



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

SOLOIST – ANNA-LIISA BEZRODNY



SATURDAY 19TH MARCH 2011

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£ 1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

WALTON
'SPITFIRE' PRELUDE AND FUGUE

SIBELIUS
VIOLIN CONCERTO
SOLOIST: ANNA-LIISA BEZRODNY

sponsored by the Philip and
Dorothy Green Award for
Young Concert Artists



INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

NIELSEN
SYMPHONY No.5

Our next concert is on May 21st
Schubert 'Unfinished' Symphony, **Creston** Marimba Concerto,
Sibelius Symphony No.2

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 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, his Enigma Variations in Girona Cathedral, a stunning debut with the Corinthian Orchestra in London, Mahler's Fifth Symphony with Bromley Symphony Orchestra, 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. Waveney Sinfonia 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.

ANNA-LIISA BEZRODNY — VIOLIN SOLOIST

“Anna-Liisa Bezrodny is outstanding – technically brilliant and interpretatively virile. She is no mere performer: she is a real and true musician. Bezrodny’s performance was gripping and assured, over-arching and yet keenly responsive to the flickering shades and shadows of moods.” - Jessica Duchon

Anna-Liisa Bezrodny was born into a famous family of musicians in Moscow, currently in great demand as a soloist, recitalist and chamber musician.

Already at the age of two she began her violin studies with her parents, both Professors at the Sibelius Academy in Helsinki. She entered the Sibelius Academy aged nine, later studying for M.Mus degrees in Helsinki and at the Guildhall School of Music and Drama in London with Krzysztof Smietana.

Anna-Liisa has appeared as soloist and recitalist with orchestras in Russia, Finland, Holland, Germany, UK, Spain, USA and Estonia, at major venues including the Royal Festival Hall, Barbican Hall, Wigmore Hall, Konzerthaus Berlin, Cologne Philharmonie and St. Petersburg Philharmonic Hall.

Anna-Liisa is also a passionate chamber musician, playing in many different ensembles such as the Razumovsky Ensemble, and her chamber music partners have even included Ida Handel, whom she greatly admires.

Anna-Liisa has won many competitions, such as the J. Kocian International Violin Competition (Czech Republic, 1995), the Ian Fleming Charitable Award of the Musicians Benevolent Fund (London, 2003), the Martin Musical Scholarship Award, (London, 2003), Hattori Foundation and Myra Hess Trust prizes (London, 2004), Heifetz International Violin Competition (2005, 3rd prize), Brahms International Competition (2005, 2nd prize), Haverhill Soloists Competition, Ricci Foundation Winner 2009, Making Music Young Concert Artist 2009. In 2005 Anna-Liisa received the PROMIS Award for talented young musicians from the London Symphony Orchestra. In 2006 she won the prestigious Guildhall Gold Medal, playing Shostakovich Violin Concerto No.1 in the Barbican Hall with Sian Edwards.

Since 2007, Anna-Liisa teaches at the Estonian Music Academy and at the Guildhall School of Music and Drama.

Anna-Liisa’s playing has been heard on Finnish and Estonian National TV and radio, NBC and BBC Radio 3. She released her debut CD for ALBA Records in Finland, available world-wide, in collaboration with the pianist Ivari Ilja, which has received most exciting reviews.

Most recently Anna-Liisa performed the Bruch Violin Concerto no.1 with the Philharmonia Orchestra at the Royal Festival Hall, on 6 days notice.

Future plans this year include playing Bruch Scottish Fantasy, Prokofiev, Tchaikovsky, Sibelius, Beethoven, Shostakovich and other concertos.

WILLIAM WALTON — ‘SPITFIRE’ PRELUDE AND FUGUE

Sid Cole, supervising editor of *The First of the Few*, noted that ‘I met Walton and repeated what Leslie Howard (the director) had told me he wanted. Walton listened, smiled and remarked, “I see, Leslie wants a lot of notes!” Then he went away and wrote the Spitfire Fugue.’

‘Film music is not good film music if it can be used for any other purpose’, wrote William Walton almost disdainfully. However, popular demand soon persuaded him to re-score this music as the ‘Spitfire’ Prelude and Fugue. The Prelude blooms with grandeur and optimism: the fugue works as a visceral shot-by-shot guide to the most thrilling WWII battle-scenes. As a whole, it has secured its place in the repertoire, and is a thrillingly invigorating work to play.

JEAN SIBELIUS — VIOLIN CONCERTO

No violin concerto opens more bizarrely or more exquisitely: off beat, off-key, and in a deliciously improbable deep register. In September 1902 Sibelius wrote to his wife Aino that he had just had ‘a marvellous opening idea’ for a violin concerto.

Yet the history of the work was not untroubled: Sibelius was by then an alcoholic, and willing to do almost anything other than compose. In addition, he wilfully alienated Billy Burmester, supposedly the work’s first dedicatee, permitting an inferior violinist to essay the work’s premiere, which proved such a disaster that Sibelius immediately withdrew the work for revision. For the second, rather easier, version’s premiere he was again too impatient to wait for Burmester, despite the violinist’s generosity (‘All of my twenty-five years’ stage experience, my artistry and insight will be at the service of this work.’) Instead, Sibelius elected to re-dedicate it to Hungarian child prodigy Ferenc von Vecsey, who first performed it while still only thirteen, though by all accounts finding the going hard to difficult!

As the late Michael Steinberg noted, Sibelius was a failed violinist. At fourteen, “*the violin took me by storm, and for the next ten years it was my overriding ambition to become a great virtuoso.*” However, while studying composition in Vienna in 1891, a failed audition for the Philharmonic put paid to this dream.

Whether or not this concerto represents the composer grieving for his own career as a violinist, there is no question that the first movement is unusual and resolutely mould-breaking, while the second movement theme is probably the most beautiful Sibelius ever found, with an elegiac sense of farewell.

By contrast, the last movement dances: Sibelius takes a theme he first used in a string quartet in 1890 and turns it loose. The soloist casts off all melancholy and swaggers with off-beat bravura, in a sparkling cornucopia of imaginative ideas. Donald Francis Tovey famously called it ‘A polonaise for polar bears,’ but—from whatever mood it sprang—it remains a virtuoso violinist’s paradise.

CARL NIELSEN — SYMPHONY NO.5

The intense, barbed and even sadistic Fifth Symphony is in only two movements (Nielsen joked in an interview that it was ‘not difficult to write the first three movements of a symphony but by the finale most composers had run out of ideas’!) Nielsen himself wrote of this work: ‘the only thing that music in the end can express: resting forces in contrast to active ones,’ describing the symphony as ‘the division of dark and light, the battle between evil and good and the opposition between Dreams and Deeds.’

The composer and Nielsen biographer Robert Simpson intuitively describes the viola section’s opening as feeling ‘in outer space ... appearing from nowhere, as if one were suddenly made aware of time as a dimension’. Yet few works so insidiously feature the percussion—the snare drum in particular.

A troubled development gives way to a richly textured *Adagio* section, but Nielsen’s mellow ‘Nature’ theme is soon rattled by the ‘evil’ motif in winds and strings, precipitating another intervention from the snare drummer, who is instructed to ‘improvise as if at all costs you want to stop the progress of the orchestra’—an invitation naturally dear to the heart of any solo percussionist!

In Nielsen’s words: “*the nature-theme grows on, peaceful and unaffected, in the brass. Finally the evil has to give way, a last attempt and then it flees*”, leaving an abandoned clarinet to draw this movement to a peaceful close. (Simpson mused: ‘Who would have thought that so much could have come out of a gently waving viola line in empty space?’)

The second movement powers forward in B major until a ‘cantabile,’ aspiring theme emerges. It features no fewer than two fugues, each more difficult to play than the last (and in ever more foul keys) and ends with great snarls of orchestral fury in an unreconciled, even infuriated, mood.

Nielsen himself emphatically denied that the Fifth was his ‘war symphony’ despite the words, ‘dark, resting forces, alert forces’ still decipherable on the score’s back cover.

From the debut, critics were divided. *Nationaltidende* opined that “the treasure of Danish symphonies and Carl Nielsen’s own output have been enriched by a strange and highly original work”, at the same time as composer Victor Bendix called the work a “bloody, clenched fist ... filthy music from the trenches!” Nielsen himself espoused the concept of ‘absolute’ music — music complete in and of itself — and perhaps this is all that the Fifth is, and all attempts to ‘read more into it’ doomed to failure. Certainly it is a symphony like no other, and packs a powerful, and powerfully disquieting, punch: a strange and testy masterpiece.

BROMLEY SYMPHONY ORCHESTRA

1st VIOLINS

Bernard Brook (Leader)

* Clare Wibberley

Judith Montague

Andrew Condon

Rachel Walmsley

Mike Ibbott

Ann Wibberley

Alan Mitchell

Anne Miles

Sheila Robertson

Jane Ferdinando

Audrie Summers

Tracey Renwick

Sarah Eede

Veronica Mitchell

2nd VIOLINS

* Phil McKerracher

Amanda Clare

Claire Dillon

* David Rodker

Diana Dunk

Elizabeth Cromb

* Ruth Brook

Richard Miscampbell

Mark Cousins

Katherine Crisp

Ruth Elliott

Laura Derain

Philip Starr

VIOLAS

David Griffiths (Principal)

Julius Bannister

Rachel Burgess

John Davis

Chris Newbould

Liz Tarrant

Vanessa Townsend

CELLOS

*Alice McVeigh (Principal)

Helen Griffiths

Helen McDonald

Helen Ansdell

Sarah Bartlett

Jane Broadbent

Becky Fage

Mary Fall

Andrew Garton

Mandy Selby

Berard Somerville

DOUBLE BASSES

Norman Levy (Principal)

Alice Kent

Julie Buckley

Anthony Barber

FLUTE S & PICCOLO

Jane Crawford

Catherine Borner

Mark Esmonde

OBOES

* Caroline Marwood

Philip Knight

Andrew Mackay

CLARINETS

Hale Hambleton

Shelley Phillips

BASSOONS

Stephen Fuller

Julian Farrel

Chris Richardson

HORNS

* Roy Banks

Frank Cottee

Mary Banks

Brian Newman

TRUMPETS & CORNETS

Derek Cozens

Tim Collett

Clive Griffin

Matthew Hart Dyke

TROMBONES

* Peter Bruce

* John Carmichael

Paul Jenner

TUBA

Russell Kennedy

TIMPANI

David Coronel

SNARE DRUM

Anthony Summers

PERCUSSION

Catherine Herriott

Sharon Moloney

Anthony Summers

CELESTE

Catherine Herriott

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

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.