



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andrew Laing

Piano
soloist:



Masa
Tayama

Saturday 21st January 2017

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Ireland
A London Overture

Rachmaninov
Concerto No.3
Soloist: Masa Tayama

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Bliss
Colour Symphony

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on Mar 18th
at the Langley Park Centre for the Performing Arts:
Schumann Symphony No.2, **Mahler** Das Lied von der Erde
(soloists: Janice Watson, John Upperton)

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.

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

2013 saw Adrian retire from Stoneleigh Youth Orchestra after 40 years 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 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'.

The 2015-16 Season included a performance of Elgar's 'The Dream of Gerontius' with the Royal Orchestral, and concerts with the Corinthian Orchestra.

Adrian returns to St John's Smith Square in June 2017 conducting a concert with the Royal Orchestral Society. Future plans include Vaughan Williams' 'Pastoral Symphony' with the Corinthian Orchestra, and a Centenary Season with Bromley Symphony to include 'The Planets' by Holst; premiered by Sir Adrian Boult, Adrian's teacher, and conducted by that pupil 100 years later.

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

Masayuki Tayama, first came to prominence when he won the Takahiro Sonoda International Piano Competition in Japan, followed by numerous top prizes in Europe, including the Birmingham International Piano Competition. Tayama won a fellowship to study in London, where he was awarded the Performer's Diploma with Honours from both the Royal College of Music and the Guildhall School of Music and Drama.

Tayama regularly gives solo recitals at eminent London concert venues such as the Wigmore Hall and the Purcell Room. Tayama's performances of Rachmaninov Piano Concerto No.3 with Osaka Symphonika at The Symphony Hall in Osaka, twice on the same day in July 2006 were hailed as 're-inventing the image of Rachmaninov'.

He has earned an enviable reputation as a Rachmaninov specialist, and is currently in the midst of a project to record Rachmaninov's complete works for solo piano. His recording of the two Sonatas won the accolade 'Best Recording of the Month' in Stereo magazine, and the two sets of Variations were chosen as a 'Tokusen-ban' (specially recommended) by Record Geijutsu, Japan's most authoritative classical music and review magazine.

John Ireland – A London Overture

This small but glowing gem, originally titled Comedy Overture, was commissioned by the 1934 Crystal Palace Brass Band competition. It opens with ghostly footsteps in a fog, leading into a short clarinet cadenza. This introduces the bustling, bossy, street-wise main subject, apparently directly inspired by a bus conductor's cry of "Dilly! Pic-ca-dilly!" Following a fanfare figure, a nocturne for solo oboe surfaces – a lament for the death of a close friend. The recapitulation disintegrates into a reminder of the fog-ridden introduction, but eventually the unquenchable 'Pic-ca-dilly' theme returns, fizzily and cheekily glorious to the last.

Sergei Rachmaninov – Piano Concerto No.3

Rachmaninov accepted this commission for his 1909 American tour without enthusiasm, in hopes that the fee might allow him to realise his dream of owning a car. He doubted whether he could replicate the overwhelming success of his second piano concerto. The third is much more demanding technically – being too hot for its dedicatee, Josef Hofmann, to handle. Rachmaninov himself premiered the work in New York to modified rapture, the critics deciding that – despite its effulgent themes – it was perhaps too complicated.

The first movement begins with a deceptively simple opening theme. When asked about it, Rachmaninov maintained, 'It wrote itself!' – though musicologist Joseph Yasser has since discovered a striking resemblance to a Russian monastic chant, which Rachmaninov might have heard as a child. The second theme rises out of a short cadenza, nostalgic and improvisatory, with a hushed accompaniment featuring solo bassoon and horn. After a spectacular elaboration, the opening 'Russian hymn' returns. The soloist lashes the woodwinds to a massive climax, after which the tutti orchestra agrees on a diminished seventh chord. The strings then briefly calm the pianist's fever. The movement's second cadenza then rises to a virtuosic frenzy, after which the flute, oboe, clarinet, and horn each wistfully

recall the Russian hymn. Finally, a pianistic fantasia upon that yearning second theme, featuring terrifying passagework, usurps the orchestral recapitulation before the orchestra recalls the hymn and, briefly, the second theme, with trumpets.

The intermezzo opens in languishing mood, only to be interrupted by the impetuous soloist in a wildly unrelated key. The piano restates the first theme, with increasing intensity, before eventually the climax ebbs away.

Then an apparently new theme, delicate and nimble, in triple time, appears in solo clarinet and bassoon, against sparkling piano figuration. But - it isn't as new as we imagine - it's the opening theme of the first movement, disguised in mood, timbre, speed and time signature! The orchestra takes care of the recapitulation before the violins reminisce over a brass chorale, followed by a short transition to the finale.

The extraordinary last movement starts as it means to go on, swirling and flamboyant, with an imperiously driving rhythm. An extended scherzando section ensues, virtuosic variations on a theme based upon the second theme of the first movement. A grand recapitulation includes themes from earlier movements, then the piano powers the orchestra into an exultant coda – one of the richest, most satisfying and most unabashed culminations of the entire late romantic period. (Nobody could have done this better.)

Arthur Bliss – A Colour Symphony

Bliss was not in a good place when this work was commissioned for the Three Choirs Festival. Aged only 31, he had been gassed in the Great War and recently lost his brother. The commission, promoted by Elgar, possibly caused him more stress than pleasure, though his composition teacher, Vaughan Williams, and its eventual dedicatee, Sir Adrian Boult, also encouraged him.

Still, Bliss felt listless and uninspired until he chanced upon a book on heraldry, where he was fascinated to learn that heraldic colours also represent themes or feelings. This fired the old creative juices, and 'A Colour Symphony' was born. His first movement, 'Purple', refers to 'amethysts, pageantry, royalty and death'. The second is the 'Red' of 'rubies, wine, revelry, furnaces, courage and magic'. The third, 'Blue', contains 'sapphires, deep water, skies, loyalty and melancholy', and finally 'Green' exemplifies 'emeralds, hope, youth, joy, spring and victory'. Bliss' wartime trauma is thought to influence some of the symphony's darker moments, notably the crushing conclusion of the first movement ('death').

According to Bliss, 'Purple' opens with 'the approach of a procession' which I sense to be sunlit, bright light filtering through tall trees. A regal theme high in the violins emerges, while dotted rhythms herald glowing brass blasts, which gradually incite the strings to an orchestral climax. High instruments unfurl their flags – until the brass again intervene, with Walton-esque exuberance. Oscillating flutes, oboes and a darker Cor Anglais dominate a transition shot through with both longing and foreboding – then, unexpectedly, the celli soar. A sense of loss then combines with harmonic undertones of latent power. A bleak twist of harmony occurs just at the conclusion, heralded by a single flute: perhaps the harbinger of 'death'.

By contrast, the stunning scherzo ('Red') glitters theatrically from the off. Bustling strings, dotted rhythms, and crisp retorts between bassoons and clarinets alternate with agitato rumblings from the brass. Amidst all the energy, the brass rise like a tidal wave, wild off-beats against surging horns. A wide-arched line is launched in the violins, answered by cor and flute with increasing urgency: then a jazz chorale finds the woodwinds yet again outflanked by brass and tuba.

The first contrasting section features a bucolic 6/8 time, violin filigree and continued undercurrents of turbulence to come. The scherzo theme returns – fired with still more thrusting harmonies – only to ebb away, easing into the second contrasting section, this time featuring musing woodwind. The scherzo ends with an effervescent conflagration, that Bliss called 'a blaze of scarlet flame'. This features quick-spun fireworks and startling dissonances, along with Bliss' trademark bubbling disquiet under a great wash of violins.

In 'Blue', a solo flute dips and trills like a distraught bird over an almost hypnotically asymmetric rhythm that Bliss poetically described as 'the lapping of water against a moored boat or stone pier.' Other solo winds and a brass chorale ensue before an eloquent oboe theme descends, awakening the solo horn. Yet the flute continues to probe, to linger and mourn, before the very high violin tessitura that Bliss particularly loved skims over the woodwinds.

A stormy middle section features threatening brass before the principal horn descends, and then descends again, still softer – still more gloriously softer – until we finally lose Bliss' 'lapping' pulse in a great surge of strings. The brass briefly coerce the underlying rhythm into something more febrile, before softening winds intervene. A solo violin mourns before an almost jazzy section dances in: plucked guitar pulses in the strings, a firing trumpet, offbeat brass, minor 9th chords, and a Gershwin-esque feel. In the end, solo winds – along with ghosts of jazz in the brass – disappear into the distance over an azure sunset.

Bliss specialist Andrew Burn described the hugely ambitious 'Green' as 'a compositional tour de force, a superbly constructed double fugue, the initial subject slow and angular for strings, gradually becoming an Elgarian ceremonial march, the second fugue a bubbling theme for winds.' Its composer considered it 'as spring-like as anything I can write – growing all the time.'

What grows in the beginning is a rather astringent string fugue, which coalesces into a majestic theme. At its peak, the texture suddenly alters, and solo clarinet unfurls the sprightly and mischievous second fugue, interspersed with 7/8 (and 5/8) time. This second fugue gambols and chunters along, especially in the bassoons: the strings become light-hearted, the piccolo shoots off skyward. Amid bluesy off-beats in the horns and ribald commentary from the trumpets, the trombones lose their tempers, thundering out the theme of the first fugue over the still-feverish orchestra. Amidst protesting trumpets, the strings take over – despite the most earnest efforts from the timpanist to drown out the lot. A triumphant wild and crazy B-major 6th chord concludes this arresting and individual masterpiece.

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
Rachel Dubourg
Ruth Elliott
Jenny Endersby
Jane Ferdinando
Andrew Harber
Eleanor Harber
Mike Ibbott
Amy Jordan
Gerard Kelly
Maja Kurtilic
Penny Longman
* Phil McKerracher
Richard Miscampbell
Monika Molnar (lead 2nd)
Judith Montague
Rachel Pullinger
Tracey Renwick
* David Rodker
Philip Starr

VIOLAS

David Griffiths (Principal)
Rachel Bowley
Jenny Carter
Richard Longman
* Alan Magrath
Simon McVeigh
Liz Tarrant
Vanessa Townsend

CELLOS

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

DOUBLE BASSES

Adrian Ball (Principal)
Thomas Dignum
Barrie Pantrey
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
* Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

* Caroline Marwood
Vicky Dowsett
Philip Knight (Cor)

CLARINETS

Hale Hambleton
Nicky Jenkins
David Floyd (Bass)

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Hannah Rankin

HORNS

Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS

Robert Parton
Derek Cozens
Clive Griffin

TROMBONES

* Peter Bruce
Siddhartha Lethbridge
* Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel
Joley Cragg

PERCUSSION

Adam Payn
Sharon Moloney

HARP

Elizabeth Green

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

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 John & Riet Carmichael
Chairman	Paul Jenner

Patrons

Mrs Jill Brodie	Glynn & Denyse Griffiths	Dr Beryl Magrath
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Mr & Mrs T J Dillon	Mr Alan Howes	Mr Martin Perkins
Mr & Mrs J Farrel	Yvonne and David Lowe	Penny Steer
		Richard and Barbara Wood

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

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