



BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

PROGRAMME

SATURDAY 17TH MARCH 2012

RAVENS WOOD SCHOOL, BROMLEY

£1.50

www.bromleysymphony.org

Box office: 020 8464 5869

PROGRAMME

BORODIN
OVERTURE AND POLOVTSIAN DANCES
FROM 'PRINCE IGOR'

BEETHOVEN
PIANO CONCERTO No.5
'THE EMPEROR'

INTERVAL - 20 MINUTES

Refreshments are available in the servery
at the rear of the auditorium.

BARTOK
CONCERTO FOR ORCHESTRA

Our next concert is on May 19th
at the Langley Park School for Boys Performance Hall:
Rossini William Tell overture, **Walton** 'Henry V' extracts,
Strauss Horn concerto No.2, **Brahms** Symphony No.4

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

Plans for 2012 include three concerts with the Corinthian Chamber Orchestra, performing Elgar's First Symphony in May in the Queen Elizabeth Hall. Ely Cathedral hosts 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.

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 Sonada 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 Piano Concertos by Beethoven, Brahms and Tchaikovsky.

BORODIN — PRINCE IGOR OVERTURE & POLOVTSIAN DANCES

Rimsky-Korsakov recalled that Borodin, an eminent chemist, was so devoted to his 'day job' that he often interrupted musical disputes by rushing to check the progress of some lab experiment next door. Harold Schonberg wrote: 'How he found time to compose *anything* remains a mystery,' while Borodin joked: 'I can only compose when too unwell to give my lectures. So never say to me, "I hope you are quite well", but instead "I hope you are quite ill!"'

These excerpts from his unfinished opera '*Prince Igor*' enjoy a secure place in orchestral repertoire due to their lyrical flow of melody and the pungency of their off-beats—always Borodin's strongest suits—and to the goodwill of his friend Rimsky-Korsakov, who arranged them, and (with Glazunov) finished the opera. Borodin was a cellist, but the deliciously apposite solos for every wind principal demonstrate his natural 'feel' for the particular colour of each instrument in the orchestra.

LUDWIG VAN BEETHOVEN — PIANO CONCERTO No. 5

'The Emperor' concerto is much the largest in scale of all Beethoven's concertos, written in the same heroic vein as the 'Eroica' symphony. It is hard to believe that Beethoven composed it during a very stressful time, mostly sheltering from Napoleon's bombardment of Vienna in his brother's cellar. In July 1809 he complained bitterly to his publisher: 'What a dreadful, messy life around me, nothing but drums, cannon, men, all kinds of misery!' He even bellowed his frustration at a dumbfounded French officer: 'If I were a general and knew as much about strategy as I do about counterpoint, I'd give you fellows something to think about!'

The concerto opens with broad chords for orchestra answered by piano before the indomitable main theme is stated in the violins. The second theme is delicate: a tender reverie for piano. The mighty development possesses all ‘the fury of a hail-storm’ (Sir Donald Tovey). Following a recapitulation, Beethoven imperiously orders ‘Do not play a cadenza, but begin immediately what follows’—making a critical (and historic) argument for the composition of cadenzas to be left to the composer.

The second movement begins with a chorale for strings, but the serene piano theme—one of Beethoven’s most stirringly eloquent—takes over. Sir George Grove dubbed this movement ‘a sequence of quasi-variations,’ but that does no justice to its cumulative power. The seamless transition from this to the rondo finale is a mini-masterpiece, from the first suggestion of the theme, almost unbearably soft from the piano, to the determination to leave the past behind.

The finale’s swashbuckling main theme is separated by several developmental episodes in which piano virtuosity is contrasted with fragile filigree, moments of eloquent feeling, and plenty of powerful passagework while the orchestra obstinately persists in offering an opening back to the main theme, eventually convincing the soloist to join in. The closing section includes drumbeats under shimmering piano chords and scales, from which the main theme emerges one last time, irrepresible and triumphant.

BELA BARTOK — CONCERTO FOR ORCHESTRA

Bartók spent years with a primitive cylinder machine meticulously recording folk music. Yet while Kodály drew on folksongs to develop a distinctly Hungarian “classical” style, Bartók used the same works as stepping-stones to transcend cultural barriers and lift his music into universality.

Having left Hungary in despair after Hitler’s takeover, Bartók felt homesick, depressed and ill in America. He was in hospital, at lowest ebb, when fellow Hungarian violinist Josef Szigeti and conductor Fritz Reiner arrived with a major commission from the Boston Symphony Orchestra. Bartók rallied, and within seven weeks had completed his masterpiece, the *Concerto for Orchestra*. It was to be his last great work: he died the following September.

Bartók wrote: ‘The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first moment and the lugubrious death-song of the third to the life-assertion of the last one.’

From the first murmurings of lower strings, the first movement emerges organically. A flute solo, a trumpet awakening, and a heavy bass ostinato accelerates into a storm, briefly placated by the solo oboe and clarinet, before building to a wonderful brass chorale. This is undercut by soft restless strings and solo winds, until whipped up into a final frenzy.

In the *Gioco delle coppie* ('game of couples') pairs of bassoons, oboes, clarinets, flutes, and trumpets, whimsically take turns to dominate, with each ingeniously placed at different intervals. ('Thematically, the five sections have nothing in common,' Bartók insisted.) A fulminating side drum and brass chorale sews the sections together. There is an almost jazzy feel to the reprise: notice the low bassoon chuntering away, and the rare coupling of trumpet duo and harp.

The *Elegia* is a perfect example of Bartók's mysterious 'night music', inspired by the restless buzz of summer nights at Szöllőspuszta where Bartók visited his sister from 1921 onwards. Unsettling combinations of low strings, high woodwinds, and harp create the background for a tumultuous middle-section, which dissolves into a theme featuring violas and cor anglais before a final burst of energy dissipates, leaving a solo piccolo to slip away into the night.

Solo oboe opens the *Intermezzo Interrotto*: after a section for strings, the oboe restates its theme. Then the interruption occurs—a cynical quotation from Shostakovich's Seventh Symphony (hailed as the definitive 'war anthem', but detested by Bartók). In his own words: 'The melody goes on its own quiet way when it's suddenly interrupted by brutal band-music, which is derided and ridiculed by the orchestra. After the band has gone away, the melody resumes its waltz—only a little bit more sadly than before.'

The Finale is a *perpetuum mobile*, a whirlwind of energy that belies its composer's increasing fragility. Bartók sends his ranks of strings scuttling, tosses in a homage to Hungarian folk tradition, and inserts a fiendishly difficult fugal passage into the proceedings. Timpani herald an uprush back to the first theme, followed by a brief harkening back to the 'night music' mood of the third movement. Spooky string *ponticello* runs sweep the brass together for a final blast, as the music spirals upwards to its end.

Koussevitzky and the Boston Symphony premiered the work. Against his doctors' advice, Bartók attended; the audience's rapture stayed with him for the rest of his life. 'It was worth the while,' he reported. 'The performance was excellent! Koussevitzky says it is "the best orchestra piece of the last twenty-five years" (including the works of his idol Shostakovich!).'

Bartók biographer Halsey Stevens summed it up brilliantly: "It combines diverse elements from Bach fugues to Schoenberg atonality that had touched Bartók throughout his creative years, while all the melodies, harmonies and rhythms are coloured by the genuine ease of peasant music and unified by the power of Bartók's personality. [It is..] a wondrous, vibrant and spontaneous-sounding celebration of life, beginning with a primordial coalescing of consciousness and culminating in an explosive outburst of defiant vitality."

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Bernard Brook (Leader)
*Phil McKerracher(2nd)
Peter Bicknell
* Ruth Brook
Amanda Clare
Andrew Condon
Alison Cordingley
Elizabeth Cromb
Claire Dillon
Diana Dunk
Ruth Elliott
Mike Ibbott
Amy Jordan
Penny Longman
Anne Miles
Richard Miscampbell
Alan Mitchell
Judith Montague
Veronica Parry
Sheila Robertson
* David Rodker
Ann Wibberley
* Clare Wibberley

VIOLAS

David Griffiths (Principal)
Rachel Burgess
Jenny Carter
Richard Longman
Alan Magrath
Maria Staines
Nicola Oliver
Liz Tarrant
Vanessa Townsend

CELLOS

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

DOUBLE BASSES

Norman Levy (Principal)
Thomas Dignum
Salima Barday
Anthony Barber

FLUTES & PICCOLO

Jane Crawford
Mark Esmonde
Catherine Borner
David Sullivan

OBOES

* Caroline Marwood
Andrew Mackay

COR ANGLAIS

Philip Knight

CLARINETS

Hale Hambleton
Shelley Phillips
David Floyd

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
* Chris Richardson

HORNS

* Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS

Matthew Hart Dyke
Derek Cozens
Tim Collett
Clive Griffin

TROMBONES

* Peter Bruce
* John Carmichael
Nick Armstrong

TUBA

Russell Kennedy

TIMPANI

David Coronel

PERCUSSION

Joley Cragg
Jon Jacob
Sharon Moloney
Bennet Smith
Elizabeth Thompson

HARPS

Elizabeth Scora
Olivia Jageurs

ASSISTANT CONDUCTOR

David Grubb

TICKET 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	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.