



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

PROGRAMME

Saturday 21st May 2016

Langley Park Centre for the Performing Arts

£ 1.50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Prokofiev Symphony No.7

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Arutiunian Trumpet Concerto Soloist: Martin Bunce

Borodin In the Steppes of Central Asia

Tchaikovsky 1812 Overture

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Nov 12th
at the Langley Park Centre for the Performing Arts:
Berlioz King Lear overture, **Debussy** Danse Sacrée et
Danse Profane, **Ravel** Daphnis et Chloé

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.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. 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, and Mahler's Fifth Symphony in Bromley.

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

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. In the summer of 2013 he was awarded the 'Making Music' NFMS Lady Hilary Groves Prize for services to Community Music, a much appreciated and admired honour.

The 2014-15 season included a return to the Royal Orchestral Society after a much praised concert in 2014, and two concerts with the Corinthian Orchestra in St James' Piccadilly. Adrian also gave a lecture to the Berlioz Society and another on the subject of his teacher, Adrian Boult, to the Elgar Society. He also completed his project of performing Berlioz 'Les Troyens'.

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

Martin Bunce – Trumpet Soloist



Martin Bunce AGSM studied Trumpet under Howard Snell at the Guildhall School of Music & Drama, London, winning various music prizes and achieving an Associateship Diploma in 1974. He first achieved fame as principal trumpet with the London Schools Symphony Orchestra and later with the National Youth Jazz Orchestra appearing as a featured artiste on BBC 2 'In Concert' and 'Pebble Mill'.

As a freelance trumpeter, he has performed and recorded with many UK orchestras and artistes, most notably the London Symphony Orchestra, Bournemouth Symphony Orchestra, Led Zeppelin and Bryan Adams. He has appeared in a Monty Python film and toured with The Petula Clark Orchestra and The Drifters. He is a music tutor in Bromley and Beckenham and at the Royal Russell School Croydon, and is music director of the Merton Concert Band and Eltham Park PSA Orchestra.

Martin is also a skilled arranger & composer; his most popular composition 'Marianne' appears on 'The Very Best of NYJO'. His Trumpet playing can be heard on 'The London Trumpet Sound' CD from Cala Records. He is also the musical driving force behind the highly successful function band, Brass Farthings Live Music Service.

Sergei Prokofiev – Symphony No.7

Prokofiev's final symphony was composed after he suffered several heart attacks and a serious fall and in the midst of various other traumas: the arrest of his first wife for 'treason', savage reviews of his Sixth Symphony and the General Committee of the Communist Party railing against his 'formalist deviations and anti-democratic tendencies'. Despite this, he was still commissioned in 1952 to write a work for a children's radio broadcast. The symphony that resulted was his eldest son Sviatoslav's favourite (Sviatoslav was a personal friend of mine) - and it's easy to see why. Perfectly paced and masterfully varied both in texture and feel, it has lightness combined with an almost vocal eloquence and - at times - a subversive wit. Kabelevsky described it as 'joyful, lyrical and delightful'. It could have been written by nobody else.

The first movement opens plaintively in the violins before the oboe releases an undertow of restless quavers, stirring up the brass. From the depths of the double basses emerges a gloriously aspirational cello melody. Horns and first violins alike adopt it, before it eventually succumbs to a pugnaciously staccato theme, almost droll, with celeste, before the solo clarinet dominates a bridge into a perversely humorous motive in the lower strings. This theme disputes for precedence with the staccato section, piccolo quarrelling with chuntering basses, until the opening theme returns, as does the second theme (with added harp). In the end the movement floats away like a child's balloon - but with a foreboding last twist of a knife from the oboe, and a jabbed minor chord.

In the second movement Prokofiev returned to a sunny waltz he'd first written in 1950, though there are scherzo elements. Our childlike pleasure is however almost immediately chased away by a more ribald and feisty hilarity from trumpets and percussion, along with sardonic violins and solo oboe. The solo bassoon, rather stouter, leads us into a deeper theme, again featuring violins. A gentler section in the winds is undermined by subversive castanets and spiccato bowings, before the recapitulation whips up a riotous conclusion, complete with snare drum flourishes.

The third movement is built around a theme Prokofiev had earlier employed in his incidental music for Eugene Onegin. Opening with oboe, cor anglais, lower strings and a sense of farewell, the celli give way to more melancholy winds, then oboe and cor anglais together summon up a sparkling childlike feel before the entrance of a luminous horn chorale. We end with warmth, harp and closure: a child falling asleep at the end of a sunlit summer's day (with triangle) . . .

In the finale, hilarity rules from the off, with a reckless, febrile energy. The second section borders on inebriated hilarity before the bassoon - still sober - transitions to a bossy, oboe-led march (perhaps Prokofiev thumbing his nose towards Soviet militarism) and to overtly sarcastic percussion, all reeling down the road from the pub. The first theme recurs, with glockenspiel and trumpets, before the woodwind leave the hostelry, one arm looped around the rambunctious lower brass. Near the end, the lustrous first movement theme soars inexorably upwards one last time, but the xylophone - like a clock with time running out - ordains otherwise. (Prokofiev had been requested to change the ending to something rather more upbeat by the Soviet authorities. He agreed to do this, but ordered Rostropovich to ensure that this, his more equivocal ending, would prevail.)

Sadly, the premiere of this work was the last time Prokofiev was to hear his own music in public. Only a year later his own xylophone clock had timed out.

Alexander Arutiunian – Trumpet Concerto.

Composed in 1950, the Armenian composer Alexander Arutiunian was inspired by Shostakovich, Khachaturian and - at least on this occasion - by Armenian trumpeter Zolak Vartasarian. This is a perennial crowd-pleaser in vaguely rhapsodic form, its separate sections linked together. From its first flamboyant entry - redolent of East European harmonies - the soloist is the star. When the orchestra eventually asserts itself it's merely to lay the foundation for a flowing melody, perhaps middle-eastern in influence, though Arutiunian was perhaps better-known for use of native Armenian folk idiom.

A nostalgic central interlude, here performed on flugelhorn, embellishes the lower strings' theme, along with rather jazz-orientated passes for the soloist, conjuring up an improvisatory feel. Then a solo clarinet recalls the orchestra to the recapitulation, towards further soloistic pyrotechnics and eventually into a varied cadenza and a resounding conclusion. Sadly for us, this is Martin Bunce's Bromley Symphony swansong, as he is moving to the south coast. He will be much missed.

Alexander Borodin – In the Steppes of Central Asia

This slight, seven-minute gem begins with clarinet and horn in an arid landscape. Out of the desert comes a pizzicato pulse, then a fragrant cor anglais emerges with the first theme: pure atmosphere, pure Borodin. Gradually, the plucked pulse gains momentum, spurred on by chords from the brass. Solo clarinet and horn endorse the theme, before suddenly - out of nowhere - the full orchestra emblazons it onto the horizon. The celli's chance at the theme is usurped by the violins, with woodwind filigree, then joined by horns, before the entire cavalcade wends its way into the horizon, with clarinet and lonely flute the last stragglers over the dunes.

Piotr Ilyich Tchaikovsky – 1812 Overture

Having rashly accepted this festival commission, Tchaikovsky gloomily complained to the ever-encouraging Nadezhda von Meck: *'I am no composer of festival pieces ... the work is very loud and noisy but lacking artistic merit, because I wrote it without warmth and without love.'* Supposedly a re-creation of the defeat of the French, Tchaikovsky typically fictionalised his plot (the Russians in fact having torched and deserted Moscow, leaving the freezing French to starve, rather than defeating them). But despite all this, what a work it turned out to be!

It opens in church, metaphorically speaking, with four solo cellos and two solo violas intoning the orthodox hymn *'O Lord, Save Thy People'*. Woodwinds comment, summoning the brass; solo oboe sounds the alarm. Celli and woodwind trade motives until the brass supersede, and the lower strings transition into the first theme. Soon a terrified fugue breaks out: one can almost see the assorted Russian citizenry panicking. The horns then incite the trumpets into *La Marseillaise* as the French troops approach (this was later the French national anthem, having been banned by Napoleon, so it was rather cheeky of Tchaikovsky to use it!) String passage-work and cymbals - improbably, in such a context - give way to a typically long-breathed and glowing second subject, which the flutes transform into a bucolic, dance-like interlude, as if representing the peaceful Russian countryside. The bassoon opens the next reel of film, featuring agitato strings, surly trumpets and a sense of turbulence ... thunder breaks out in the percussion along with shuddered off-beats. *La Marseillaise* resurfaces over remorselessly grinding lower strings: surely nothing can halt the French advance.

Nothing except, of course, the second theme, followed by a recurrence of that slab of dance. But still, the horns are blasting, the fires rising over Muscovite rooftops and there's no escape for anyone left behind. Cannons propel the skittish strings into a soaring unison, powering eventually into *'O Lord, Save Thy People'* - this time, quite literally, with bells on - bells of deliverance, representing (in Russian Orthodox tradition, at least) the voice of God.

The party breaks out, interrupted by cannon, and one of the most exhilarating finales in all classical music brings our season to a joyful and tumultuous end.

BROMLEY SYMPHONY ORCHESTRA

VIOLINS

Andrew Laing (Leader)
 Clare Wibberley
 (Associate Leader)
 Peter Bicknell
 Bernard Brook
 Ruth Brook
 Judy Brown
 Andrew Condon
 Mark Cousins
 Rosie Cousins
 Elizabeth Cromb
 Claire Dillon
 Rosanna Dowlen
 Ruth Elliott
 Jenny Endersby
 Jane Ferdinando
 Andrew Harber
 Eleanor Harber
 Mike Ibbott
 Amy Jordan
 Gerard Kelly
 Penny Longman
 * Phil McKerrachell
 Richard Miscampbell
 Monika Molnar (lead 2nd)
 Judith Montague
 Sarah Norman
 Tracey Renwick
 * David Rodker
 Philip Starr

VIOLAS

David Griffiths (Principal)
 Rachel Bowley
 Jenny Carter
 Richard Longman
 * Alan Magrath
 Simon McVeigh
 Maria Staines
 Nicola Oliver
 Liz Tarrant

CELLOS

*Alice McVeigh (Principal)
 * Helen Griffiths
 Helen McDonald
 Helen Ansdell
 Jane Broadbent
 Samantha Carter
 Anne Curry
 Andrew Garton
 Marion Hitchcock
 Mandy Selby
 * Berard Somerville
 Amanda Stephen

DOUBLE BASSES

Adrian Ball (Principal)
 Thomas Dignum
 Barrie Pantrey
 Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
 Catherine Borner
 Sharon Moloney

OBOES & COR ANGLAIS

* Caroline Marwood
 Vicky Dowsett
 Philip Knight (Cor)

CLARINETS

Hale Hambleton
 Shelley Phillips
 David Floyd (Bass)

BASSOONS & CONTRA

Stephen Fuller
 Julian Farrel
 Chris Richardson

HORNS

Roy Banks
 Mary Banks
 Frank Cottee
 Brian Newman

TRUMPETS

Martin Bunce
 Derek Cozens
 Clive Griffin
 Robert Parton

TROMBONES

* Peter Bruce
 Nick Morris
 * Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel

PERCUSSION

Ben Brooker
 Catherine Herriott
 Adam Payn
 Anthony Summers
 Mayo Yoshida

PIANO

Catherine Herriott

HARP

Gwenllian Llyr

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

Neil Selby

* committee member

Thanks to David Pullen for enabling brass players from Langley Park School for Boys and Bromley Youth Music Trust to reinforce the 1812 overture brass ranks.

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 John & Riet Carmichael
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
or leave your name & address or email address at the ticket desk.