



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR – ADRIAN BROWN  
GUEST LEADER – DAVID BURTON

## PROGRAMME

SATURDAY 26TH JANUARY 2013  
LANGLEY PARK CENTRE FOR THE PERFORMING ARTS

£1.50

**[www.bromleysymphony.org](http://www.bromleysymphony.org)**  
Box office: 020 3627 2974

# PROGRAMME

SUK  
FAIRY TALE SUITE

MAHLER  
RÜCKERT LIEDER

---

INTERVAL - 20 MINUTES

Refreshments are available in the dining hall.

---

DVOŘÁK  
SYMPHONY No.7  
IN D MINOR

Our next concert is on March 16<sup>th</sup>  
at the Langley Park Centre for the Performing Arts:  
**Bruckner** Symphony No.8

## 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 60<sup>th</sup> Birthday Year, 2009, Adrian had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius. Bromley Symphony honoured him with a 30<sup>th</sup> Anniversary/60<sup>th</sup> 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. Ely Cathedral hosted a Jubilee Concert in June of Elgar's Coronation Ode and Berlioz's Te Deum.

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

## JOZEF SUK — FAIRY TALE SUITE.

---

Josef Suk, a violinist child prodigy, in his teens became Dvořák's favourite composition pupil at the famous Prague Conservatory. (Suk eventually married Dvořák's daughter Otylka, who died the same year as her father, inspiring Suk's most impressive work, his symphony '*Asrael*'). Suk's status as a composer would certainly have been higher had he been less gifted on the violin: for several decades he toured the world with the renowned Czech Quartet, before finally succeeding his father-in-law as Professor of Composition in Prague.

One of his earliest commissions was for incidental music for a play based on a Czech folk tale. The hero, Prince Raduz, falls in love with the beautiful Princess Mahulena. Her wicked mother, Queen Runa, not only murders her husband the King, but also casts a spell imprisoning Mahulena inside a poplar tree--while simultaneously demolishing Prince Raduz's memory of their youthful love. Eventually, Raduz encounters the poplar tree in the forest, and is overcome with a compulsion to chop it down. As the bark is broken, the tree seeps blood instead of sap, and the imprisoned princess is freed. Then Raduz remembers everything, while the two lovers are ecstatically re-united.

Suk's first movement introduces a delicate violin solo (Princess Mahulena). The second movement pivots on a polka from the first movement, and includes a lively Czech folk melody. The third movement (*Funeral Music*) is based on the scene in which the Queen heartlessly dispatches her husband, while the finale describes the final scene, starting from the first triumphant blows of the Prince's axe. This a charming and unusual work from an often overlooked and underrated composer.

## LAURENCE MEIKLE — BARITONE

---



Baritone Laurence Meikle became established as one of Australia's sought after young musicians before relocating to the UK in 2008. In Australia, he performed as a principal artist with Opera Australia and Victorian Opera, as well as appearing as a guest soloist with many of Australia's leading orchestras and ensembles.

Laurence graduated from the Royal Academy of Music (Opera) in 2010, where he was awarded the Opera Rara Bel Canto prize. In the UK,

Laurence's performances include principal roles with Grange Park Opera, Opera Holland Park, The Soho Theatre, London Handel Festival and the Spitalfields Festival, and he has given recitals throughout the UK, Europe, Asia and South America.

Laurence joined the Young Artist Programme at Opera Holland Park in their 2012 season, where he sang the role of Marco in *Gianni Schicchi*. Other engagements in 2012 included Teatro dell'Opera di Milano (Escamillo *Carmen* and Marcello *La Boheme*), Bergamo Opera (Giordano's *Fedora*), Opera Monte Carlo (Massenet's *La Vierge*), Woodhouse Opera (Conte Almaviva – *Le nozze di Figaro*), Euphonia Works Aldeburgh (Malatesta - *Don Pasquale*) as well as a busy schedule of concerts and recitals, and the world premier recording of Peggy Glanville-Hicks' opera *Sappho*, with a cast including Deborah Polaski and Sir John Tomlinson. Laurence is pleased to be making music with Adrian Brown again, after recent performances with Huntingdon Philharmonic in the *German Requiem* (Brahms) and '*Sea Drift*' (Delius).

GUSTAV MAHLER — RÜCKERT LIEDER. (see lyrics overleaf)

In 1901, Mahler discovered the work of the German romantic poet Friedrich Rückert. These five songs were not intended to form a cycle, but the poems Mahler chose all have a similar feel, and work well together.

Rückert's text for '*Blicke mir nicht in die Lieder!*' ('Don't steal a glance at my songs') is so typical of Mahler that he might have written it himself. The orchestral material derives from the sound of the bees which buzz industriously throughout the song. This affectionate reprimand to someone curiously glancing at his unfinished works is probably aimed at his adored wife, Alma.

*Ich atmet' einen linden Duft* ('I Breathed a Gentle Fragrance') describes, in the composer's own words, 'the way one feels in the presence of a beloved being of whom one is completely sure without a single word needing to be spoken'. Woodwinds float fragrantly on the lime-soaked air bereft of lower strings. Mahler's direction to the players is 'very tender and inward; slow'. Listen for the vocal line above undulating upper strings, embellished by solo horn, oboe and flute.

*Um Mitternacht* ('At Midnight') describes the dark night of the soul, only relieved by an occasional foray into a major key. As Charles Peltz notes: 'here no strings are present, rather it is all the dark and vocal woodwinds, resonant and individual in their colours'. The song builds to a powerful

certainty on the text: 'At midnight/ I paid heed/ to the beating of my heart./ One single pulse of pain/ flared up/ at midnight.'

*Liebst du um Schönheit* ('If You Love for Beauty') was written a year later than the others, and never orchestrated by Mahler. It was intended as a surprise for Alma Schindler, whom Mahler had recently married. This intimate piece stresses the composer's self-doubts that he has the good looks or youthful vigour to entrance his Alma.

*Ich bin der Welt abhanden gekommen* ('I have lost touch with the world') was inspired, in the composer's own words, by 'the feeling that fills one and rises to the tip of one's tongue but goes no further.' (He also wrote of this poem, 'It is I myself'.) This is an unspeakably magical work, where the voice blends effortlessly with the melancholy Cor Anglais to express that which is beyond words. The composer may indeed be 'alone in my heaven, in my loving, in my song'.

Lyrics by Friedrich Rückert

(English translation by Peter Bruce)

**Blicke mir nicht in die Lieder!**

Mein Augen schlag' ich nieder,  
wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
ihrem Wachsen zuzuschauen.  
Deine Neugier ist Verrat!

**Do not steal a glance at my songs!**

I cast my eyes down  
as if caught doing wrong.  
I cannot even trust myself  
to keep watch over them.  
Your curiosity is betrayal.

Bienen, wenn sie Zellen bauen,  
lassen auch nicht zu sich schauen,  
schauen selbst auch nicht zu.  
Wenn die reichen Honigwaben  
sie zu Tag befördert haben,  
dann vor allen nasche du!

Bees, when they build their cells,  
also let noone observe them,  
nor do they observe themselves.  
When the rich honeycombs  
have been brought to light / then,  
you shall be the first to feast on them.

**Ich atmet' einem linden Duft!**

Im Zimmer stand ein Zweig der Linde,  
ein Angebinde von lieber Hand.  
Wie lieblich war der Lindenduft.

**I breathed a gentle fragrance!**

In the room stood a sprig of lime,  
a token of love from a dear hand.  
How lovely was the lime's fragrance.

Wie lieblich ist der Lindenduft,  
das Lindenreis brachst du gelinde!  
Ich atme leis im Duft der Linde,  
der Liebe linden Duft.

How lovely is the lime's fragrance,  
plucked from the twig so gently!  
I breathe softly amid the fragrance  
of lime, / love's gentle fragrance.

**Um Mitternacht**

hab ich gewacht  
und aufgeblickt zum Himmel;  
kein Stern vom Sterngewimmel  
hat mir gelacht  
um Mitternacht.

Um Mitternacht  
hab ich gedacht  
hinaus in dunkle Schranken.  
Es hat kein Lichtgedanken  
mir Trost gebracht  
um Mitternacht.

Um Mitternacht  
nahm ich in acht  
die Schläge meines Herzens;  
ein einziger Puls des Scherzens  
war eingefacht  
um Mitternacht.

Um Mitternacht  
kämpft ich die Schlacht,  
o Menschheit, deiner Leiden;  
nicht konnt' ich sie entscheiden  
mit meiner Macht  
um Mitternacht.

Um Mitternacht  
hab ich die Macht  
in deine Hand gegeben!  
Herr! über Tod und Leben  
du hältst die Wacht  
um Mitternacht!

**At midnight**

I awoke  
and looked up at the sky;  
no star in the heavens  
smiled on me  
at midnight.

At midnight  
my thoughts went  
out to the darkest limits.  
There were no light thoughts  
to bring me comfort  
at midnight.

At midnight  
I paid heed to  
the beating of my heart;  
one single pulse of pain  
flared bright  
at midnight.

At midnight  
I fought the fight  
of humanity's sorrows;  
I could not settle it  
with all my might  
at midnight.

At midnight  
I offered myself  
into your hands!  
Lord! over death and life  
You keep guard  
at midnight!

**Liebst du um Schönheit,**  
o mich nicht liebe!  
Liebe die Sonne,  
sie trägt ein goldenes Haar!

**If you love beauty,**  
do not love me!  
Love the sun,  
adorned with golden hair.

Liebst du um Jugend,  
o mich nicht liebe!  
Liebe den Frühling,  
der jung ist jedes Jahr!

If you love youth,  
do not love me!  
Love the spring,  
which is young every year.

Liebst du um Schätze  
o mich nicht liebe!  
Liebe die Meerfrau,  
sie hat viel Perlen klar!

If you love riches,  
do not love me!  
Love the mermaid,  
she has many bright pearls.

Liebst du um die Liebe,  
o ja, mich liebe!  
Liebe mich immer,  
dich lieb ich immer, immerdar!

If you love love,  
then yes, love me!  
Love me always,  
as I love you always, forever!

**Ich bin der Welt abhanden gekommen,**  
mit der ich sonst viele Zeit verdorben,  
sie hat so lange nichts von mir  
vernommen, / si mag wohl glauben  
ich sei gestorben!

**I have lost touch with the world**  
with which I wasted so much time;  
it has not heard from me for so long,  
it may well think I am dead!

Es ist mir auch gar nichts daran  
gelegen, ob sie mich für gestorben hält.  
Ich kann auch gar nichts sagen  
dagegen, / denn wirklich bin ich  
gestorben der Welt.

And for me it is of no concern at all  
whether it treats me as dead.  
Nor can I gainsay it,  
for in truth I am dead to the world.

Ich bin gestorben der Welt getümmel  
und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
in meinem Lieben, in meinem Lied.

I am dead to the turmoil of the world  
and take refuge in a quiet sanctuary!  
I live alone in my heaven,  
in my loving, in my song.

## ANTON DVOŘÁK – SYMPHONY NO 7 IN D MINOR.

---

Dvořák's seventh symphony may be said to have begun on December 13<sup>th</sup>, 1884, shortly after the Philharmonic Society of London commissioned it. During his daily walk to Prague railway station 'the first subject of my new symphony flashed in to my mind upon the arrival of the festive train bringing our countrymen from Pest' (to support Czech self-determination). As Dvorak wrote: 'I am now busy with the symphony for London, and can think of nothing else. God grant that this Czech music will move the world!'

A restless, somewhat ominous, theme in the cellos opens the first movement, soon flourishing into full brass intent before ebbing away. The second theme has a softly lilting, optimistic feel, until nudged back into urgency by the impetuosity of the first theme's development. The movement's climax sees the main theme, sometimes brilliantly truncated, at one point wildly accelerating--until woodwinds and horns march off into the distance. In its wake all is subdued; like a wild blaze hastily smothered, yet still subtly smouldering.

The slow movement opens with clarinets and bassoons in more reflective mood. The strings lift the flute and oboe before doubt sets in. The woodwinds remind us that this movement is (mostly!) restorative in nature. Then a horn solo decrees the second element of the motto Dvořák proclaimed for himself during his work on this score ('God, Love and Country!'), firing the entire orchestra in one of the most powerful moments of the entire work; solo clarinet, horn, and flute attempt to return us to a more nationalistic, bucolic mode. The violins overrule with a furious section, emerging into one of Dvorak's sunlit landscapes, undercut by nervy woodwinds leading into an almost Brahmsian theme led by the celli and violas. The orchestra powers into an unexpected fury, deeply undercut by brass, until the solo oboe and flute lead the way back to delicacy and an obscure regret.

(Originally this movement was a good deal longer: after the London premiere Dvořák trimmed some 40 bars and declared, 'Now I am convinced that there is not a single superfluous note in the work.')

The scherzo's vibrant, sardonic two against three cross-rhythms--along with suggestions of both polka and the 'furiant' (a gutsy Bohemian folk dance)--shoots across a darkened landscape. Note the elegant first violin lines neatly scuppering the woodwind offbeats, and vice-versa, along with the viciously storming semis in celli and double-bass.

The trio section features flutes against strings, a general softening of rhythmic quarrels, and an almost bucolic argument in the woodwind, undercut by the middle and lower strings, with a nervy transition back to the main theme, which emerges from its short eclipse as furioso as ever. There is a little hint of a sadder feel in solo woodwind and first violins near the end, but this is swiftly overruled and the movement catapults to an irrevocable conclusion.

The turbulent outburst that kick-starts the finale, complete with trumpets, gives way to a powerful call to arms, out of which eventually emerges a more playful transition into the second theme (cellos and solo woodwind) which in turn takes on a stronger character before the solo clarinet and first violins suggest a pugnacious, almost mischievous feel, which is trumped by a powerful development section. In an almost Wagnerian transition the main theme breaks free in defiant vein, led by the first violins.

A brief glimmer of the scherzo answers but is again overruled by the finale theme, which surges forth and will not be denied. Ever swifter rhythms swirl the symphony to an inexorably powerful conclusion.

Donald Francis Tovey wrote: 'The solemn tone of the close is amply justified by every theme and every note of this great work, which never once falls below the highest plane of tragic music, nor yet contains a line which could have been written by any composer but Dvořák.'

---

Programme notes by Alice McVeigh © 2013. Programme edited by Peter Bruce.

# BROMLEY SYMPHONY ORCHESTRA

## 1<sup>st</sup> VIOLINS

---

David Burton (Leader)  
Bernard Brook  
Catherine Bruck  
Amanda Clare  
Andrew Condon  
Ruth Elliott  
Jenny Endersby  
Jane Ferdinando  
Mike Ibbott  
Robert McIlveen  
\* Phil McKerracher  
Richard Miscampbell

## 2<sup>nd</sup> VIOLINS

---

Ruth Brook (lead 2<sup>nd</sup>)  
Peter Bicknell  
Mark Cousins  
Rosie Cousins  
Elizabeth Cromb  
Diana Dunk  
Kate Fleming  
Amy Jordan  
Gerard Kelly  
Penny Longman  
Anne Miles  
Judith Montague  
Sarah Norman  
Rachel Pullinger  
\* David Rodker

## VIOLAS

---

David Griffiths (Principal)  
Rachel Burgess  
Jenny Carter  
John Davis  
Richard Longman  
\* Alan Magrath  
Maria Staines  
Liz Tarrant  
Vanessa Townsend

## CELLOS

---

\*Alice McVeigh (Principal)  
Helen McDonald  
\* Helen Griffiths  
Helen Ansdell  
Jane Broadbent  
Becky Fage  
Mary Fall  
Andrew Garton  
Mandy Selby  
\* Berard Somerville  
Crispin Warren

## DOUBLE BASSES

---

Norman Levy (Principal)  
Anthony Barber  
Thomas Dignum  
Billy McGee

## FLUTES & PICCOLO

---

Jane Crawford  
Catherine Borner  
Mark Esmonde

## OBOES

---

\* Caroline Marwood  
Philip Knight  
Richard Whitehouse

## COR ANGLAIS &

## OBOE D'AMORE

---

Philip Knight

## CLARINETS

---

Hale Hambleton  
Shelley Phillips  
Jay Bevan (Bass)

## BASSOONS & CONTRA

---

Stephen Fuller  
Julian Farrel  
Sebastian Charlesworth

## HORNS

---

Roy Banks  
Frank Cottee  
Mary Banks  
Brian Newman

## TRUMPETS & CORNETS

---

Martin Bunce  
Derek Cozens  
Tim Collett  
Clive Griffin

## TROMBONES

---

\* Peter Bruce  
\* John Carmichael  
Paul Jenner

## TUBA

---

David Young

## TIMPANI

---

David Coronel

## PERCUSSION

---

Catherine Herriott  
Anthony Summers  
Elizabeth Thompson

## PIANO & CELESTE

---

Catherine Herriott

## HARP

---

Elizabeth Scolah

## ASSISTANT CONDUCTOR

---

David Grubb

\* 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
CHAIRMAN	Helen Griffiths

### PATRONS

Mrs J Adams	Glynn & Denyse Griffiths	Dr Beryl Magrath
Mrs I G Brodie	Shirley & Geoff Griffiths	Mrs June Norton
John & Riet Carmichael	Miss H L Haase	Mr & Mrs D G Page
Mr & Mrs B W Davis	Richard and Maureen Holden	Mr Keith & Mrs Helen Pope
Mr James Denton	Leslie Howard	Pauline & Tim Rogers
Mr & Mrs T J Dillon	Mr Alan Howes	Mr J G Ross-Martyr
Mr B J Dolan	D A Ladd Esq & Mrs A Ladd MBE	Penny Steer
Mrs D Dunk	Mrs B M Lawson	Barbara Strudwick ARAM
Mr David Elvin	Mrs Daphne Leach	Mr G H Taylor & Mrs V Nowroz
Mr & Mrs J Farrel	Yvonne and David Lowe	

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](http://www.bromleysymphony.org)  
or leave your name & address or email address at the ticket desk.