLARINETS

Katie Collinson
Shelley Phillips
David Floyd

BASS CLARINET

David Floyd

TENOR SAXOPHONE

Emma Cross

BASSOONS

Stephen Fuller
Julian Farrel
Chris Richardson

CONTRABASSOON

Stephen Fuller

HORNS

*Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS & CORNETS

Matthew Hart Dyke
*Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

*Peter Bruce
*John Carmichael
Alan Tomlinson

TUBA

Russell Kennedy

TIMPANI

David Coronel

PERCUSSION

Hannah Beynon
Ben Brooker
Sharon Moloney
Adam Payn
Anthony Summers
Elizabeth Thompson

HARP

Isobel White

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.

PRESIDENT Anthony Payne
VICE-PRESIDENTS Barbara Strudwick ARAM
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, Mr D Rodker, 23 St James's Avenue, Beckenham, Kent BR3 4HF.

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, stage management and publicity.

We will hold a one-day workshop on Jun 13th, working on the
'Symphonia Domestica' by Richard Strauss.
The orchestra will give an informal performance in the main hall
of **Ravens Wood School, Oakley Road, Bromley, BR2 8HP**
(entrance beside the garden centre).
Performance introduced at 5.50pm (concluding before 7.30pm).
Entrance is free (donations will be gratefully accepted).