



**B S O**

**BROMLEY SYMPHONY ORCHESTRA**

CONDUCTOR – ADRIAN BROWN

LEADER – ANDREW LAING

PROGRAMME

**SATURDAY 22ND MARCH 2014**

LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

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

Box office: 020 3627 2974

# PROGRAMME

## SHOSTAKOVICH SYMPHONY No.6

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INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

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## MUSSORGSKY PICTURES AT AN EXHIBITION (ORCHESTRATED BY RAVEL)

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on May 17<sup>th</sup>  
at the Langley Park Centre for the Performing Arts:  
**Berlioz** Four movements from 'Roméo et Juliette',  
**Bernstein** West Side Story – Symphonic Dances,  
**Tchaikovsky** 'Romeo and Juliet'.

## ADRIAN BROWN – CONDUCTOR

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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 60<sup>th</sup> Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30<sup>th</sup> Anniversary/60<sup>th</sup> 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, where future concerts are also planned.

Britten centenary celebrations included a triumphant return to the Salomon Orchestra in February 2013 conducting Sinfonia da Requiem.

2013 saw Adrian retire from Stoneleigh Youth Orchestra and honoured with being one of three national figures nominated for a Lifetime Achievement Award by 'Music Teacher' and Classic FM.

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

## SHOSTAKOVICH – SYMPHONY NO. 6

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In an oppressive regime any work of art not conforming to the accepted order of things may be interpreted as a gesture of protest. Such is the case with much of Shostakovich's music, including the sixth symphony.

Written in 1939, it had followed three terrible years of cultural purges known as 'Yezhovshchina' (named after Yezhov, the chief of the Soviet security police at the time). It was Shostakovich's first major concert work after the Fifth symphony (1937), he in the meantime having concentrated on film scores, an 'approved' genre offering refuge from critical exposure. The Sixth Symphony thus marked a return to a more personal mode of utterance, viewing in retrospect the period of 'Yezhovshchina' and the emotionalism embodied in the Fifth.

The three movement structure, with slow first movement followed by a scherzo and then a finale, is probably unique. The first movement, in addition to being unusually subdued, bears witness to the influence of Mahler in both its lyrical intensity and its use of funereal imagery and language. Its two main ideas are a long, eloquent first theme, followed by a cryptic second theme based upon the obsessive interaction of major and minor thirds.

The scherzo brings in a fascinating mix of light and shadow, dominated by exuberant virtuosity but not lacking a sinister undercurrent. In the boisterous finale the third theme unexpectedly assumes the greatest importance, finally reappearing in a raucous transformation which whips the symphony to an uproarious conclusion.

The scherzo goes some way towards bridging the expressive gulf between the outer movements, but one senses that the disparity is deliberate. The humorous abandon of the finale surely depicts/pulls the leg of the notorious 'light entertainment' music characteristic of Soviet music life, while the suffering reality of the composer's inner world is revealed in the obsessive introspection of the first movement.

*Shostakovich programme note by Richard Longman, BSO violist, with kind permission of Deutsche Grammophon, for whom it was originally written.*

## MUSSORGSKY – PICTURES AT AN EXHIBITION

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Mussorgsky composed *Pictures from an Exhibition* at almost indecent speed in the summer of 1874. His inspiration was the death, at only 39, of his close friend, artist and architect Victor Hartmann. An exhibition of Hartmann's works had been mounted in St Petersburg, inspiring Mussorgsky with the idea for a set of piano pieces depicting the composer 'roving through the exhibition, now leisurely, now briskly, in order to come closer to a picture that had attracted his attention, and at times sadly, thinking of his departed friend.'

Many composers sought to arrange these delightfully varied, almost gemlike, miniatures for orchestra, but even Rimsky-Korsakov was eclipsed by the success of Ravel's orchestral transcription, commissioned by Serge Koussevitsky and completed in the summer of 1922.

The score has immaculate pacing, with the ‘pictures’ sometimes linked by the ‘promenade’ theme and sometimes succeeding each other instantly. It’s unusual form was typical of Mussorgsky who once wrote: ‘I am not against symphonies, just symphonists, incorrigible conservatives!’

Mussorgsky’s first *Promenade* around the exhibition is announced by a brazen solo trumpet, and feels like the pulling up of theatre curtains. It is followed by *Gnomus*, the first picture. Hartmann’s drawing of a Christmas tree bauble (‘a gnome into whose mouth you put a nut to crack’) inspired a schizophrenic movement: starting with malevolent woodwinds, abrupt strings, and spooky celeste; the lower brass and timpani gradually build up a solid wall of sound, then undermined by spiteful woodwinds, decorated with both a whip and with whipped trills before returning with all its original gleeful malevolence.

Solo horn introduces the *Promenade* interlude before *Il vecchio castello* (The Old Castle). In this atmospheric sketch, a brooding bassoon paves the way for a solo alto saxophone, the troubadour outside the castle walls. The tempo is lilting yet the mood never quite lifts. Over steadily thrumming lower strings, violins take over the theme: a harmonic crisis swiftly resolves into wistful recollection. The solo bassoon, insistent to the end, cajoles an understated encore from the solo saxophone, memory itself dwindles into the distance.

A short, trumpet-led burst of the *Promenade* theme intervenes.

The next ‘picture’ is *Tuileries* (subtitled ‘children squabbling at play’). Here Mussorgsky describes a lively crowd enjoying the famous Parisian park, featuring gossipy solo oboe and flirtatious flute, and conjuring up in the mind’s eye girls in long frocks, and giggling children, swift as starlings in flight.

This is immediately followed by *Bydlo* (‘bydlo’ being Polish for cattle). Hartmann depicts oxen pulling a heavy load uphill. Implacable lower brass and strings ooze muddily ever closer, pulled along by a high Tuba solo, spurring a jubilation of violins as the procession hoves into view. Rather incongruously, drums swirl, tambourines sizzle and horns intone until the procession, at the same implacable speed, wends its way out of our sight with the double basses.

This time the linking *Promenade* feels more restive. Solo winds and celli move us into a more sinister feel, capped by first violins.

The fifth picture is the *Ballet of the Unhatched Chicks*. This delightful interlude depicts a scene where ‘a group of little boys and girls, pupils of the Theatre School, dressed as canaries, scampered on the stage. Some of the little birds were wearing over their dresses big eggshells resembling breastplates.’ This painting dated from 1871, when Hartmann designed costumes for just such a ballet. It is a virtuosic show-piece for flutes and solo winds and first violins, with punctuation supplied by bassoon and tambourine.

‘*Samuel Goldenberg and Schmuyle*’ was inspired by two works actually owned by Mussorgsky. Entitled ‘*A Rich Jew in a Fur Hat*’ and ‘*A Poor Jew*’, they were inspired by Hartmann’s visit to a Jewish ghetto in 1868. Heavy melodrama here, with unison strings and harmonic minor predominating. This

gives way to a famously virtuosic trumpet solo with trills after which the trumpet knits its theme together with the strings.

Another miniature delight, *‘Limoges: Le marche’* conjures up a period market with gossipy customers. Mussorgsky brings his friend’s scene to life in a note: “Great news! M. de Puissanceout has just recovered his cow ... Mme de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon’s nose is as much as ever the colour of a peony.”

Again without preamble, we are transported to a very different world. In *‘Catacombs, a Roman Sepulchre’*, Hartmann himself, a friend, and a guide with a lamp explore the underground catacombs, complete with a pile of skulls. Mussorgsky gave of his best: subterranean heaviness gives way to a version of the *Promenade* theme remarkable for its intensity, subtitled by the composer *Con mortuis in lingua mortua* (with the Dead in a Dead Language) – a personal lament for his friend. We are in an eerily altered world, peopled with tremulous upper strings, growling bassoons and echoing caverns until the explorers rise into the sunlight again.

The ninth of Mussorgsky’s inventions is *Baba-Yaga* (The Hut on Hen’s Legs). Both painting and music were inspired by a bizarre Russian legend of the child-munching witch Baba-Yaga, who lived in a hut with hen’s legs, the better to find her child victims from any direction. Here Mussorgsky, in preparation for his finale, hurls furious grace notes through the strings while cries of warning are exchanged across the tempestuous orchestra from horns to trumpets and back again. Amid wild string writing, the heavy brass give way to a spooked bassoon, quarrelling with flutes and upper strings ... then comes the return of witching flames across the horizon. Strings rush into unison and the running feet of fleeing children head straight into the ironclad security of *The Great Gate of Kiev*: Mussorgsky’s tenth gem.

What can one say about Mussorgsky’s ‘Great Gate of Kiev’? First of all: you know it. The solid reality of Mussorgsky’s gate is part of our collective psyche, although Hartmann’s design for an architectural competition was never built. Monumental in every sense it is trumpet-dominated, before which, with a clash of cymbals, the entire orchestra is temporarily united. A middle section of smooth restraint courtesy of clarinets and bassoons is never more than a minor interlude. The violins burst in, with the brass heavies yet again to the fore. The gates themselves are thrown open, where the entire company, complete with flags, is held up by a pious woodwind chorale—perhaps strictures from the church, whose bells clang against wavering violins and sombre brass, the whole irresistibly rising up again towards the theme with bells and horn. It’s all great bells and scurrying strings and yes, one last time for the great gate, the clergy drowned out by acclamation – and if there is a more tidal affirmation in classical music I’d be hard-put to recall it, as ‘the bells, the bells’ carry us straight into another world, of certainty, hope and ultimate release.

# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

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Andrew Laing (Leader)  
Clare Wibberley  
(Associate Leader)  
Peter Bicknell  
Bernard Brook  
\* Ruth Brook (lead 2<sup>nd</sup>)  
Judy Brown  
Andrew Condon  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Claire Dillon  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Mike Ibbott  
Amy Jordan  
Gerard Kelly  
Penny Longman  
\* Phil McKerracher  
Richard Miscampbell  
Alan Mitchell  
Judith Montague  
Sarah Norman  
Veronica Parry  
Rachel Pullinger  
\* David Rodker  
Sarah Vasen

## VIOLAS

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David Griffiths (Principal)  
Rachel Burgess  
Jenny Carter  
John Davis  
Richard Longman  
\* Alan Magrath  
Simon McVeigh  
Maria Staines  
Georgina Tanner  
Nicola Oliver  
Liz Tarrant

## CELLOS

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\* Alice McVeigh (Principal)  
\* Helen Griffiths  
Helen McDonald  
Jane Broadbent  
Samantha Carter  
Becky Fage  
Andrew Garton  
Marion Hitchcock  
Alexandra Jackman  
Mandy Selby  
Amanda Stephen

## DOUBLE BASSES

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Norman Levy (Principal)  
Thomas Dignum  
Oliver Simpson  
Catherine Stack  
Anthony Barber

## FLUTES & PICCOLO

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Mark Esmonde  
Catherine Borner  
David Sullivan

## OBOES & COR ANGLAIS

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\* Caroline Marwood  
Philip Knight  
Richard Whitehouse

## CLARINETS

---

Hale Hambleton  
Shelley Phillips  
Nicky Jenkins  
David Floyd (Bass)

## ALTO SAXOPHONE

---

Jay Bevan

## BASSOONS & CONTRA

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Stephen Fuller  
Julian Farrel  
Chris Richardson

## HORNS

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Roy Banks  
Frank Cottee  
Mary Banks  
Brian Newman

## TRUMPETS

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Martin Bunce  
Derek Cozens  
Tim Collett  
Clive Griffin

## TROMBONES

---

\* Peter Bruce  
\* John Carmichael  
Paul Jenner

## EUPHONIUM

---

Hywel Jones

## TUBA

---

David Young

## TIMPANI

---

David Coronel

## PERCUSSION

---

Ben Brooker  
Catherine Herriott  
Sharon Moloney  
Adam Payn  
Anthony Summers

## CELESTE

---

Catherine Herriott

## HARP

---

Elizabeth Scorch

## ASSISTANT CONDUCTOR

---

Simon McVeigh

## CONCERT MANAGER

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Neil Selby

\* 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

### PATRONS

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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](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.