



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – BERNARD BROOK

SOPRANO – JANICE WATSON



**SATURDAY 23RD JANUARY 2010**

THE GREAT HALL, RAVENSBOURNE SCHOOL, BROMLEY

£1.00

**[www.bromleysymphony.org](http://www.bromleysymphony.org)**

Box office: 020 8464 5869

# PROGRAMME

ELGAR  
OVERTURE 'IN THE SOUTH'

STRAUSS  
FOUR LAST SONGS  
SOPRANO — JANICE WATSON

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INTERVAL - 20 MINUTES

Refreshments are available in the Dining Hall.

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DVORAK  
SYMPHONY No.8

Our next concert is on Mar 20<sup>th</sup>

**Bridge** The Sea, **Britten** Sea Interludes (from Peter Grimes)

**Chausson** Poème de l'amour at de la mer, **Debussy** La Mer

## ADRIAN BROWN – CONDUCTOR

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**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 with Sir Adrian with whom he worked 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 conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is also a great proponent of contemporary music and has several first performances to his credit.

The 2007-8 season saw concerts in Snape Maltings celebrating Elgar's 150<sup>th</sup> Anniversary, a performance of 'Hansel und Gretel', and engagements with Huntingdonshire Philharmonic and Southgate Symphony. A full season with Bromley Symphony included Elgar's Second, Bruckner Seventh, Tchaikovsky Fourth and Holst's 'The Planets'. 30 years of wonderful concerts with Waveney Sinfonia were celebrated with their dedicated musicians and audience.

For his 60<sup>th</sup> Birthday Year in 2009, Adrian has been appointed Music Director of Huntingdonshire Philharmonic performing Beethoven's 'Choral' Symphony and has conducted many works on a 'celebration wish list' including Sibelius' Fourth, Mahler's Ninth and Elgar's First. He also had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius performing Berlioz in a concert broadcast nationally. Bromley Symphony honoured him with a 30<sup>th</sup> Anniversary/60<sup>th</sup> Birthday concert in November.

Future plans include a performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral with Huntingdonshire Philharmonic, a debut with the Corinthian Orchestra and an important lecture to the Berlioz Society.

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

## JANICE WATSON — SOPRANO

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Janice Watson studied at the Guildhall School of Music and Drama and first came to national prominence as winner of the prestigious Kathleen Ferrier memorial award.

She has since become an international star, singing major roles including Mozart's Pamina, Strauss's Arabella and Mozart's the Countess with every major international opera company, including the Metropolitan Opera House (New York), the Royal Opera House (Covent Garden), the Paris Opera, the San Francisco Opera, the Vienna State Opera, the English National Opera, and La Scala, Milan.

Janice Watson's concerts include appearances with the Boston Symphony Orchestra under both Norrington and Previn, the San Francisco Symphony under Tilson-Thomas, the London Symphony Orchestra under Colin Davis, Previn and Chailly, the Orchestre de Paris under Brüggén, the Academy of St Martin-in-the-Fields under Neville Marriner, the London Philharmonic Orchestra under Haitink and both the Chicago Symphony and Royal Concertgebouw Orchestras under Riccardo Chailly. She received her first Grammy Award for her recording of the role of Ellen Orford with Richard Hickox. Other highlights of her discography so far include several recordings with the London Symphony Orchestra and Sir Colin Davis, Helena in 'A Midsummer Night's Dream' under Sir Colin Davis, and the title role in 'Jenufa' under Sir Charles Mackerras.

She first met Adrian Brown when she was a teenager, playing principal flute in the Harrow Symphony Orchestra. In the interval of a rehearsal, she asked if he might be willing to hear her sing. With sinking heart ('everybody thinks they have a voice!'), Adrian agreed. However, upon only hearing a few notes, he was astonished and overwhelmed, telling her that she had a rare and wonderful voice, and arranging for her to sing Strauss's famous 'Four Last Songs' with the Harrow Orchestra.

Despite her world-wide acclaim, Janice has never forgotten this kind encouragement, which is why, although her fee per concert appearance currently runs into thousands of pounds, she is singing 'Four Last Songs' with the Bromley Symphony Orchestra as a belated gift for Adrian Brown's sixtieth birthday.

## EDWARD ELGAR — OVERTURE ‘IN THE SOUTH’.

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By 1904 both critics and public were hoping for Elgar’s first symphony, but his innate self-doubt caused him to put that work on hold. Instead, having spent the last weeks of 1903 on vacation in Alassio, north-west Italy, he completed *In the South* (Alassio), describing it as: ‘the thoughts and sensations of one beautiful afternoon in the Vale of Andora.’ On the manuscript he quoted from Tennyson’s ‘The Daisy’ and Byron’s ‘Childe Harold’s Pilgrimage.’ Premiered during a short Elgar festival at Covent Garden in March 1904, *In the South* proved a great success, especially the eloquent viola solo. Wayne Reisig describes the building blocks of the work thus:

*The opening theme came from an 1899 depiction of Dan the bulldog (immortalized in Enigma Variation XI) triumphant after a fight; the composer described the reworked theme as “Joy of living (wine and macaroni)”. He juxtaposed this theme with a nobilmente continuation.*

*The second theme is a plaintive depiction of a shepherd grazing his flock among the ruins of an old church, the piping of his reed flute sketched by the woodwinds.*

*There follows a vivacious theme drawn from Elgar’s delight in wordplay; when someone suggested that one could “roll” to and from the hillside village of Moglio, the composer toyed with the phrase “Moglio, Moglio, roglio, roglio” and applied the resulting speech rhythm to the theme.*

*A fragment of this music yields another lively tune, which Elgar named “Fanny Moglio”. The shepherd and “Fanny” themes work out in the development until, against a pedal, the recapitulation commences. The sun-drenched coda features interplay of the two fragments of the opening theme and the “Fanny Moglio” theme, and, against a tympani roll, brings this agreeable travelogue to an end.*

## RICHARD STRAUSS — FOUR LAST SONGS.

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Strauss composed the *Four Last Songs* in 1948, the year before his death. The first completed was a setting of 'Im Abendrot', a poem by Joseph von Eichendorff about the twilight of life. It was a book of Herman Hesse's poetry, a tribute from a fan, which fired Strauss into planning four other songs. In the end, he only completed three of these, and died before their first performance.

Strauss specified that the premiere should be offered to Kirsten Flagstad (an unrivalled interpreter of Strauss's songs), and Wilhelm Furtwängler was chosen to conduct the Philharmonia orchestra. Strauss did not specify a performance order, and the songs were ordered differently at their premiere on May 22, 1950. It was Ernst Roth, chief editor of Boosey & Hawkes, who gave us the title 'Four Last Songs' and the published sequence: Frühling, September, Beim Schlafengehen, Im Abendrot.

Yet the songs stand—in whatever order—as some of the most sublime music ever composed. (As Strauss confided on his deathbed: 'Dying is just as I composed it.')

The luminous beauty of *Frühling* (Spring) gives way to a darker palette in *September*, ending with a solo passage for horn, an instrument as bound to Strauss's heart as the soprano voice itself (his father had been a celebrated horn player, and his wife a famous soprano). In *Beim Schlafengehen* (Falling Asleep), the uneasy rhythms of the opening are later stilled by a solo violin, representing 'the unguarded soul longing to float on free wings.' As the soul ascends to meet its destiny, the music too rises up with luminous chords in serene acceptance. The gently meandering harmony of *Im Abendrot* (At Sunset) is coloured with trilling larks before the harmonic and lyrical uncertainties are resolved at the final line, 'could this then be death?'. At this point, Strauss quotes from his symphonic poem, *Tod und Verklärung*, a theme that he described: 'The hour of death approaches, the soul leaves the body to gloriously achieve in everlasting space those things which could not be fulfilled here below.'

## 1. Frühling

In dämmerigen Grüften  
träumte ich lang / von deinen  
Bäumen und blauen Lüften,  
von deinem Duft und Vogelsang.

Nun liegst du erschlossen  
in Gleiß und Zier  
von Licht übergossen  
wie ein Wunder vor mir.

Du kennst mich wieder,  
du lockst mich zart,  
es zittert durch all meine Glieder  
deine selige Gegenwart!

## 2. September

Der Garten trauert,  
kühl sinkt in die Blumen der  
Regen. / Der Sommer schauert  
still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
In den sterbenden Gartentraum.

Lange noch bei den Rosen  
bleibt er stehen, sehnt sich nach  
Ruh. / Langsam tut er die (großen)  
müdigwordnen Augen zu.

## 1. Spring

In shaded grottoes  
I dreamt long  
of your trees and blue skies,  
of your scents and birdsong.

Now you lie revealed  
in glistening finery,  
bathed in light  
like a miracle before me.

You recognize me,  
you beckon me tenderly.  
All my limbs quiver in  
your presence blissfully!

## 2. September

The garden is in mourning,  
cool rain seeps into the flowers.  
Summer quietly shudders,  
relinquishing his power.

Leaf after golden leaf falls  
from under the tall acacia tree.  
Summer smiles, amazed and  
frail, at his dying garden dream.

Long beside the roses  
he lingers, yearning for repose.  
Slowly his heavy eyes  
grow weary, droop and close.

### 3. Beim Schlafengehen

Nun der Tag mich müd gemacht,  
soll mein sehnlisches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,  
Stirn, vergiß du alles Denken.  
Alle meine Sinne nun / wollen  
sich in Schlummer senken.

Und die Seele, unbewacht,  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

### 4. Im Abendrot

Wir sind durch Not und Freude  
gegangen Hand in Hand;  
vom Wandern ruhen wir (beide)  
nun überm stillen Land.

Rings sich die Täler neigen,  
es dunkelt schon die Luft.  
Zwei Lerchen nur noch steigen  
nachträumend in den Duft.

Tritt her und laß sie schwirren,  
bald ist es Schlafenszeit.  
Daß wir uns nicht verirren  
in dieser Einsamkeit.

O weiter, stiller Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde--  
Ist dies etwa der Tod?

### 3. Falling Asleep

Now that the day has wearied me,  
shall my ardent desires  
welcome the starry night  
like a child grown tired.

Hands, abandon all your work.  
Brow, forget your thinking.  
All my senses now  
would fall into slumber, sinking.

And my soul, unguarded,  
will float upwards freely  
into the magic sphere of night  
to live a thousandfold deeply.

### 4. At sunset

We have gone through sorrow  
and joy / together hand in hand;  
Now we rest from wandering  
above the tranquil land.

Around us slope the valleys,  
the air is growing dimmer.  
Two skylarks rise upwards  
dreamily in the fragrant air.

Come here and let them flutter,  
soon it is time for sleep.  
Let us not lose our way  
in this solitude so deep.

O spacious, tranquil peace!  
So steeped in sunset's breath.  
How tired we are of wandering--  
could this then be death?

(translation by Peter Bruce)



## ANTON DVORAK — SYMPHONY NO. 8 IN G MAJOR.

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1. Allegro con brio
2. Adagio
3. Allegretto grazioso – Molto vivace
4. Allegro ma non troppo

This symphony - one of Dvořák's most successful - was composed in under a month in 1889 and first performed on February 2, 1890, conducted by Dvořák himself.

The genesis of the eighth symphony was easy. 'Melodies simply pour out of me,' Dvořák wrote at the time, and certainly he seemed freed from the trauma of his seventh, composed at a time, in his words, 'of doubt and obstinacy, silent sorrow and resignation'.

By the time he came to Chicago, Dvořák had already conducted this symphony several times, always to an enthusiastic response—first in Prague and then in London, Frankfurt, and Cambridge, where he received an honorary doctor of music degree in 1891. ('Nothing but ceremony, and nothing but doctors', he remembered. 'All faces were serious, and it seemed to me as if no one knew any other language but Latin!')

Yet this adulation proved that Dvořák was then as highly regarded as any living composer, even including his mentor, Brahms, who had persuaded the publisher Simrock, to take a chance on the young Czech some years previously. Dvořák's Slavonic Dances became one of the firm's all-time bestsellers, adding to Dvořák's fury when Simrock offered him only 1,000 marks for his eighth symphony. (Dvořák, unsurprisingly, chose Novello instead.)

As a composition, Dvořák's eighth is generally termed: 'genial,' 'delightfully tuneful,' and 'inherently optimistic,' yet there remain moments of darkness beneath the warmth within the music. (Dvorak himself wrote that in this piece he wanted 'to write a work different from my other symphonies, with individual ideas worked out in a new manner.')

**The first movement** opens with a lyrical (and unexpectedly minor) theme in the cellos, giving way to what has been termed a 'bird call' flute motive: a simple, folk-song, triadic melody reassuringly based in G major. The entire movement is laden with melodies. As Leoš Janáček wrote: "You've scarcely got to know one figure before a second one beckons with a friendly nod, so you're in a state of constant but pleasurable excitement." Yet the movement is constructed around the three occurrences of the plangent cello theme, a theme that remains unaltered, recurring before the exposition, before the development; and before the recapitulation.

**The Adagio** begins with a glowing clarinet duet. Plaintive yet energetic, it wavers and alternates: between C major and C minor, between sobriety and delight, between strings and winds.

### **Allegretto grazioso – Molto vivace.**

Most of the third movement resembles a wistful waltz, featuring descending scales (occasionally chromatic). This is no light-hearted scherzo, but instead a G minor plaint, with occasional moments of refulgent beauty. (The main theme of the trio was rescued from Dvořák's comic opera *The Stubborn Lovers*, where Toník worries that his love, Lenka, will be married off to his father.)

### **Allegro ma non troppo**

As Philip Huscher writes: *The finale begins with a trumpet fanfare and continues with a theme and several variations. The theme, introduced by the cellos, is a natural subject of such deceptive simplicity that it cost its normally tuneful composer nine drafts before he was satisfied. The variations, which incorporate everything from a sunny flute solo to a determined march in the minor mode, eventually fade to a gentle farewell before Dvořák adds one last rip-roaring page to ensure the audience enthusiasm that, by 1889, he had grown to expect.*

# BROMLEY SYMPHONY ORCHESTRA

## VIOLINS

\*Bernard Brook (Leader)  
 Clare Wibberley  
 Judith Montague  
 Mike Ibbott  
 Andrew Condon  
 \* Ruth Brook  
 Elizabeth Cromb  
 Richard Miscampbell  
 Ann Wibberley  
 \* David Rodker  
 Alison Cordingley  
 Mark Cousins  
 Diana Dunk  
 Jo Brown  
 Rachel Cheetham  
 Ruth Elliott  
 Helen Reed  
 Alan Mitchell (lead 2<sup>nd</sup>)  
 Rosie Cousins  
 \* Mike Thompson  
 Amanda Clare  
 \* Phil McKerracher  
 Valerie Breeze  
 Jane Rackham  
 Jane Ferdinando  
 Sheila Robertson  
 Kathryn Hayman  
 Katherine Crisp  
 Veronica Mitchell  
 Audrey Summers  
 Marian Steadman  
 Philip Starr  
 Anita Laybourne

## VIOLAS

David Griffiths (Principal)  
 Julius Bannister  
 Angela Bartlett  
 Maria Beale  
 Rachel Burgess  
 Jenny Carter  
 John Davis  
 Alan Magrath  
 Chris Newbould  
 Georgina Oliver  
 Nicola Oliver  
 Liz Tarrant  
 Vanessa Townsend

## CELLOS

\*Alice McVeigh (Principal)  
 Helen Griffiths  
 Helen McDonald  
 Marion Hitchcock  
 Mandy Selby  
 Andrew Garton  
 Mary Fall  
 Samantha Carter  
 Jane Broadbent  
 Helen Ansdell  
 Becky Fage  
 Alison Dancer

## DOUBLE BASSES

Norman Levy (Principal)  
 Adam Precious  
 Anthony Barber  
 Julie Buckley  
 Phil Johnson

## FLUTES & PICCOLO

Jane Crawford  
 Catherine Borner  
 Marc Esmond

## OBOES & COR ANGLAIS

\* Caroline Marwood  
 Andrew Mackay  
 Philip Knight

## CLARINETS

Massimo Roman  
 Katie Collinson  
 David Floyd

## BASS CLARINET

David Floyd

## BASSOONS

Stephen Fuller  
 Julian Farrel  
 Chris Richardson

## CONTRABASSOON

Chris Richardson

## HORNS

\* Roy Banks  
 Frank Cottee  
 Mary Banks  
 Brian Newman

## TRUMPETS & CORNETS

\* Derek Cozens  
 Tim Collett  
 Clive Griffin  
 Matthew Hart Dyke

## TROMBONES

\* Peter Bruce  
 \* John Carmichael  
 Alan Tomlinson

## TUBA

David Young

## TIMPANI

David Coronel

## PERCUSSION

Catherine Herriott  
 Adam Payn  
 Sharon Moloney

## CELESTE

Riet Carmichael

## HARP

Isobel White

## ASSISTANT CONDUCTOR

David Grubb

## TICKET MANAGER

Riet Carmichael

\* denotes a member of the organising committee

## 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, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

PRESIDENT            Anthony Payne  
VICE-PRESIDENT    Barbara Strudwick ARAM  
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, Mr D Rodker, 23 St James's Avenue, Beckenham, Kent BR3 4HF

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