



B S O

BROMLEY SYMPHONY ORCHESTRA

Conductor – Adrian Brown

Leader – Andy Laing

Violin solo – Anna-Liisa Bezrodny



Saturday 10th March 2018

Langley Park Centre for the Performing Arts

£ 1 . 50

www.bromleysymphony.org

Box office: 020 3627 2974

Registered Charity N° 1112117

PROGRAMME

Smetana
Overture: The Bartered Bride

Tchaikovsky
Violin Concerto
Soloist: Anna-Liisa Bezrodny

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

Shostakovich
Symphony No.15

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on May 19th
at the Langley Park Centre for the Performing Arts:
Bernstein Overture 'Candide',
Roy Harris Symphony No.3,
Holst 'The Planets' Suite
First performed in 1918 under the baton of Sir Adrian Boult
and now conducted in 2018 by his pupil Adrian Brown.

ADRIAN BROWN – MUSIC DIRECTOR

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.

The 2014-17 seasons featured several concerts with the Royal Orchestral Society, including a performance of Elgar's 'The Dream of Gerontius' and concerts with the Corinthian Orchestra including Vaughan Williams 'Pastoral' Symphony.

The 2018 centenary of 'The Planets' by Holst will be celebrated by Bromley Symphony Orchestra; 'The Planets' was premiered by Sir Adrian Boult, Adrian's Teacher and will be conducted by that pupil 100 years later.

Future plans include the formation of his own orchestra and work for the Bromley Symphony Centenary season.

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002. 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. In December 2017, he was presented with the Berlioz International Society Medal for services to the great French composer.

Anna-Liisa Bezrodny – Violin Soloist

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

At the age of nine she began her studies at the Sibelius Academy in Helsinki, Finland, in the class of her parents, Prof. Igor Bezrodny and Prof. Mari Tampere-Bezrodny. In London she won the most prestigious award in Guildhall School of Music and Drama, the Gold Medal in 2006, previously won by masters such as Bryn Terfel and Jacqueline du Pré. Most recently Anna-Liisa was awarded an honorary Musician of the Year Award from the Estonian Cultural Foundation, for her international concert-activity.

Anna-Liisa has appeared as soloist with orchestras in prestigious concert venues such as Royal Festival Hall, Barbican Hall, Wigmore Hall, Konzerthaus Berlin, Cologne Philharmonie, Moscow Conservatoire Great Hall - and performed with the Philharmonia Orchestra, Moscow Symphony Orchestra, Zurich Chamber Orchestra, Helsinki Philharmonic, Gewandhaus Leipzig, Estonian National Orchestra, Tallinn Chamber Orchestra, Riga Symphony Orchestra, and countless others.

Her repertoire ranges from baroque to contemporary music, giving world-premieres to several pieces, including 'Cantilena' for Violin and Orchestra, written and dedicated to her by Rein Rannap.

Most recently Anna-Liisa released a DVD recorded for ERP Records (Estonian Record Productions), featuring Haydn and Mozart Violin Concertos, and gaining great critical acclaim. The DVD is dedicated to her late father, violinist and conductor Igor Bezrodny.

Additionally to her busy solo career, since 2007 Anna-Liisa teaches in both Estonian Music Academy as well as at the Guildhall School of Music and Drama, and is very passionate about music education for our future generations.

Anna-Liisa Bezrodny currently plays on an Amati violin, kindly loaned by the Finnish Cultural Foundation.

Bedrich Smetana – Overture to 'The Bartered Bride'

Finding few opportunities for a musical career in Prague in the 1850s, Smetana established himself as a music teacher and choirmaster in Sweden. In 1857, while visiting Liszt in Weimar, Smetana was introduced to Johann von Herbeck, an Austrian conductor and, like Smetana, a little-known composer. Von Herbeck coolly told him that the Czech were incapable of producing a distinctly national music. The infuriated Smetana later wrote: 'I swore, there and then, that none other than I should beget a native Czech music.' A few years later Smetana decided to return to Prague, where he composed his first operatic hit, *The Brandenburgers*. His feather-light *The Bartered Bride* (1866) was initially rather less successful, however it quickly established itself as *the* Czech opera, and is even credited with inspiring the country's independence movement. Idiomatic Czech dances feature throughout, while the champagne-riddled overture – a staple of the orchestra canon as well as innumerable orchestral auditions – fizzes from the downbeat, and doesn't stop fizzing until it's over, six minutes later.

Pyotr Ilyich Tchaikovsky – Violin concerto

This violin concerto was the best thing to come out of a desperate marriage – lasting three months – only contracted in an attempt to silence rumours about Tchaikovsky's homosexuality. After a crazy suicide attempt, his brother wisely took him on an extended European break. The relief must have been exquisite, and as he wrote to his beloved mentor: 'in such a phase, composition completely loses the character of work – it is pure enjoyment. My heart is full. It thirsts to pour itself out in music.' The concerto was inspired partly by Lalo's *Symphonie Espagnol*, a composer who, in Tchaikovsky's opinion, 'does not strive after profundity, and thinks more about musical beauty than about observing established traditions.' It took Tchaikovsky only a month to compose – the glorious Canzonetta reputedly but a single day – yet, unbelievably, he had to wait two years to hear it performed after its dedicatee, Leopold Auer, rejected it as 'unplayable'. In 1881, Adolf Brodsky gave it an undistinguished and under-rehearsed premiere, apparently using mistake-ridden parts. (The famous critic Eduard Hanslick immediately tore it to shreds: 'pretentious and vulgar, this is music whose stink one can hear. . . The violin is no longer played; it is pulled about, torn, beaten black and blue.') Tchaikovsky never got over that review, yet he still enjoyed the last laugh: 'The concerto has made its way in the world,' he wrote triumphantly, some years later. Of course it did. The first movement boasts a second theme of ravishing simplicity, a cadenza to die for and a thrilling accelerando conclusion. The second possesses a gloriously pensive and yearning beauty while the third showcases scintillating violin fireworks, leavened with wistful sections featuring solo winds, but tumultuous – and yes, triumphant – towards the end.

Dmitri Shostakovich – Symphony No.15

Shostakovich refused to explain his masterfully spare final symphony, largely written while he was recuperating in hospital, and in severe pain. Despite this, the work has long been considered an end-of-life summation. In addition to nicking often telling quotations from fellow composers, Shostakovich also directly alludes to many of his own works. ('I don't myself quite know why the quotations are there, but I could not, could not, not include them' he once admitted.)

Shostakovich did hastily assure his Soviet masters that the first movement represented 'a toy shop'. The conductor Kurt Sanderling is only one of many to seriously doubt this, writing: 'In this "shop" there are only soulless dead puppets which do not come to life until their strings are pulled .. the emotional emptiness in which people lived under dictatorship.' (It may be significant that the USSR's largest toy store was then situated directly opposite the Lubyanka, the KGB torture headquarters. 'We are all marionettes,' Shostakovich once acidly observed.)

A bell opens the work – the same instrument that closes the symphony – giving way to a faux-cheerful solo flute, then an equally exuberant bassoon, both too jolly to be true. A solo trumpet displays the first (of several) sarcastic touches of the iconic *William Tell* theme – reputedly Stalin's favourite work. A bitter section follows, featuring snare, xylophone and piccolo. The horns foregather, amidst threats from percussion, inspiring an ill-tempered tutti, which subsides. Following

a meandering string section there is at last the long-promised full tutti explosion and fugal trial – and anything less like a toy shop would be hard to imagine: it sounds like the end of the known world. Eventually a solo violin skitters down from the heights, abetted by double bass and piccolo – but the trumpet sticks doggedly to *William Tell*. A whip rouses the heavy brass, trampling the feverish strings. Flutes and piccolo flee, like leaves in a too-strong wind; yet the end is almost tossed away: the clarinets’ ironic *William Tell* undercut by failing strings.

In the second movement a sombre brass chorale sets the scene for a deeply private cello solo, soaring from its lowest notes to the very end of the fingerboard. The chorale returns, implacable as death: the solo cello responds, still higher and more desolate than ever. Solo violin climbs yet higher, then the solo cello retreats into shiveringly Siberian trills. The principal trombone, with tuba and double basses, takes over, mourning for – what? (Mother Russia? The millions murdered by Stalin? Shostakovich’s own impending death?) When it arrives, the movement’s long-delayed climax is both shocking and immense. The entire orchestra surges forth, as if fistng at fate, but even this outburst is eventually exhausted, receding into a hollow pair of trumpets. The strings recall the original brass chorale, but softly and dejectedly, in wispy harmonics. The orchestra itself feels hollowed out: only the high and very low remain (an eloquent double bass solo). The movement breathes its last with flickers of rebellion from timpani and brass.

The brief scherzo commences with bassoons, a single maniacal clarinet and the equally mocking solo violin, amongst shrill hysteria in the winds. The solo violin essays a calmer second theme – only to be interrupted by lolling brass and quizzical clarinet, percussion, woodwinds and bassoon. Under chordal cellos, the solo violin carps, inspiring grotesque glissandi from the brass. The solo violin tries again to brighten the mood, abetted by woodblock – upon which the brass respond with a fateful excerpt from Wagner’s ‘Ring’. A little waltz in the violins provides only temporary relief: the percussion bones dance skeletally away.

In the finale, the Ring’s ‘fate’ motif gives way eventually to the opening of Tristan which – in an inspired twist, resolves into a soft-plucked song by Glinka, whose lyrics might provide a clue to the depressed state of Shostakovich’s feelings:

<i>Do not augment my anguish mute; Say not a word of former gladness. And, kindly friend, O do not trouble A convalescent’s dreaming rest.</i>	<i>I sleep: how sweet to me oblivion: Forgotten all my youthful dreams! Within my soul is naught but turmoil, And love shall wake no more for thee.</i>
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A transition follows, but the darker seeds of Wagner’s ‘fate’ motive are already germinating and a mournful passacaglia finally emerges, culminating powerfully in Shostakovich’s very last symphonic finale climax. Great swathes of descending strings, massive chunks of granite brass, subside at last into snare-drum pulsebeats amidst Wotan-like growls from the double basses. Those ominous scalar fragments, with sombre bassoon, lead into more ‘Ring’ reminiscences before the same tender twist of Tristan’s opening leads into Glinka’s yearning song again. The celeste skies upwards, releasing the woodblock and solo piccolo. The strings flatline like a heart monitor while the percussion pulsebeats eventually just – stop.

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
Tarcisio Dante
Jacqueline De Ferrars
Claire Dillon
Yasmeen Doogue-Khan
Rosanna Dowlen
Rachel Dubourg
Ruth Elliott
Andrew Harber
Eleanor Harber
Elizabeth Hayman
Mike Ibbott (lead 2nd)
Penny Longman
* Phil McKerracher
Richard Miscampbell
Veronica Mitchell
Monika Molnar
Judith Montague
Kim Morrissey
Tracey Renwick
* David Rodker

VIOLAS

Jenny Carter (Principal)
Rachel Bowley
David Griffiths
Nicholas Kahn
Richard Longman
Simon McVeigh
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

* Alice McVeigh (Principal)
Helen McDonald
Jane Broadbent
Anne Curry
Andrew Garton
Marion Hitchcock
* Berard Somerville
Amanda Stephen

DOUBLE BASSES

Adrian Ball (Principal)
Thomas Dignum
Barrie Pantrey
Tony Saunders

FLUTES & PICCOLO

Mark Esmonde
* Catherine Borner
David Sullivan

OBOES

* Caroline Marwood
Vicky Dowsett
Philip Knight

CLARINETS

David Floyd
Andrew Muir

BASSOONS

Stephen Fuller
Julian Farrel
Chris Richardson

HORN2NS

Roy Banks
Frank Cottee
Mary Banks
Brian Newman

TRUMPETS

Terry Kallend
Derek Cozens
Clive Griffin

TROMBONES

Sam Dye
* Peter Bruce
* Paul Jenner

TUBA

Scott Browning

TIMPANI

David Coronel

PERCUSSION

Isis Dunthorne
George English
Gasia Kepa
Sharon Moloney
Adam Payn

CELESTE

Tracey Renwick

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
John & Riet Carmichael	Shirley & Geoff Griffiths	Dr Kathy McCarthy
Harold Coronel	Mrs Jean Handorff	Professor & Mrs S.W. McVeigh
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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

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.