

# BSO **BROMLEY** **SYMPHONY** **ORCHESTRA**

102nd Season **2021-2022**

**Conductor - Adrian Brown**

**Leader - Clare Wibberley**

**Soloist - Rustam Khanmurzin**

**Saturday 13th November 2021**

Langley Park Centre for the  
Performing Arts

**£2.00**



[www.bromleysymphony.org](http://www.bromleysymphony.org)  
Box office 020 3627 2974  
Registered Charity no 1112117

# Programme

**Beethoven** - Overture Leonore No 3

**Beethoven** - Octet for Wind

**Bartok** - Piano Concerto No 3

**Soloist - Rustam Khanmurzin**

---

Interval - 20 Minutes

Refreshments are available in the dining hall

---

**Mendelssohn** - Symphony No 3 'Scottish'

Unauthorised audio or video recording is not permitted

---

Our next concert is on Saturday 22th January at Langley Park Centre for the Performing Arts

**Vaughan Williams** - Overture to the Wasps, English Folk Song Suite

**Vaughan Williams** - The Lark Ascending (soloist: Emily Davis)

**Longworth** - In the golden sky, the swallows turn

**Bax** - Symphony No 6

## Adrian Brown - Music Director



Adrian Brown comes from a distinguished line of Sir Adrian Boult's most gifted pupils. 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: in fact, the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian wrote: '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 Sir Roger Norrington recommended him to conduct the Camerata Salzburg, one of Europe's foremost chamber orchestras. In addition, Adrian has conducted many leading British orchestras including the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the BBC Scottish Symphony Orchestra and the London Sinfonietta. He is also a to great proponent of contemporary music and has several first performances his credit.

The autumn of 2019 saw a return to the Royal Orchestral Society and the London Chorus performing Verdi's Requiem in St John's Smith Square along with more Berlioz with many different orchestras for that composer's 150th anniversary. With Bromley Symphony he celebrated Forty Years as Music Director.

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 Adrian was presented with the Berlioz International Society Medal for services to the great French composer.

In October 2019 at the time of his 70th birthday, he was awarded the Elgar Medal.

In the past year the Elgar Sinfonia has gone from strength to strength, giving two concerts in London in spite of the pandemic. Elgar's 'Falstaff' in June 2021 and in October the Orchestra celebrated the Elgar Society 50th anniversary with a concert including 'Sea Pictures', 'Polonia' and the 'Crown of India' in the presence of Dame Janet Baker.

Future plans include a cycle of the Elgar Symphonies and a performance of the Missa Solemnis of Beethoven with the London Chorus and the Royal Orchestral Society. With that orchestra he will conduct their 150th Anniversary Concert in 2023.

## Rustam Khanmurzin - Piano



Rustam Khanmurzin is a former Constant and Kit Lambert Junior Fellow at Royal College of Music where he studied with Ian Jones and Kathron Sturrok. He appeared in number of festivals in such venues as St John's Smith Square, Victoria and Albert Museum, Pushkin House, Starr Cinema (Tate Modern), Cadogan Hall, St Lawrence Jewry, etc, also performing for Berlioz Society, Consort and Boodles Clubs, and in cities of Russia, France, Italy, Spain and Germany. His major awards now include the 1st Prize at RCM Concerto Competition 2019 and 3rd Prize at Clamo International Piano Competition. In November 2019 Rustam joined the Young Artists' Programme of the Worshipful Company of Musicians.

Rustam started his music education in Surgut, Russia, with Irina Bukanina, and continued his studies at Central Music School, and then at Moscow Tchaikovsky Conservatory with Alexander

Mndoyants. He made his concerto debut with the Moscow State Symphony Orchestra at the Moscow Soloists Festival where he was awarded a title of Laureate for an outstanding performance of the 2nd Piano Concerto by Chopin. In 2012 in South Korea the First Lady of Poland presented Rustam with the Silver medal of the 2nd Asia-Pacific Chopin Piano Competition. In 2013 the Melodiya Lable launched Anthology of Piano Music by Russian and Soviet Composers CD Series with Rustam's recordings of pieces by Tchaikovsky, as well as Rachmaninoff: Transcriptions for Flute and Piano was released in 2020 – CD album with Ekaterina Kornishina. Twice Rustam won the Presidential Award for Talented Youth; in 2015 he was awarded with the PianoForum Magazine Award and Russian Music Union Prize for a brilliant performance at the Great Hall of Moscow Conservatory.

Along with his solo pathway Rustam is also widely recognized as an emerging collaborative pianist. In 2015-2017 he worked as an opera répétiteur at Russian University of Theatre Arts; also in spring and summer season 2017 he was invited to prestigious Sirius Centre in Sochi to coach young instrumentalists – rising stars of Russian music stage. His recent competition success includes First Prize at Brooks-van der Pump English Song Competition and Titanic Memoriam Piano Prize at Lies Askonas Competition in 2019. Moreover, Rustam Khanmurzin proudly serves as an official accompanist for the UK Russian Song Festival and Contest at Cadogan Hall.

## Beethoven - Overture Leonore No3 Opus 72(b)

It's a good thing Beethoven had such a lot of hair, because he must have pulled out a fair amount of it while attempting to write an overture for Fidelio. His early attempts – including this one – were far too gutsy, muscular and all-encompassing to work as merely an introduction – not to mention the minor drawback of giving away most of the plot! Despite being an utter failure as an overture, however, Leonore no. 3 has earned itself an impregnable position in the concert hall. (Both Mahler and Toscanini even smuggled it into Fidelio itself, as an intro to the final act!) Michael Steinberg described it as 'one of the great emblems of the heroic Beethoven, a potent and controlled musical embodiment of a noble humanistic passion.'

Its length was never a problem. Consisting of only fourteen scintillating minutes, it opens – many believe – with a depiction of Beethoven's hero Florestan descending into his underground prison. Slow descending steps, harmonically amorphous, soon give way into a fizzy Allegro, which has the feel of a

mini-symphony. Beethoven includes not only a quotation from the glorious second-act aria but also a taster of the famously arresting off-stage trumpet solos which signal Fidelio's denouement. Finally, a tumultuous, jubilant coda entirely gives the game away, in terms of the happy ending.

## Beethoven - Octet for Wind Opus 103

The octet started life as an early work: the 21-year-old Beethoven once boasted of having 'composed it in a single night'. However, he chose to substantially revise it after studying with Haydn while employed at the Bonn court. (He also re-worked parts of it into one of his string quintets). Such divertimento-style light entertainments were exceedingly popular at the Bonn court.

The first movement, in sonata form, is light and bright, tuneful and appealing, with expert interplay between all the players, a notable clarity of texture and a venturesome – not to say ludicrous – principal horn part. (My own theory is that Beethoven must have been seriously cross with his principal horn.) The shadow of minor in the development section is soon swept away.

The long-limbed Andante – a showcase for solo oboe and solo bassoon – opens with an aria for the solo oboe, in a challenging register, accompanied by pulsing clarinets – the whole followed in sympathetic vein by solo bassoon. The transparency of texture and *grazioso* feel of oboe and bassoon continues throughout the first part, almost without interruption. There are moments of unexpected plangency in the latter half, but the movement concludes as elegantly as it started, with a farewell pirouette from the soloists.

The Minuetto – which possesses secret Scherzo-esque pretensions – gives the solo clarinet its chance to shine. It is puckish, with counterpoint and nimbleness required on all sides: the Trio section decorated with tiptoeing passages and impulsive accents.

The finale is positively Mozartian. Full of mockery and counterpoint, it is notable for sardonic offbeats, for motives being tossed from player to player, for the solo clarinet's eloquent introduction of the second theme – and the continuing persecution of the principal horn, with one particularly vertiginous moment quite near the end.

## Bartok - Piano Concerto No 3 Sz 119

In 1945, while in the final stages of leukemia, Bartók was still struggling to complete his third piano concerto, a gift for his wife Ditta – and almost succeeded, with the exception of its last 17 bars.

This is one of Bartók's most liquid and lyrical creations – the word 'neo-classical' has been employed – particularly in comparison to his first two – while many commentators have also seen it as a continuation of his 'pared down' late style. The first movement opens thoughtfully and features a touch of nostalgia for Hungarian folk music. This is followed by a lighter section and the recapitulation, ending with a limpid duet for piano and solo flute.

The atmospheric slow movement is a nocturne. First roughed out during a moment of hope – even of possible remission - in Bartók's leukemia, he here echoes the famous slow movement of Beethoven's string quartet Op. 132, over which Beethoven himself inscribed 'Song of thanksgiving to the deity from a convalescent'. It starts with the strings setting the stage for the soloist's version of the lovely chorale. The middle section is in Bartók's 'night music' style, in this case apparently based on birdcalls and insects he recorded in North Carolina the previous summer. The Beethoven-inspired chorale returns at the end, but this time in the orchestra, with the piano improvising delicately over the top.

The finale is cheerily fugal and generously virtuosic, with a hint of Hungary in the rondo melody, and a middle section in quasi-baroque counterpoint. The last seventeen bars Bartók left blank – they were completed by a student – after which the exhausted composer simply wrote, 'The end.'

## Mendelssohn - Symphony No. 3 in A minor Op 56 'Scottish'

In 1828, Mendelssohn was already looking forward to his Scottish trip, which was to take him as far as Oban and Iona, writing, "Next August I am going to Scotland, with a rake for folk songs, an ear for the lovely, fragrant countryside, and a heart for the bare legs of the natives." (The mind boggles...) Its inspiration for the opening was fairly specific, as he reported from the Palace of Holyrood:

'In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown with a winding staircase leading up to the door: up this way they found Rizzio and three rooms off they murdered him. The chapel is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything is broken and mouldering and the bright sky shines in. I believe I have found, in that old chapel, the beginning of my Scottish Symphony.'

He only began to use the sketches he made some years later, completing this masterpiece in 1842. The introduction – inspired by the 'Holyrood' quote – is richly soulful, with lamenting bassoons and divisi violas. There are hints of disquiet in the unnerving accents however, and as it ebbs away the agitated (but always singing) Allegro is blown on swirling Scottish winds. The development is storm-clouded, suggesting a near-cinematic clashing of clans, then the opening theme recurs, with the second subject as countermelody. This dissipates into turbulence and counterpoint, including some pretty wild gale-force winds. The 'Holyrood' mood is recalled near at the end, fending off a final threat from the brass. The movement moves directly into the Scherzo.

The Scherzo is ignited by solo clarinet, backed by moto perpetuo strings and by a flutter of fanfare in the winds. (The main theme may have been inspired by the so-called 'Scottish snap': a quick note on an accented beat shifting swiftly into a longer, unaccented note.) A staunchly bolshy theme with offbeats rollicks along through the Trio. The theme is tossed around the orchestra and – after a horn chorale, the last pizzicatos float away.

The Adagio, with the opening theme in the violins, has almost the feel of a romance. The brass then herald some dignified angst (Larry Todd, one of Mendelssohn's biographers, has plausibly suggested that the 'regal dotted rhythms' allude to the tragic figure of Queen Mary.) However, the clouds drift away, and the violin theme – abetted by solo oboe – returns, though off-stage thunder in the timpani and a sense of increasing passion re-awakens the ire of the brass. Lower strings and horns then insist upon a return of the 'romance' theme, with oboe decoration. The warlike dotted-rhythm makes one last appearance – but the main theme overcomes it, cellos and violins entirely united, suffused by a soft glow of winds. Violins, solo flute, and a pair of clarinets then put it to sleep.

The finale – originally and perhaps tellingly marked 'Allegro guerriero' – absolutely explodes. Larry Todd conjectures that, 'the breathless, energetic finale, with its jagged dissonances and contrapuntal strife, generalizes the topic of conflict in Scottish history.' This theory especially convinces during the winds' second theme – tense over string tremolo – spurred on by vital trumpets and timpani swirls – as well as, later, in the cannon-fire from the heavy brass and the nervous shrieks from the woodwind.

Counterpoint in almost baroque vein succeeds – Mendelssohn famously adored baroque music – but rises irresistibly on a tide of disquiet before ebbing into mourning. A solo clarinet comforts his (solo bassoon) comrade, spent soldiers assisting each other from the battlefield.

And then, at first in the distance, but gradually growing nearer, horns and lower strings surge forth in a heartfelt chorale to victory, a passage that Mendelssohn himself compared to the sound of a male-voice choir. Note particularly the grandeur of the moment when the horns, in triumphant unison – their gallant principal entirely recovered from the Octet – propel their own orchestral comrades into an irresistibly Mendelssohnian, irresistibly life-affirming finish.

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

Clare Wibberley (Leader)  
Andrew Condon  
Peter Bicknell  
\* Judy Brown  
Claire Dillon  
Eleanor Harber  
Andrew Harber  
Penny Longman  
Richard Miscampbell  
Monika Molnar  
Judith Montague  
Sarah Norman  
\* David Rodker

## SECOND VIOLINS

\* Mike Ibbott (Principal)  
Mark Cousins  
Rosie Cousins  
Liz Cromb  
Laura Derain  
Rachel Dubourg  
Ruth Elliott  
Jane Ferdinando  
Phil McKerracher  
Veronica Mitchell  
Kim Morrissey  
Tracey Renwick

## VIOLAS

David Griffiths (Principal)  
Emily Colyer  
Richard Longman  
Alan MaGrath  
Simon McVeigh  
Nicola Oliver  
Liz Tarrant  
Vanessa Townsend

## CELLOS

Alice McVeigh (Principal)  
Helen Griffiths  
Helen McDonald  
Andrew Garton  
Hilary Harber  
Marion Hitchcock  
Mandy Selby  
Berard Somerville  
Amanda Stephen

## DOUBLE BASSES

Adrian Ball (Principal)  
Thomas Dignum  
Barrie Pantrey  
Keith Pinnock

## FLUTES & PICCOLO

Mark Esmonde  
Catherine Borner

## OBOES & COR ANGLAIS

\* Caroline Marwood \*  
Vicky Dowsett  
Philip Knight (CA) \*

## CLARINETS

Hale Hambleton \*  
\* David Floyd \*

## BASSOONS & CONTRA

Stephen Fuller \*  
Julian Farrel  
Chris Richardson \*

## HORNS

Roy Banks \*  
Mary Banks \*  
Frank Cottee  
Steph Jeffrey

## TRUMPETS

May Thompson  
Derek Cozens  
Clive Griffin

## TROMBONES

\* Peter Bruce  
Hywel Jones  
Alan Tomlinson

## TUBA

\* James Dowsett

## TIMPANI

David Coronel

## PERCUSSION

Sharon Moloney  
Tony Summers

## ASSISTANT CONDUCTOR

Simon McVeigh

## CONCERT MANAGER

Neil Selby

\* committee member

\* Beethoven Octet Player



# 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	Paul Patterson
Vice-Presidents	Shirley & Geoff Griffiths John & Riet Carmichael Bernard and Ruth Brook
Chair	Mike Ibbott

## Patrons

Mr and Mrs M J Bull	Shirley & Geoff Griffiths	Yvonne and David Lowe
John & Riet Carmichael	Marion Hitchcock	Dr Beryl Magrath
David Coronel	Mr Alan Howes	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. Patrons are entitled to two complementary guest tickets per season.

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:  
[www.bromleysymphony.org](http://www.bromleysymphony.org) (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

---

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, ticket and programme sales and publicity.

---

For information on our concerts, visit [www.bromleysymphony.org](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.