



# BROMLEY SYMPHONY ORCHESTRA

**CONDUCTOR - ADRIAN BROWN**

**LEADER - BERNARD BROOK**

## PROGRAMME

**SATURDAY 11TH NOVEMBER 2006 AT 7.45PM**  
**THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY**

**£1.00**

[www.bromleysymphony.org](http://www.bromleysymphony.org)

# PROGRAMME

**STRAUSS**

DON JUAN

**MOZART**

PIANO CONCERTO NO. 23 IN A (K488)

SOLOIST - TRACEY RENWICK

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INTERVAL - 20 MINUTES

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**SHOSTAKOVICH**

SYMPHONY NO 10 IN E MINOR

## ADRIAN BROWN – CONDUCTOR

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John Carmichael



Adrian comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for some 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.

In 1992 he was engaged to conduct one of the world's most renowned orchestras, the St. Petersburg Philharmonic Orchestra, and was immediately invited to return. In 1998 he was invited to work with one of Europe's foremost chamber orchestras, the Camerata Salzburg.

Adrian has worked 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. His many conducting engagements have included performances in major concert halls and have attracted rave reviews in the national and local press.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. 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 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 conducted at the Royal Academy of Music on a number of occasions and worked with their Senior Orchestra. In 1996 he went to Japan to work with the Toyama Toho Academy Orchestra, a visit that was received with much acclaim from all those with whom he worked. He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition, taking the Chair again in 2006.

Last year marked his 25th season as Music Director of Bromley Symphony Orchestra and Waveney Sinfonia. He also joined the panel of jury members of Music for Youth as well as accepting invitations to perform with the Isle of Wight Symphony, Herts Philharmonia and tours of Dresden and Prague. He also rejoined the Panel for the Making Music Awards. The summer of 2006 saw a tour to Salzburg for a Mozart Festival with Stoneleigh Youth Orchestra.

Adrian Brown was one of 100 musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

## TRACEY RENWICK - PIANO

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Brian Miller



Tracey began learning the piano and violin from around the age of five. She was a member of Cumbria Youth Orchestra and the National Youth Music Theatre, with whom she performed at the Edinburgh Festival in 1985.

She studied music at Goldsmiths College, London University, and after graduating worked as a piano teacher and freelance ballet pianist in London. For the past 13 years Tracey has worked for the Royal Ballet School, which has involved much performing both at home in the Holland Park Theatre and the Royal Opera House, and abroad in Japan, Germany and Salt Lake City.

Tracey plays piano in the Brook Piano Trio and performs as an accompanist to many instrumentalists and singers. She also accompanies Sevenoaks Philharmonic Choir. She plays violin in Bromley Symphony Orchestra, Bromley Symphony Players, and also on a freelance basis with a variety of musical groups around the South East.

## **RICHARD STRAUSS - DON JUAN, TONE POEM FOR ORCHESTRA, OP. 20**

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Taking Nikolaus Lenau's play as his starting point, Strauss attempted to fashion a tone poem which might convey the spirit of the immortal inveterate womaniser, Don Juan.

Many commentators consider that a new maturity is exemplified by its orchestral brilliance, limpid orchestration and wild ardour (he was in love with the singer Pauline von Ahna, his future wife, at the time). So addicted was Strauss to Lenau's style that he insisted upon some lines of poetry being appended to the programmes of the first performances (*'I shun satiety and the exhaustion of pleasure; I keep myself fresh in the service of beauty. . .'*). Lenau's (and Strauss's) Don Juan is a true creature of the Romantic age, whose compulsion to seduce and be seduced reveals a desperate quest for perfection.

The impetuously soaring first theme immediately suggests Don Juan's imperious, passionate and insouciant character. The more lyrical sections certainly suggest depictions of various women, interwoven with the Don's exuberant theme. (While conducting the Boston Symphony in 1904, Strauss is reported to have stopped the orchestra with this rebuke: *'Gentlemen, I did not intend this passage to be so beautiful; that woman was just a common tramp!'*) The themes increase in intensity, until, near the end, they become absorbed into the stormy music associated with the Commendatore, the father of one of Don Juan's conquests. As in Mozart's *'Don Giovanni'* (1787), the Don meets his end at the hands of the Commendatore.

Strauss himself conducted the premiere in 1889, when it was boisterously received. (The audience appeared divided: half cheered and half booed!) In its wake, however, he was acclaimed throughout Germany. Strauss himself was immediately aware that he had, at last, found his musical voice. (*'I now comfort myself with the knowledge that I am on the road I want to take, fully conscious that there never has been an artist not considered crazy by thousands of his fellow men.'*)

In its mixture of short motives, lyrical intensity and powerful propulsion, Don Juan provides a striking and enduring testament to a character whose fascination has endured through the centuries.

## **WOLFGANG AMADEUS MOZART - PIANO CONCERTO NO 23 IN A MAJOR, K 488**

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*Allegro Adagio Presto*

Mozart's A major concerto was written in 1786. The last movement excepted, it is rather less showy and more delicate than many of his concerti. The serene first movement allows the solo piano and orchestra to share the thematic material equally. The slow movement (the only Adagio in all of Mozart's concertos) shows a wistful sadness previously only hinted at (The key is F sharp minor, a rare choice.) This mood is however immediately dispelled by a vivid, brilliant and swashbuckling finale. It may perhaps have been this last movement which so appealed to Stalin that (*pace* Shostakovich's co-written *Testament*) upon hearing it, he immediately demanded his own recording, thus keeping two pianists, two conductors, and a team of terrified musicians up all night, in a desperate attempt to ensure that the record was by the dictator's breakfast plate the next morning. (It is also reported that this concerto was on Stalin's turntable on the day of his death.)

## DMITRI SHOSTAKOVICH - SYMPHONY NO. 10 IN E MINOR

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*Moderato Allegro Allegretto Andante - Allegro*

Following World War II, Shostakovich was publicly censured for the ‘crime’ of writing a Ninth Symphony that gave joy to the people rather than overt obeisance to the state. Despite the possibility of imprisonment (or worse), as Paul Serotsky wrote: *‘True to form, Shostakovich’s resolve hardened. Dutifully, he kept his head down and appeared to devote himself to churning out sweetmeats for the State. Secreted in his bottom drawer, amongst other works, the Tenth Symphony took shape.’*

The Tenth was written in the summer of 1953, during the stressful months following Stalin’s death, and in his *‘Testimony’*, his ghostwritten ‘memoir,’ Shostakovich specifically described the second movement as *‘a portrait of Stalin, roughly speaking’*.) And certainly its rough-hewn strength and brutal rhythms suggest something of the kind.

However, what is certain is that the entire symphony is permeated with Shostakovich’s personal cipher, the four notes D, E flat, C, B, representing in German musical notation the initials D, eS, C, H (for D. Schostakowitsch). At first they appear only subliminally, but by the end of the last movement they are blasted by the orchestra in unison, while in the closing bars they are belted out by the kettledrums against vicious off-beat chords from the remainder of the orchestra. Many people have seen in this powerhouse the victory of the individual against the forces of the state, or even against evil itself.

Yet one of Shostakovich’s private letters suggest that there might be quite another, more personal interpretation.

The letter in question is addressed to his young Azerbaijani composition student, Elmira Nazirova, with whom Shostakovich was then infatuated. To Elmira alone he revealed that in the slow movement, as well as his own name, he had secretly encoded her first name too. He also pointed out that the musical notes: E, A, E, D, A (where the middle three are derived from the sol-fa names Lah, Me and Ray) are close to the opening horn call of Mahler’s *Das Lied von der Erde*. Once this is suggested, the ‘Elmira’ theme becomes obvious. (It is the unchanging horn call threaded through the slow movement.)

The distinguished musicologist Gerald McBurney notes: *‘In connection with this, it is intriguing to note that, about nine months before composing this symphony, Shostakovich wrote a haunting and little-known song to words by Pushkin. There are definite echoes of the twisting, waltz-like music of the song in the slow movement, the ‘Elmira’ movement, of this Tenth Symphony. And when one looks at Pushkin’s words in the song, one can imagine why: ‘What is there in my name for you? It will die... Say: there is a memory of me; in the world there is a heart where I live.’*

## **BROMLEY SYMPHONY ORCHESTRA**

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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, Ralph Holmes, Hugh Bean, Emma Johnson and Leslie Howard.

**VICE-PRESIDENT**      Barbara Strudwick ARAM  
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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

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\*Bernard Brook (Leader)  
Andrew Condon  
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Claire Dillon  
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Rachel Cheetham  
Elizabeth Cromb  
Alison Cordingley  
Rachel Langworthy  
Sheila Robertson  
Marian Steadman  
Jane Rackham  
Amana Clare,  
Laura Howard  
Rachel Walmsley

## SECOND VIOLINS

Ruth Brook (Principal)  
Valerie Breeze  
Mark Holmes  
Richard Miscampbell  
Mike Ibbott  
Rosie Welch  
Mark Cousins  
Jane Ferdinando  
Elizabeth Bear  
Gerrard Kelly  
Philip Starr  
Diana Dunk  
Jo Brown  
Judith Montague  
Audrey Salkeld

## VIOLAS

David Griffiths (Principal)  
Rachel Burgess  
Jenny Forbes  
George Oliver  
Vanessa Townsend  
Liz Tarrant  
Nicola Oliver  
John Davis  
Elisabeth Shrimpton  
Akansha Arya

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Kathleen Webb

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## ♩ CLARINET

David Floyd

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## TIMPANI

David Coronel

## PERCUSSION

Cat Herriott  
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Joseph Wolfe

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Riet Carmichael

\* denotes a member of the organising committee

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### Advance Notice - BSO Workshop - June 2007

## "The Rite of Spring"

by Igor Stravinsky

This work is a major landmark in the musical world. Its first performance in 1913 caused a riot, but it has now taken its rightful place as a staple part of the symphony orchestra repertoire.

It requires very intense rehearsal because of its rhythmic complexity, and uses a huge orchestra, and so Bromley Symphony Orchestra is planning to devote a whole day to it.

Our special workshop day on "The Rite" will be in June 2007 (on a date to be confirmed). This will conclude with an informal "play through" to which our audience will be most welcome to attend.

Watch out for further details in future programmes  
or on our website [www.bromleysymphony.org](http://www.bromleysymphony.org).