



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – ANDREW LAING

PROGRAMME

SATURDAY 18TH MAY 2013

LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

www.bromleysymphony.org

Box office: 020 3627 2974

PROGRAMME

SHOSTAKOVICH
FESTIVE OVERTURE

KHACHATURIAN
VIOLIN CONCERTO
SOLOIST: BERNARD BROOK

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

TCHAIKOVSKY
SYMPHONY N^o.6
'PATHETIQUE'

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Nov 16th
at the Langley Park Centre for the Performing Arts:
Wagner Die Meistersinger - Preludes to Acts 1 and 3,
Britten Violin concerto, **Beethoven** Symphony No.7

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 intensively with Sir Adrian 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 had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

In 2010 he conducted Elgar's 'The Dream of Gerontius' in Ely Cathedral, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, Mahler's Fifth Symphony in Bromley, and gave an important lecture to the Berlioz Society where his Lithuanian concert recording of the 'Symphonie Fantastique' was much admired.

His concerts with the Corinthian Chamber Orchestra in 2011 were met with critical acclaim, and Adrian has been appointed their joint principal conductor.

The Corinthian Chamber Orchestra's 2012 season included Elgar's First Symphony in the Queen Elizabeth Hall. Ely Cathedral hosted a Jubilee Concert in June of Elgar's Coronation Ode and Berlioz's Te Deum.

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

BERNARD BROOK – SOLOIST



Bernard Brook was leader of Bromley Symphony Orchestra from 1989 until last season. In that time he appeared as concert soloist in Prokofiev's 2nd Violin Concerto, Vaughan Williams' *Lark Ascending*, the Bliss Violin Concerto and, most recently, the *Meditation* from Massenet's opera *Thaïs*.

Bernard plays regularly with the Militaire Orchestra, which performs at venues such as the Mansion House and Guildhall in the City of London, and the Greenwich Naval College. He is a freelance performer with a variety of ensembles and orchestras.

DMITRI SHOSTAKOVICH – FESTIVE OVERTURE

Shostakovich was asked to supply this work less than a week before an event celebrating the 1917 October Revolution. Lev Lebedinsky, a musicologist friend wrote: *'Dmitri Dmitrievich, with his strange, unpredictable, almost schizophrenic character, had the notion that I brought him good fortune, although to my knowledge I never brought him any particular luck. He said, "Lev Nikolayevich, sit down here beside me and I'll write the overture in no time at all." The speed with which he wrote was truly astounding! He laughed and chuckled, and in the meanwhile the music was being written down. He finished it in two days!'*

There is certainly not a whiff of Shostakovichian angst here, and some musicologists have suggested that the 'overture' might secretly celebrate Stalin's recent death. Shostakovich was certainly inspired by Glinka's famous *Ruslan and Lyudmila* overture, though with offbeat and even rambunctuous elements in the bass. Resounding trumpets herald the first theme featuring Glinka's scurrying strings. United horns and cellos announce the second theme, undercut by jazzy clarinet asides, along with offbeats and flourishes from flute and piccolo. Indeed, the music cannot for a moment be serious: it is written in a pure flutter of spirits and by the time the trumpets reiterate the opening fanfare, putting the seal on the theme with cymbals, the triumph is all over bar the shouting. The coda is a positive somersault, ending a piece Lebedinsky described as a *'brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne'*.

ARAM KHACHATURIAN – VIOLIN CONCERTO

When he composed his violin concerto, Khachaturian was awaiting the birth of his son. He wrote, *'I composed as though on a wave of happiness; my imagination seemed to fly. Themes came to me in such abundance that I had a hard time putting them into some sort of order.'* The work took him only two months. A delighted David Oistrakh, to whom it was dedicated, announced that

Khachaturian possessed *'the feelings of a true virtuoso and inspired artist'*. The concerto, premiered in 1940, was an instant hit.

The driving rhythmic fervour that sets this work apart is in perfect sympathy with the instrument. Aside from the slow movement, which has its own power, folk melodies from Armenia permeate the whole. The violin is positively impatient to get started, with a boisterous theme leading through runs, punctuating brass and solo oboe into a markedly more Armenian second subject, uniquely violinistic and nostalgic, exploiting the upper register. After the development, Khachaturian brilliantly if bizarrely inserts a yearning and melancholy violin cadenza — assisted by solo clarinet — before yielding to the recapitulation of the thrusting first theme. Later, the first clarinet returns to take the lead, sensitively ornamented by the soloist. Eventually however, the violin is goaded into pyrotechnics aplenty.

The second movement, beginning *misterioso*, allows the violin to express a more haunting and brooding Eastern European idiom than ever, resisting the woodwinds' occasional effort at cheer. The orchestra eventually blazes forth with full percussion, but it's the violin that prevails, preferring nostalgic recollection to the end.

The finale is a folksong with bells on, the violin absolutely dances! The soloist takes time out to remember sadder times, but the orchestral pulse never wavers and the soloist yields to the lure of febrile semiquavers, finally returning to the folksong with virtuosic flourishes as the dance careers wildly to the end.

PYOTR TCHAIKOVSKY — SYMPHONY NO. 6

In 1893, Tchaikovsky wrote to his brother Modeste: *'I told you that I had completed a Symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony which I certainly shall not tear up. It is hard for me to tear myself away from it!'* Within only four days, the first movement was complete and the other movements sketched in. *'You cannot imagine what bliss I feel,'* he wrote to his adored nephew, *'to be reassured that my time has not yet passed and that I can still work.'*

The *Pathétique* has been the subject of theory and rumour ever since Rimsky-Korsakov asked Tchaikovsky whether there was a programme to the new symphony, and Tchaikovsky admitted it, but refused to explain (writing gleefully, *'Let them guess!'*). Tchaikovsky died of cholera after rashly drinking unboiled water only a few days after the premiere, so people have sought suicidal portents in his sixth, but the *'Pathétique as suicide note'* theory is now out of favour, especially as, during the week he fell ill, Tchaikovsky joyfully declared to his brother: *'I feel sure I will live a long time'*. Its inspiration remains a matter of conjecture.

The first movement begins in subterranean solo bassoon and low strings, superseded by a restless *Allegro non troppo* with spiccato feathering in the

strings. The trumpets lift us into one of Tchaikovsky's finest second subjects, rhapsodic, yearning, bittersweet. The winds attempt a livelier mood under drumming strings, before the strings insist on the second theme again, ebbing into a wistful solo clarinet. Suddenly a tempestuous and contrapuntal interlude bursts through. With chill warning blasts from the winds, trumpets and horns storm over chuntering strings, first winding down and then powering back in a blast of off-beats, while trumpets in dotted rhythms and implacable timpani menace frantic violins. Eventually the strings respond with the unanswerable sorrow of the second theme, abetted by trombones. The first clarinet again is loath to leave, but implacable pizzicatos bring the movement to a close.

The second movement surprised audiences with five beats to the bar, resulting in the famous 'limping' or 'unwaltzable' waltz, announced with deceptive smoothness by the cellos. After a while the theme is abruptly undercut by a gesture of hopeless longing, in full strings, underpinned by ominous timpani, as if the waltz had been only a memory, and reality was far bleaker. The return of the waltz counts as a relief, although cellos and woodwinds do recall the second motive near the end of the movement.

A superficially bubbly march intervenes, featuring bustling oboes and horns, while the strings zip along, as if some window has been opened to let fresh air in at last. Brass instruments hail each other while off-beat pizzicatos, violin trills and clarinets attempt to find a touch of humour. It's hard to put one's finger on the moment when it happens, but the march's rise eventually becomes frenetic and remorseless, emerging powerfully into something near-hysterical. You may be carried along by the sheer energy, or you may detect a note of false triumph in the blistering string runs, the plunging trombones, and the spiteful barking of the trumpets. Tchaikovsky's biographer, David Brown, suggests: *'this march is, in fact, a deeply ironic, bitter conception — a desperate bid for happiness so prolonged and vehement that it confirms not only the desperation of the search, but also its futility.'*

The finale opens with portents of grief and loss as poignant as anything in Tchaikovsky's works, overseen by the same keening bassoon timbre as in the symphony's opening. Here we are invited to remember. Though it eventually resounds with a consolatory theme for horns and strings, there is no doubt about the overwhelming anguish. Underpinned by full brass and led by a wonderful solo horn ostinato, the strings eventually overrule in an improvisatory, indeed operatic section, as if the orchestra was a single, personal, singing voice, which is eventually left stranded in a hushed glimmer of trombones. From the intervention of the trombones there is an irrevocable fading into eternal silence, still with protesting growls from lower strings and a single gentle stroke of the tam-tam fading into night. The symphony ends in colours as bleak as those with which the journey began — but what a journey!

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Bernard Brook
Amanda Clare
Andrew Condon
Claire Dillon
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Mike Ibbott
Penny Longman
Robert McIlveen
* Phil McKerracher
Alan Mitchell
Veronica Parry

2nd VIOLINS

* Ruth Brook (Principal)
Peter Bicknell
Mark Cousins
Rosie Cousins
Elizabeth Cromb
Diana Dunk
Amy Jordan
Gerard Kelly
Richard Miscampbell
Judith Montague
Sarah Norman
Rachel Pullinger
* David Rodker
Philip Starr

VIOLAS

David Griffiths (Principal)
Rachel Burgess
Jenny Carter
John Davis
Richard Longman
* Alan Magrath
Georgina Tanner
Liz Tarrant
Vanessa Townsend

CELLOS

* Alice McVeigh (Principal)
* Helen Griffiths
Helen McDonald
Jane Broadbent
Anne Curry
Becky Fage
Mary Fall
Andrew Garton
Mandy Selby
* Berard Somerville
Amanda Stephen

DOUBLE BASSES

Adam Precious (Principal)
Thomas Dignum
Anthony Barber
Julie Buckley

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Philip Knight
Richard Whitehouse

CLARINETS

Hale Hambleton
Shelley Phillips
Nicky Jenkins

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
* Chris Richardson

HORNS

Roy Banks
Matthew Sackman
Frank Cottee
Mary Banks
Rich McDermott

TRUMPETS

Martin Bunce
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Paul Jenner

TUBA

Stephen Calow

TIMPANI

David Coronel

PERCUSSION

John Holland
Merlin Jones
Christine Letch
Sharon Moloney

HARP

Elizabeth Scora

ASSISTANT CONDUCTOR

David Grubb

CONCERT MANAGER

Riet Carmichael

* committee member

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	Anthony Payne
VICE-PRESIDENTS	Shirley & Geoff Griffiths
CHAIRMAN	Helen Griffiths

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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 £25 for individuals and £40 for couples) to:
The Treasurer, Bromley Symphony Orchestra, PO Box 1065, Bromley, BR1 9QD

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.

For information on our concerts, visit www.bromleysymphony.org
or leave your name & address or email address at the ticket desk.