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BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN

LEADER – ANDREW LAING



John Upperton



Janice Watson



Oliver Gibbs

SATURDAY 25TH JANUARY 2014

LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

www.bromleysymphony.org

Box office: 020 3627 2974

PROGRAMME

HAYDN SYMPHONY No. 103 'DRUMROLL'

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

WAGNER DIE WALKÜRE, ACT 1 SIEGMUND — JOHN UPPERTON SIEGLINDE — JANICE WATSON HUNDING — OLIVER GIBBS

Unauthorised audio or video recording of this concert is not permitted

Our next concert is on March 22nd
at the Langley Park Centre for the Performing Arts:
Shostakovich Symphony No 6,
Mussorgsky Pictures at an Exhibition.

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. He is a great proponent of contemporary music and has several first performances to his credit.

In his 60th Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

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, Mahler's Fifth Symphony in Bromley, and gave an important lecture to the Berlioz Society where his Lithuanian concert recording of the 'Symphonie Fantastique' was much admired.

His concerts with the Corinthian Chamber Orchestra in 2011 were met with critical acclaim, and Adrian has been appointed their joint principal conductor. The Corinthian Chamber Orchestra's 2012 season included Elgar's First Symphony in the Queen Elizabeth Hall, where future concerts are also planned.

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.

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

JOSEPH HAYDN – SYMPHONY NO 103

Haydn composed his ‘Drumroll’ Symphony, nicknamed of course for its arresting solo timpani opening, during those years when he was the toast of London, so this is one of the ‘London’ symphonies, this one written 1794–1795. One reviewer of the first performance opined that the work *‘had continual strokes of genius, both in air [melody] and harmony. The Introduction excited deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the trio, were playful and sweet, and the last movement was equal, if not superior to the preceding.’*

After the controversial drumroll (no dynamic is indicated, permitting conductors’ imaginations full rein) and ensuing Adagio, the exuberantly joyful first movement bursts forth. Its improvisatory development section – rarely for Haydn – is longer than the exposition it develops, though the recapitulation is in turn compressed, while remaining irrepressible! The introductory Adagio makes a farewell appearance in the Coda, serving to emphasise the tumultuous spirit of the movement as a whole.

The London audience enjoyed the second movement Andante so much that the orchestra was obliged to encore it on its first appearance. A set of variations on two folk tunes, it features not only a coy dispute between C minor and C major but also a violin solo of surpassing delicacy. There are humorous touches in several of the variations, especially in the horns and bassoons, nicely contrasting with their elegant surroundings. Note too the interjections of the timpani – a rarity in slow movements of the period.

In the third movement (Menuetto), Haydn plays with silences amid the stately grandeur, contrasting with a limpid and flowing trio section.

The Finale (Allegro) opens with a solo horn motive that appears throughout the movement, and instantly ushers back the mood of the first movement: the theme starts almost impudently, but builds through a series of inspired developments including marvellously controlled contrasts between pianissimo and fortissimo, never losing its irresistible sense of thrust from first note to last. The late Haydn specialist, H.C. Robbins Landon, declared the finale *‘one of the great tours-de-force, formally speaking, of Haydn’s career . . . a finale of unusual tension and strength’*.

JANICE WATSON – SOPRANO

Janice Watson is one of the world’s major sopranos, renowned for the beauty of her sound. A flautist originally, she began taking singing seriously at the instigation of tenor Phillip Langridge, and studied with Johanna Peters and Renata Scotto. At the age of 23 she won the Kathleen Ferrier Award and the Royal Overseas League. She is also a Grammy award winner with two further nominations to her name.

Janice has performed in most of the major Opera Houses of the world with many of the world’s leading conductors, and has been a regular guest with both

English National Opera and Welsh National Opera. She has sung many times at the Royal Albert Hall Proms and the Edinburgh Festival.

Janice first made her name singing Mozart and Britten, but is now equally at home singing Verdi, Richard Strauss, Janacek and Wagner.

Roles include Countess (Nozze di Figaro), Ellen Orford (Peter Grimes), Arabella, Daphne, Musetta, Katja Kabanova, Jenufa, Salome, Marschallin, Blanche & Stella (Streetcar named Desire), Liù, Ariadne, Alice Ford, Leonore, Elisabetta (Don Carlos), Elsa (Lohengrin), Elisabeth (Tannhäuser), Madame Lidoine (Carmelites), and Hecuba (King Priam).

JOHN UPPERTON — TENOR

John Upperton, dramatic tenor, was born in Co. Durham and read Music at the University of Liverpool. He studied as a postgraduate singer at the Royal College of Music, continuing with David Pollard.

Principal engagements include the Royal Opera House (since 2005), English National Opera, Midsummer Opera, Longborough Festival Opera, Garsington, Birmingham Opera and, abroad, New Israeli Opera, Teatro Olimpico (Vicenza) and WEM (Weekend Musical) in Provence. For his QEH début he sang Pirro Ermione and for his Purcell Room début, Janáček's *Zápisník Zmizelého* (Diary of one who Disappeared) which he recorded in April 2010.

Having sung all the major Mozart and Rossini characters, John progressed through the lyric repertoire with roles such as Jaquino (Fidelio), Rodolfo (La Bohème) and Alfredo (La Traviata), before making his mark in the heavier dramatic tenor roles while still retaining his bel canto upper register.

Other roles include Pollione, Edgardo, Florestan, Macduff, Radamès, Ismaele, Don Carlo, Werther, Faust, Don José, Hoffmann, Cavaradossi (Don Carlos), Luigi, Calaf, Turiddu, Max, Chairman Mao, Lohengrin, Herodes, Gandhi and Gregor (The Makropoulos Case).

Recent successes include Pinkerton, Calaf, Werther, Idomeneo, Siegmund and, on the concert platform, *Das Lied von der Erde*.

OLIVER GIBBS — BASS-BARITONE

Oliver was born in London and gained a degree in Theatre Studies and English Literature at Lancaster University and a postgraduate diploma in acting from the London Academy of Performing Arts.

After starting his career in acting, his singing earned him chorus places with The D'Oyly Carte Opera, Grange Park Opera, and later the Royal Opera House.

He has performed principal roles such as Eugene Onegin, Figaro, Coppelius (Tales of Hoffmann), Malatesta (Don Pasquale), Peter (Hansel and Gretel), Sharpless (Madam Butterfly) and Guglielmo (Cosi Fan Tutte).

In Fulham Opera's recent Ring cycle, Oliver performed as Alberich in *Das Rheingold* and as Hagen in *Götterdämmerung*.

LISTENING TO WAGNER . . .

There are at least three ways in which to listen to Richard Wagner's 'Ring'. The first is undoubtedly to let the music wash over you in an unending and powerful stream. The second is to refer to a sheet of leitmotifs (Wagner's patented method of using specific themes to identify characters, objects and emotions), and to marvel at the febrile imagination thus displayed. However I also recommend the intermediate method, outlined below, intended to guide you through the music without a score and the entire list of leitmotifs:

DIE WALKÜRE, ACT 1 (English libretto, abridged)

Siegmond (mortal son of Wotan) – tenor
Sieglinde (Siegmond's twin sister) – soprano
Hunding (husband of Sieglinde) – bass-baritone

Prelude and Scene One – [*Pulsating scales and thunderous timpani depict a violent storm*] *Siegmond, seeking shelter, enters a room built around a great ash tree - he is exhausted. Sieglinde enters, surprised to find a stranger collapsed beside the fireplace. She brings him water and he recovers. [An intense cello solo represents the instantaneous attraction between the two.]*

Siegmond:

Cooling relief the water has wrought,
my weary load now is made light:
Refreshed is my heart, my eyes lifted
By blissful raptures of sight.
Who is't that gladdens them so?

Sieglinde:

This house and this wife
call Hunding owner;
stranger, take here thy rest:
tarry till he return!

Siegmond tells of his spear and shield broken in battle ... then rises to leave:

Ill-fate pursues me where'er I wander;
Ill-fate o'ertakes me where'er I linger.

Sieglinde:

Then bide thou here!
Ill-fate thou canst not bring there,
where ill-fate has made its home!

[The overall mood of sorrow is undercut by the jagged contours of Hunding's theme, most often in the Wagner tubas (visible behind the French horns).]

Scene Two – *Hunding returns, armed with shield and spear.*

Hunding (aside): (How like to the woman! The serpent's deceit
glistens, too, in his glances.)

What rugged paths have wearied thy feet?

*[Solo bass clarinet intones Wotan's descending 'spear' motif
– has Hunding recognised Wotan's son?]*

Siegmond:

Through brake and forest, meadow and moor,
storm has pursued and sorest need:
I know not the way I have come.

Hunding introduces himself and asks for the stranger's name

Siegmund:

Frohwalt (joyous), would that I were:
but Wehwalt (woeful) so must I name me.
Wolfe, I called my father: alone was I not born;
for a sister twinned with me. Soon lost were both mother and maid;
Siegmund tells of a homestead burned, mother killed and sister missing ...

Unfriended fled my father with me;
many years the stripling lived on with Wolfe in woodlands wild:
oft beset were we by our foes;
but bravely battled the Wolf-pair still.
A Wolf-cub tells thee the tale
whom as "Wolfing" many well know.

Hunding:

Marvels and monstrous stories
tellest thou, daring guest,
Wehwalt the Wolfing!

Siegmund tells of his father missing in battle, and a life of loss and conflict [brooding horns, and the subterranean grumbling of Hunding's theme]...

In feuds I fell wherever I dwelt,
wrath met me wherever I fared;
striving for gladness, woe was my lot:
my name then be Wehwalt ever;
for woe still waits on my steps.

Sieglinde:

Tell us yet, guest, how in the fight
at last thy weapon was lost?

...
Help against wrong gladly I gave ...
Then the host of kinsmen surged like a storm;
full of fury, vengeance they vowed on me:
ever new foe-men rose to assail me...
till spear and shield were hewn from my hand.
I fled from the furious host.

Hunding announces that he himself is a member of the family that has been pursuing Siegmund, and demands vengeance in the morning, though Siegmund is weaponless. [This section features solo woodwinds, solo horn, the 'sword' motif and agitato strings.]

Hunding ...

For vengeance forth was I summoned,
payment to win me for kinsmen's blood:
too late came I, and now return home,
the flying outcast's trace to find again in my house.

My house holds thee, Wolfing, today;
for the night, safe be thy rest:
with trusty weapon defend thee tomorrow;
I choose the day for the fight ...

Sieglinde holds Siegmund's gaze, then looks intently at the tree stem.

Hunding drives her from the room, taking his weapons from beside the tree.

Scene Three – *Sigmund, alone in the darkened room:*

A sword, my father foretold me,
should serve me in sorest need.
Swordless I come to my foe-man's house;
as a hostage here helpless I lie:
a wife saw I, wondrous and fair,
and blissful tremors seized my heart.

[A choir of cellos reveal his tender feelings for Sieglinde.]

The woman who holds me chained,
who with sweet enchantment wounds,
in thrall is held by the man
who mocks his weaponless foe.
Wälse! Wälse! Where is thy sword? ...
What gleameth there from out the gloom?
Is it the glance of the woman so fair ...

*The firelight gleams from a sword hilt embedded in the tree, half-hidden.
[Solo oboe and trumpet glimmer with the brightness of the unearthly sword.]*

Darkening shadow covered mine eyes,
but her glance's beam fell on me then:
bringing me warmth and day ...
e'en the ancient ash tree's stem
shines forth with a golden glow.

Sieglinde enters the room:
In deepest sleep lies Hunding;
o'ercome by a slumberous draught:
now, in the night, save thy life!

Sigmund:
Thy coming is life!

Sieglinde:
A weapon let me now show thee:
o might'st thou make it thine!
The first of heroes then might I call thee:
to the strongest alone was it decreed.

Sieglinde tells of a stranger (in reality her own father Wotan) at her forced wedding to Hunding, who struck a great sword into the ash tree that no mere mortal man could remove ...

Then knew I who he was
who in sorrow greeted me: I know too
who alone shall draw the sword from the stem.
O might I today find here the friend;
come from afar to the saddest wife:
...
Regained were then whate'er I had lost,
and won, too, were then all I have wept for,
found the delivering friend,
my hero held in my arms!

(embracing Sieglinde with ardor):

Thee, woman most blest, holds now the friend,
for weapon and wife decreed!
Hot in my breast burns now the oath
that weds me ever to thee

...

Though thou wert shamed and woe was my lot;
though I was scorned and dishonored wert thou:
joyful revenge now laughs in our gladness!
Loud laugh I in fullest delight,
holding embraced all thy glory,
feeling the beats of thy heart!

The outer door springs open [with a violent heartbeat from the trombones, and a warm flourish of harps], throwing moonlight on their faces.

Sieglinde:

Ha, who went? who entered here?

No one went, but one has come:
laughing, Spring enters the hall!

Sigmund, in gentle ecstasy, declares the spring-like blossoming of love which has banished winter from his heart:

...

The bride and sister is freed by the brother;
in ruin lies what held them apart;
joyfully greet now the loving pair:
made one are love and spring!

Sieglinde:

Thou art the spring
that I have so longed for
in frosty winter's spell.

.Sigmund:

...

Beneath spring's moon
shinest thou bright;
wrapped in glory of waving hair

*They gaze on each other, recognising themselves in each other's faces,
and declaring their love ...*

Sieglinde:

The stream has shewn me my pictured face,
and now again I behold it:
as from the water it rose,
show'st thou my image anew!

Sigmund:

Thou art the image I held in my heart.

...

[A rising tide of strings and horns surges toward Siegmund's admission that his father (Wotan) was not named Wolfe, but Wälse (Sieglinde's own kin). The brass, led by trumpets, rise in ecstasy as she renames him Siegmund ('victor').]

Sieglinde (beside herself):

Was Wälse thy father, and art thou a Wälsung?
Struck was for thee the sword in the stem,
so let me now name thee as I have loved thee:
Siegmund, so name I thee!

Siegmund call me for Siegmund am I!
Be witness this sword I hold now undaunted!
Wälse foretold me in sorest need
this should I find: I grasp it now!

...

[There is a great swelling tremolo from the strings as Siegmund hails the sword 'Nothung' (meaning 'needful') capped by exultant brass as he draws the blade out of the tree.]

Nothung! Nothung! so name I thee, sword.
Nothung! Nothung! conquering steel!
Shew now thy biting, severing blade!
come forth from thy scabbard to me!

With a powerful effort Siegmund pulls the sword from the tree.

[From here on all is ecstasy and triumph, and the urgency of desire.]

Siegmund, the Wälsung, seest thou here!
As bride-gift he brings thee this sword;
so wins for him the woman most blest;
from foe-man's house thus bears her away.
Far from here follow me now,
forth to the laughing house of spring:

...

Art thou Siegmund, standing before me?
Sieglinde am I, who for thee longed:
thine own twin sister thou winnest at once
with the sword!

Bride and sister
be to thy brother:
then flourish the Wälsungs for aye!

He draws her to him with passionate fervour as the curtain falls!

Programme notes by Alice McVeigh © 2014. Programme edited by Peter Bruce with operatic synopsis drawing on the English libretto by Frederick Jameson.

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* Phil McKerracher
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Richard Longman
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Helen McDonald
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James Kenny
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David Floyd
Nicky Jenkins
Hale Hambleton (Bass)

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Julian Farrel
Chris Richardson

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Frank Cottee
Mary Banks
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Rich McDermott
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Derek Cozens
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BASS TRUMPET

Rory Cartmell

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Shane Mills (Contrabass)

TUBA

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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.

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