



# BROMLEY SYMPHONY ORCHESTRA

CONDUCTOR - ADRIAN BROWN

LEADER - BERNARD BROOK

19TH MAY

2007



Wotan's Farewell to Brünnhilde (Ferdinand Leecke)

RAVENSBOURNE SCHOOL, BROMLEY

£ 1.00

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# PROGRAMME

BERLIOZ

ROYAL HUNT AND STORM  
FROM 'THE TROJANS'

MOZART

SELECTIONS FROM 'THE MARRIAGE OF FIGARO'

LEONCAVALLO

THE PROLOGUE TO 'I PAGLIACCI'

SOLOIST – EDWARD GRINT

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INTERVAL - 20 MINUTES

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WAGNER

'DIE WALKÜRE' (ACT III, SCENES I & III)

SOLOISTS – SIR DONALD MCINTYRE

CHRISTINE TEARE

## ADRIAN BROWN – CONDUCTOR

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John Carmichael



Adrian comes from a distinguished line of pupils of Sir Adrian Boult, with whom he worked for some years after graduating from the Royal Academy of Music in London. 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.

In 1992 he was engaged to conduct the world-renowned St. Petersburg Philharmonic Orchestra, and was immediately invited to return. In 1998 he was invited to work with one of Europe's foremost chamber orchestras, the Camerata Salzburg. Adrian has worked regularly with many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony and the London Sinfonietta. He is a great proponent of contemporary music and has several first performances to his credit.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life not only of Britain, but also in Europe, Japan and the Philippines. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young musicians, and was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for over thirty years.

He has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition, also serving on the panel of jury members for Music for Youth and the Making Music Awards.

Adrian Brown was one of 100 musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

## EDWARD GRINT – BARITONE

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Edward recently completed his time as a Choral Scholar at King's College in Cambridge, reading music. He began his singing career as a chorister at the Savoy Chapel in London, under Dr William Cole. First taught by Sarah Harpham, he has since studied with Ashley Stafford and Russell Smythe.

In Cambridge, he appeared as a soloist in Handel's *Messiah*, Bach's *St. John Passion* and Vaughan Williams' *Fantasia on Christmas Carols*, and performed Barber's *Dover Beach* with the Endellion String Quartet. He has sung with the BBC Singers, Polyphony, The Tallis Scholars, The King's Consort, The Clerk's Group and Ex Cathedra and in services at Westminster Abbey, Westminster Cathedral and The Temple Church. Highlights have included visits to Mexico, Spain, Ireland and Estonia.

Edward has recently taken up appointment as Vicar Choral at St. Paul's Cathedral, and sang Bass solos in the annual performance of *Messiah* in December 2006.

## HECTOR BERLIOZ - ROYAL HUNT AND STORM (THE TROJANS)

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Berlioz had a life long love of Virgil and particularly his Carthaginian heroine Dido, out of which grew his towering operatic masterwork, *Les Troyens*. In his *Memoirs* he wrote: 'It was Virgil who first found the way to my heart and opened my budding imagination, by speaking to me of epic passions for which instinct had prepared me.' Berlioz began the libretto in the spring of 1856 and completed it three months later, though the music was to take two more years.

This is opera on a grand scale. The first two acts concern the downfall of Troy, while the last three acts concern the love affair between Dido and Aeneas. Tonight, we perform the famous *Chasse Royale et Orage*, a striking orchestral movement from Act IV, replete with hunting horns, an eloquent pastoral interlude, and a stunning thunderstorm, representing the passionate love-making of Dido and Aeneas while taking refuge in a cave.

To Berlioz's fury and disappointment, not until decades after its completion was the work (immense in its difficulties, length and demands upon performers) finally performed in its entirety. No less a fellow musician than Gounod would write of Berlioz's *Les Troyens*: "Like his namesake, Hector, he died beneath the walls of Troy."

## MOZART - THE MARRIAGE OF FIGARO

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1. *Se a caso madama*
2. *Venite inginocchiatevi*
3. *Dove sono I bei momenti*
4. *Che soave zeffiretto*
5. *Ecco la marcia*

### Wind octet

Oboe: Liz Horseman, Sara Grint  
Cl: Massimo Roman, Vicki Skinner  
Bsn: Stephen Fuller, Chris Richardson  
Horn: Roy Banks, Mary Banks.

These five arias from Mozart's "The Marriage of Figaro" are selected from the arrangements for wind octet by Johann Nepomuk Wendt. Wendt found a ready market for his arrangements, as Mozart was only too well aware, complaining to his father that "By Sunday week I have to arrange my opera for wind band—otherwise someone else will get in first—and they'll be the one to profit from it."

*Se a caso madama* takes place as Susanna and Figaro prepare their nuptial bedchamber (rather too close to the lascivious Count's room for Susanna's comfort). *Venite inginocchiatevi* is an "action aria" where young Cherubino continues to sneak amorous glances at the Countess while Susanna attempts to get him into his disguise. The third aria, *Dove sono I bei momenti*, takes place when the Countess is alone, and depicts her unrequited love for the unfaithful Count. No one who has ever seen the opera can forget the serene melody, with its underlying accents of torment, in *Che soave zeffiretto*: the aria which transpires as the Countess dictates to Susanna a letter confirming Susanna's evening rendezvous with the Count (where he is to be exposed). This set concludes with *Ecco la marcia*, a celebration of the double marriages of Marcellina with Bartolo and Barbarina with Cherubino.

## LEONCAVALLO - I PAGLIACCI (THE CLOWNS)

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*Pagliacci* was an instant success, even being selected as the first entire opera ever to be recorded in 1931. It involves a small touring performing troupe, led by Canio, who is married to Nedda. The action is introduced by Tonio (an unrequited admirer of Nedda), who addresses the audience directly in the Prologue, reminding them that actors have feelings too, and that the show is about real humans with real emotions.

The Prologue: (*Tonio appears through the curtain, in costume...*)

Please? Will you allow me?  
Ladies! Gentlemen! Excuse me  
for appearing alone. I am the  
Prologue.  
Since our author is reviving on our  
stage the masks of ancient comedy,  
He wishes to restore for you, in part,  
The old stage customs, and once more  
He sends me to you.  
But not, as in the past, to reassure you,  
Saying, "The tears we shed are false,  
So do not be alarmed by our agonies  
Or violence!" No! No!  
Our author has endeavoured, rather,  
To paint for you a slice of life,  
His only maxim being that the artist  
Is a man, and he must write  
For men. Truth is his inspiration.  
Deep-embedded memories stirred one  
day within his heart, and with real  
tears he wrote, and marked the time  
with sighs!  
Now, then, you will see men love  
As in real life they love, and you will  
see true hatred and its bitter fruit.  
You will hear shouts of rage and grief,  
and cynical laughter  
Mark well, therefore, our souls,  
Rather than the poor players' garb  
We wear, for we are men  
Of flesh and bone, like you, breathing  
The same air of this orphan world.  
This, then, is our design. Now give  
heed to its unfolding.

(*shouting towards the stage*)  
On with the show! Begin!

Si può? Si può?  
Signore! Signori! Scusatemi  
Se da soi mi presento. Io sono il  
Prologo.  
Poichè in iscena ancor  
Le antiche machere mette l'autore,  
In parte ei vuol riprendere  
Le vechhie usanze, e a voi  
Di nuovo inviami.  
Ma non per dirvi, come pria  
"Le lacrime che noi versiam son false!  
Degli spasimi e dei nostri martir  
Non allarmatevi!" No. No.  
L'autore ha cercato invece pingervi  
Uno squarcio di vita.  
Egli ha per massima sol che l'artista  
È un uom, e che per gli uomini  
Scrivere ei deve. Ed al vero ispiravasi.  
Un nido di memorie in fondo a l'anima  
Cantava un giorno, ed ei con vere  
lacrime scrisse, e i singhiozzii il tempo  
gli battevano!  
Dunque, vedrete amar sì come s'amano  
Gli esseri umani, vedrete de l'odio  
I tristi frutti.  
Del dolor gli spasimi,  
Urli di rabbia, udrete, e risa ciniche!  
E voi, piuttosto che le nostre povere  
Gabbane d'istrioni, le nostr'anime  
Considerate, poichè siam uomini  
Di carne e d'ossa, e che di quest'orfano  
Mondo al pari di voi spiriamo l'aere!  
Il concetto vi dissi. Or ascoltate  
Com'egli è svolto.

(*gridando verso la scena*)  
Andiam. Incominciate!

## I Pagliacci...

The rest of the opera involves the audience's discovery that Nedda is cheating on Canio with Silvio, another member of the troupe. She agrees (in the hearing of Tonio) to elope with Silvio. Canio, learning only that an elopement is on the cards, insists upon knowing the name of her lover—even in the middle of the performance to the villagers. When Nedda refuses to tell him, he stabs her to the heart—making it clear, even to the watching villagers, that this is no play. As Nedda dies she calls, "Help! Silvio!" whereupon Canio turns in a fury to kill Silvio, crying "La Commedia e finita." ("The comedy is over!")

Leoncavallo insisted that the plot of the opera was based on a true story he himself had witnessed as a child, at a *commedia* performance. Extensive research has failed to support this claim, which appears to be a clever marketing ploy, blurring the line between truth and fiction, as in the play.

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Programme notes by Alice McVeigh.

## CHRISTINE TEARE – SOPRANO

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Christine Teare was born in the Isle of Man and trained at the Royal Academy of Music. She made her professional debut with Welsh National Opera as Donna Anna (*Don Giovanni*), where subsequent roles include *Die Kaiserin* (*Die Frau Ohne Schatten*), *Amelia* (*Un Ballo in Maschera*), the *Contessa* (*Le Nozze di Figaro*), *Ortlinde* and *Helmwige* (*Die Walküre*).

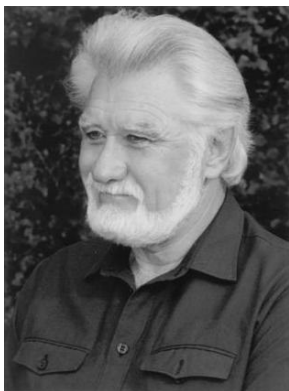
With the Royal Opera, Christine Teare has sung the title role in *Turandot*, and *Ortlinde*, *Helmwige* and the *Third Norn* (*Der Ring des Nibelungen*); with ENO the *Erste Dame* (*Zauberflöte*), a *Flower Maiden* (*Parsifal*) and *Berthe* (*Il Barbiere di Siviglia*); and with Opera North, *Donna Anna* (*Don Giovanni*).

Abroad, Christine Teare has sung *Brünnhilde* (*Das Ringchen*) for Pocket Opera Nuremberg, *Die Kaiserin* (*Die Frau Ohne Schatten*) and *Tosca* for Augsburg, and *Elektra* for Hagen Opera Dortmund.

On the concert platform, Christine Teare has appeared for all the major British orchestras, in a wide range of work that includes Elgar's *The Kingdom*, Verdi's *Requiem*, Haydn's *Creation* and Schoenberg's *Gurrelieder*. She is a regular contributor to Raymond Gubbay's Opera Spectacular series.

## SIR DONALD MCINTYRE – BASS-BARITONE

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Born in Auckland, New Zealand, in 1934, Donald won a government bursary to travel to London where he studied at the Guildhall School of Music. In 1959 he made his debut with the Welsh National Opera, and shortly afterwards joined Sadlers' Wells where he sang over 30 roles before joining The Royal Opera House in 1967. In the same year, he made his debut at Bayreuth, in the major role of Telramund in 'Lohengrin'. In 1973 he became the first singer from Britain (or New Zealand) to sing the role of Wotan in a complete cycle of 'Der Ring des Nibelungen' at the Bayreuth Festival. He continued to sing at

Bayreuth until 1990, with over 150 performances to his credit, including the memorable telecasts of the highly controversial Centennial (Boulez - Chereau) production of the Ring, 1976-80.

In 1974 he sang Wotan in a complete (Götz Friedrich) Ring cycle at Covent Garden, with Colin Davis conducting, and made his debut at The Metropolitan Opera (New York) in March 1975, again as Wotan, where he continued to sing major roles for over 20 years.

At Covent Garden his roles have included Kurwenal in 'Tristan und Isolde', Baron Scarpia in 'Tosca', Nick Shadow in 'The Rake's Progress', Kaspar in 'Der Freischütz', Golaud in 'Pelleas und Melisande', Amfortas in 'Parsifal', Orestes in 'Elektra', Shaklovity in 'Khovanschina', Méphistophélès in 'Faust', and the sympathetic Captain Balstrode in Britten's 'Peter Grimes'.

Donald has performed throughout the world including: the Munich State Opera and Nationaltheater, Sydney Opera House, La Scala Milan, Hamburg State Opera, Deutsche Oper Berlin, Vienna State Opera, San Francisco Opera, New Zealand Opera, and in Paris, Brussels, Amsterdam, Zurich, Toulouse, Barcelona, and Buenos Aires, and closer to home at the Glyndebourne Festival.

Recently he sang at Longborough in their 2004 'Ring', and on January 10th 2005 at Covent Garden, he was a last minute replacement for Bryn Terfel as Wotan in the final performance of 'Das Rheingold' in that season.

He has received many honours, including the OBE (in 1977), CBE (in 1985) and a knighthood in the 1992 New Zealand Honours List. In 1988 he was awarded the Fidelio medal by the directors of the major opera houses of Europe, at Covent Garden, for the outstanding achievements of his opera career.

Sir Donald feels honoured, this evening, to be reprising his role of Wotan with Christine Teare, and under the baton of Adrian Brown - yet only a few miles from his home in Keston.

# RICHARD WAGNER - DIE WALKÜRE, ACT III

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## Act III, Scene I - The Ride of the Valkyries.

The Valkyries, who in ancient German mythology were minor female deities, became transformed in Wagner's imagination into the nine daughters of Wotan, the head of the gods. Their duties included choosing the most heroic fallen warriors and transporting them on horseback to Valhalla, the home of the gods.

The Ride, with its famously jagged galloping rhythms, builds up successive layers of tempestuous orchestration before the curtain rises to reveal a mountain peak. There the Valkyries have gathered, each sporting a dead hero in her saddlebag. . (The recent Covent Garden production expressed this beautifully by having each Valkyrie wielding the skeleton of a horse's head. The fallen heroes were left to the imagination!)

## Act III, Scene II (abridged in tonight's performance).

Her eight sister Valkyries are disbelieving, terrified and outraged when Brünnhilde arrives on the mountain at last with a living woman (Sieglinde, already pregnant with Siegfried) instead of a dead hero. Her sisters declare her ruination when they learn that, in addition to saving Sieglinde, Brünnhilde had aroused Wotan's fury by attempting to save Sieglinde's lover, Siegmund, in battle. (Brünnhilde, despite disobeying Wotan's express command, was fulfilling his secret wish in attempting to rescue Siegmund. As Wotan's adored and adoring favoured child, he had confided this secret to her alone, but he also required her absolute obedience.)

As her sisters cower in fear, Wotan himself arrives, amid thunderbolts, and passes immediate judgement on Brünnhilde for her daring: she is to be stripped of her immortality, and left as a mere woman in a magic sleep, prey to the first mortal man who sees her and wants her. We rejoin the action in this performance as her sister warriors flee from Wotan's rage.

## Act III, Scene III.

Brünnhilde begs for mercy—not for her immortality, but for her honour. She recounts the courage of Siegmund and her decision to protect him, knowing that was Wotan's prime wish. Wotan is at first resolute, yet eventually swayed by his remaining admiration and adoration of Brünnhilde. Finally, he consents to her last request: to encircle the mountaintop on which she will be put to sleep with an unending flame, which will deter all but the greatest of heroes (the, as yet unborn, Siegfried). In a scene of tender power, Wotan lays Brünnhilde down on her rock and conjures up the mercurial Loge (god of fire) to ignite the circle of flame that will protect her honour.

Wotan knows he will see his tempestuous and impetuous daughter no more. His leavetaking of the unconscious Brünnhilde must be accounted one of the most intensely moving and dramatically illuminated writing in all orchestral music.



## DIE WALKÜRE (Act III, Scene III)

### English

#### **BRÜNNHILDE**

Was it so shameful, my transgression,  
that you punish my misdeed so shamefully?  
Was it so base what I did to you  
that you so profoundly debase me?  
Was it so dishonourable what I did  
that my offence now robs me of honour?  
Oh, speak, father. Look me in the eyes:  
silence your rage, calm your anger,  
and explain to me my hidden guilt  
which has stubbornly compelled you  
to abandon your dearest child.

#### **WOTAN**

Ask yourself what you did, it will explain  
your guilt.

#### **BRÜNNHILDE**

I carried out your command.

#### **WOTAN**

Did I order you to fight for the Volsung?

#### **BRÜNNHILDE**

So you called on me as commander of  
battles.

#### **WOTAN**

But I reversed my decree!

#### **BRÜNNHILDE**

When Fricka turned your mind against you,  
when you took her point of view,  
you were your own enemy.

#### **WOTAN**

That you understood me I took for granted,  
and scolded your willful disobedience.  
But you took me for a coward and a fool.  
Did I not have to avenge treason?  
Where you too puny to arouse my anger?

### German

#### **BRÜNNHILDE**

War es so schmähhlich, was ich verbrach,  
dass mein Verbrechen so schmähhlich du  
bestrafst? / War es so niedrig, was ich dir tat,  
dass du so tief mir Erniedrigung schaffst?  
War es so ehrlos, was ich beging,  
dass mein Vergehn nun die Ehre mir raubt?  
O sag', Vater! Sieh mir ins Auge:  
schweige den Zorn, zähme die Wut,  
und deut mir hell die dunkle Schuld,  
die mit starrem Trotze dich zwingt,  
zu verstossen dein trauestes Kind!

#### **WOTAN**

Frag' deine Tat, sie deutet dir deine Schuld!

#### **BRÜNNHILDE**

Deinen Befehl führte ich aus.

#### **WOTAN**

Befahl ich dir, für den Wälsung zu fechten?

#### **BRÜNNHILDE**

So heissest du mich als Herrscher der Wal!

#### **WOTAN**

Doch meine Weisung nahm ich wieder  
zurück!

#### **BRÜNNHILDE**

Als Fricka den eignen Sinn dir entfremdet,  
da ihrem Sinn du dich fügtest,  
warst du selber dir Feind.

#### **WOTAN**

Dass du mich verstanden, wähnt' ich,  
und strafte den wissenden Trotz:  
doch feig und dumm dachtest du mich!  
So hätt' ich Verrat nicht zu rächen;  
zu gering wärst du meinem Grimm?

### **BRÜNNHILDE**

I am not clever, but I knew one thing,  
that you loved the Volsung.  
I knew the dilemma that compelled you  
to forget this one thing.  
You could only see the other view,  
though its bitterness pained your heart:  
that you must deny Siegmund your  
protection.

### **WOTAN**

Did you know this and still dared to protect  
him?

### **BRÜNNHILDE**

Because for you I held my gaze on the one,  
who, in the grip of this painful dilemma,  
you were forced to turn your back on.  
When Wotan is in conflict I guard his back,  
and this time I only saw what you could not  
see: I had to see Siegmund.  
To warn him of death I went to him,  
I saw his eyes, heard his words;  
I witnessed the hero's solemn distress;  
was struck by the tone of his brave lament:  
unbounded love's terrible sorrow,  
sad heart's grandest defiance!  
My ears resounded, my eyes trembled,  
from the noble throbbing of my heart  
deep in my breast.  
Shy, astonished, I stood ashamed.  
I could only think how to serve him:  
victory or death to share with Siegmund:  
I only knew that this was my chosen lot.  
One man's love breathed this into my heart,  
one will that allied me with the Volsung;  
inwardly faithful, I disobeyed your  
command.

### **WOTAN**

So you did what I wanted so much to do,  
though two-faced necessity compelled me  
to refrain from it?  
So easily did you imagine love's bliss was  
attained,

### **BRÜNNHILDE**

Nicht weise bin ich, doch wusst' ich das  
eine, dass den Wälsung du liebtest.  
Ich wusste den Zwiespalt, der dich zwang,  
dies eine ganz zu vergessen.  
Das andre musstest einzig du sehn,  
was zu schaun so herb schmerzte dein Herz:  
dass Siegmund Schutz du versagtest.

### **WOTAN**

Du wusstest es so, und wagtest dennoch den  
Schutz?

### **BRÜNNHILDE**

Weil für dich im Auge das eine ich hielt,  
dem, im Zwange des andren schmerzlich  
entzweit, ratlos den Rücken du wandtest!  
Die im Kampfe Wotan den Rücken bewacht,  
die sah nun das nur, was du nicht sahst:  
Siegmund musst' ich sehn.  
Tod kündend trat ich vor ihn,  
gewahrte sein Auge, hörte sein Wort;  
ich vernahm des Helden heilige Not;  
tönend erklang mir des Tapfersten Klage:  
freier Liebe furchtbares Leid,  
traurigsten Mutes mächtigster Trotz!  
Meinem Ohr erscholl, mein Aug' erschaute,  
was tief im Busen das Herz  
zu heiligem Beben mir traf.  
Scheu und staunend stand ich in Scham.  
Ihm nur zu dienen konnt' ich noch denken:  
Sieg oder Tod mit Siegmund zu teilen:  
dies nur erkannt' ich zu kiesen als Los!  
Der diese Liebe mir ins Herz gehaucht,  
dem Willen, der dem Wälsung mich gesellt,  
ihm innig vertraut, trotzt' ich deinem Gebot.

### **WOTAN**

So tatest du, was so gern zu tun ich begehrt,  
doch was nicht zu tun die Not zwiefach  
mich zwang?  
So leicht wähnstest du Wonne des Herzens  
erworben,

when burning pain had stabbed me to the heart, when desperate distress had roused my anger, for the sake of the world to stem the source of love in my aching heart?

When I had turned against myself in agony, above overwhelming sorrows

I had risen in a rage,  
searing longing, scorching desire  
had formed my dread decision:

in the ruins of my own world

I would end my eternal sadness.

Just then you tasted the joys of bliss;

heavenly emotion's ecstatic swirl  
as you happily drank the draught of love,  
while my divine distress was mingled with  
bitter gall?

Your light heart can guide you then.

You have renounced me.

I must reject you, and in your company

I can never again murmur advice;

separated, we cannot work together any  
more: While life and breath last  
the god must never meet you again.

### **BRÜNNHILDE**

Doubtless it did not suit you that the simple girl, astonished by your orders, did not understand you.

My own conscience told me only one thing: to love what you loved.

If I must leave and timidly avoid you,  
if you must split what once linked us;  
one half of yourself must stay away,  
that once was wholly yours,  
do not forget it, you god!

You would not dishonour an everlasting part of yourself, nor wish for a disgrace that would fall upon you:

you would demean yourself  
if you saw people mock and laugh at me.

### **WOTAN**

You happily followed the power of love:  
now follow him whom you must love.

wo brennend Weh' in das Herz mir brach,  
wo grässliche Not den Grimm mir schuf,  
einer Welt zuliebe der Liebe Quell  
im gequälten Herzen zu hemmen?

Wo gegen mich selber ich sehrend mich wandte, / aus Ohnmachtschmerzen

schäumend ich aufschoss,  
wütender Sehnsucht sengender Wunsch  
den schrecklichen Willen mir schuf,  
in den Trümmern der eignen Welt  
meine ew'ge Trauer zu enden:

da labte süß dich selige Lust;  
wonniger Rührung üppigen Rausch  
enttrankst du lachend der Liebe Trank,  
als mir göttlicher Not nagende Galle  
gemischt?

Deinen leichten Sinn lass dich denn leiten:  
von mir sagtest du dich los.

Dich muss ich meiden, gemeinsam mit dir  
nicht darf ich Rat mehr raunen;  
getrennt, nicht dürfen traut wir mehr  
schaffen: / so weit Leben und Luft  
darf der Gott dir nicht mehr begegnen!

### **BRÜNNHILDE**

Wohl taugte dir nicht die tör'ge Maid,  
die staunend im Rate  
nicht dich verstand,

wie mein eigener Rat nur das eine mir riet:  
zu lieben, was du geliebt. / Muss ich denn  
scheiden und scheu dich meiden,  
musst du spalten was einst sich umspannt,  
die eigne Hälfte fern von dir halten,  
dass sonst sie ganz dir gehörte,  
du Gott, vergiss das nicht!

Dein ewig Teil nicht wirst du entehren,  
Schande nicht wollen, die dich  
beschimpft:

dich selbst liessest du sinken,  
sähest du dem Spott mich zum Spiel!

### **WOTAN**

Du folgtest selig der Liebe Macht:  
folge nun dem, den du lieben musst!

### **BRÜNNHILDE**

If I am to leave Valhalla,  
no longer work and govern with you,  
henceforth be subject to a mortal man:  
let no cowardly boaster have me as prize.  
He must not be worthless who wins me.

### **WOTAN**

You have renounced your Warfather,  
he cannot choose for you.

### **BRÜNNHILDE**

You fathered a noble family.  
No faint heart can ever spring from it.  
The greatest hero - I know it,  
will be born to the Volsung race.

### **WOTAN**

Hold your tongue about the Volsung race.  
When I gave you up, I split from them:  
hatred demanded their annihilation!

### **BRÜNNHILDE**

By breaking away, I have saved them.  
Sieglinde is carrying the holiest burden:  
in sorrow and pain such as no wife  
suffered,  
she will bear what she is anxiously hiding.

### **WOTAN**

Never ask me to protect the woman,  
still less the fruit of her loins.

### **BRÜNNHILDE**

She keeps the sword which you made for  
Siegmund

### **WOTAN**

And which I struck to pieces in his hands!  
Girl, do not try to alter my decision.  
Await your lot as it falls to you;  
I cannot choose it for you!  
And now I must go, travel far away;  
I have stayed here too long;  
as you turned away I must turn from you;  
I may not know what you wish for  
yourself:  
I must only see your punishment exacted.

### **BRÜNNHILDE**

Soll ich aus Walhall scheiden,  
nicht mehr mit dir schaffen und walten,  
dem herrischen Manne gehorchen fortan:  
dem feigen Prahler gib mich nicht preis!  
Nicht wertlos sei er, der mich gewinnt.

### **WOTAN**

Von Walvater schiedest du,  
nicht wählen darf er für dich.

### **BRÜNNHILDE**

Du zeugtest ein edles Geschlecht;  
kein Zager kann je ihm entschlagen:  
der weihlichste Held - ich weiss es,  
entblüht dem Wälsungenstamm!

### **WOTAN**

Schweig' von dem Wälsungenstamm!  
Von dir geschieden, schied ich von ihm:  
vernichten musst' ihn der Neid!

### **BRÜNNHILDE**

Die von dir sich riss, rettete ihn.  
Sieglinde hegt die heiligste Frucht;  
in Schmerz und Leid, wie kein Weib sie  
gelitten,  
wird sie gebären, was bang sie birgt.

### **WOTAN**

Nie suche bei mir Schutz für die Frau,  
noch für ihres Schosses Frucht!

### **BRÜNNHILDE**

Sie wahret das Schwert, das du Siegmund  
schufest.

### **WOTAN**

Und das ich ihm in Stücken schlug!  
Nicht streb', o Maid, den Mut mir zu stören;  
erwarte dein Los, wie sich's dir wirft;  
nicht kiesen kann ich es dir!  
Doch fort muss ich jetzt, fern mich verziehn;  
zuviel schon zögert' ich hier;  
von der Abwendigen wend' ich mich ab;  
nicht wissen darf ich, was sie sich wünscht:  
die Strafe nur muss vollstreckt ich sehn!

**BRÜNNHILDE**

What have you ordained that I must suffer?

**WOTAN**

In deep sleep I shall enfold you:  
whoever finds you defenceless,  
shall have you as wife when you awake.

**BRÜNNHILDE**

If enchaining sleep is to bind me fast,  
the feeblest man's easy bounty:  
one thing you must grant  
and I beg it in solemn dread.  
Let my sleep be protected by frightful  
terrors,  
so that only a bold and fearless hero  
may one day find me here on the rock.

**WOTAN**

You ask too much, too great a favour.

**BRÜNNHILDE**

This one thing you must allow.  
Destroy your child, who clasps your knees,  
trample on your dearest, crush the girl,  
destroy all trace of her with your spear:  
but do not be so cruel as to  
condemn her to vilest disgrace.  
At your command let fire blaze up;  
let it surround the rock with flaring embers;  
let its tongues flicker, its teeth devour  
any coward who rashly dares  
to approach the fearsome rock!

**WOTAN**

Farewell, you bold, wonderful child!  
You, my heart's holiest pride.  
Farewell, farewell, farewell!  
If I must reject you,  
and may not tenderly  
greet you again in welcome;  
if you may no longer ride beside me,  
or bring me mead at table;  
if I must lose you whom I love,  
you laughing joy of my eyes:

**BRÜNNHILDE**

Was hast du erdacht, dass ich erdulde?

**WOTAN**

In festen Schlaf verschliess' ich dich:  
wer so die Wehrlose weckt,  
dem ward, erwacht, sie zum Weib!

**BRÜNNHILDE**

Soll fesselnder Schlaf fest mich binden,  
dem feigsten Manne zur leichten Beute:  
dies eine muss du erhören,  
was heil'ge Angst zu dir fleht!  
Die Schlafende schütze mit scheuchenden  
Schrecken,  
dass nur ein furchtlos freier Held  
hier auf dem Felsen einst mich fänd'!

**WOTAN**

Zuviel begehrt du, zu viel der Gunst!

**BRÜNNHILDE**

Dies eine musst du erhören!  
Zerknicke dein Kind, das dein Knie umfasst;  
zertritt die Traute, zertrümmre die Maid,  
ihres Leibes Spur zerstöre dein Speer:  
doch gib, Grausamer, nicht  
der grässlichsten Schmach sie preis!  
Auf dein Gebot entbrenne ein Feuer;  
den Felsen umglühe lodernde Glut;  
es leck' ihre Zung', es fresse ihr Zahn  
den Zagen, der frech sich wagte,  
dem freislichen Felsen zu nahn!

**WOTAN**

Leb' wohl, du kühnes, herrliches Kind!  
Du meines Herzens heiligster Stolz!  
Leb' wohl! Leb' wohl! Leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr neben mir reiten,  
noch Met beim Mahl mir reichen;  
muss ich verlieren dich, die ich liebe,  
du lachende Lust meines Auges:

then a bridal fire shall burn for you,  
as it never burned for any bride!  
A blaze of flame shall burn round the rock;  
with debilitating terror  
let it scare the fainthearted;  
let cowards run from Brunnhilde's rock!  
For only one shall win the bride,  
one freer than I, the God!

That pair of gleaming eyes  
that I often embraced with smiles,  
when the joy of battle won you a kiss,  
when childlike chatter in praise of heroes  
flowed from your dear lips:  
that radiant pair of eyes  
that often glared at me in tempest,  
when hopeful yearning burned up my heart,  
when my desires longed for worldly joy  
amid wild weaving trembling:  
for the last time let them delight me today  
with farewell's last kiss!  
May their star shine for that happier man:  
for the luckless immortal  
they must close in parting.  
For thus the God departs from you,  
thus he kisses your godhead away!

Loge, listen! Harken here!  
As I found you first, a fiery blaze,  
as once you vanished from me,  
a flickering flame;  
as I allied with you, so today I call on you!  
Arise, magic flame,  
girdle the rock with fire for me!  
Loge! Loge! Come here!  
Whosoever fears the tip of my spear  
shall never pass through the fire!

ein bräutliches Feuer soll dir nun brennen,  
wie nie einer Braut es gebrannt!  
Flammende Glut umglühe den Fels;  
mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe Brünnhildes Fels!  
Denn einer nur freie die Braut,  
der freier als ich, der Gott!

Der Augen leuchtendes Paar,  
das oft ich lächelnd gekost,  
wenn Kampfeslust ein Kuss dir lohnte,  
wenn kindisch lallend der Helden Lob  
von holden Lippen dir floss:  
dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt,  
wenn Hoffnungssehnen das Herz mir sengte,  
nach Weltenwonne mein Wunsch verlangte  
aus wild webendem Bangen:  
zum letztenmal letz' es mich heut'  
mit des Lebewohles letztem Kuss!  
Dem glücklichen Manne glänze sein Stern:  
dem unseligen Ew'gen  
muss es scheidend sich schliessen.  
Denn so kehrt der Gott sich dir ab,  
so küsst er die Gottheit von dir!

Loge, hör'! Lausche hieher!  
Wie zuerst ich dich fand, als feurige Glut,  
wie dann einst du mir schwandest,  
als schweifende Lohe;  
wie ich dich band, bann ich dich heut'!  
Herauf, wabernde Lohe,  
umlodre mir feurig den Fels!  
Loge! Loge! Hieher!  
Wer meines Speeres Spitze fürchtet,  
durchschreite das Feuer nie!

### END OF ACT III

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

PRESIDENT	Anthony Payne
VICE-PRESIDENT	Barbara Strudwick ARAM
CHAIRMAN	Roy Banks

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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, etc.

Finally, you will realize that putting on quality concerts with attractive programmes while trying to keep down ticket prices is a problem faced by all symphony orchestras. If you are able to identify or open up any opportunities for corporate sponsorship arrangements, however modest, we would be very pleased to hear from you. Likewise we would welcome any offers of more direct help. Special thanks to David Elvin for sponsoring the enlarged programme for this concert.

## MAILING LIST

If you would like to be added to our mailing list for information on future programmes, please leave your name and address at the ticket desk or contact the Ticket Manager at 2 Scotts Avenue, Bromley BR2 0LQ (Tel: 020 8464 5869)

# BROMLEY SYMPHONY ORCHESTRA

## FIRST VIOLINS

---

\*Bernard Brook (Leader)  
Rosie Welch  
Mark Holmes  
Kathryn Hayman  
Andrew Condon  
Rachel Walmsley  
\*Mike Ibbott  
Richard Miscampbell  
Ruth Brook  
Mark Cousins  
Valerie Breeze  
Jane Ferdinando  
David Rodker  
Judith Montague  
Audrey Summers  
Jo Brown  
Diana Dunk  
Anne Miles  
Ann Collison

## SECOND VIOLINS

---

Mike Thompson  
Rachel Cheetham  
Alison Cordingley  
Jane Rackham  
Claire Dillon  
Claire Turner  
\*Phil McKerracher  
Nick Geordiadis  
Elizabeth Cromb  
Sheila Robertson  
Marian Steadman  
Amanda Clare  
Laura Howard  
Elizabeth Bear  
Gerrard Kelly  
Philip Starr

## VIOLAS

---

David Griffiths (Principal)  
Rachel Burgess  
Jenny Forbes  
Georgina Oliver  
Liz Tarrant  
Julius Bannister  
John Davis  
Alan Magrath

## CELLOS

---

\*Alice McVeigh (Principal)  
Helen McDonald  
Helen Griffiths  
Stephen Minton  
Helen Ansdell  
Becky Fage  
Marion Hitchcock  
Andrew Garton  
Mandy Selby  
Jane Broadbent  
Mary Fall  
Anne Curry

## DOUBLE BASSES

---

Norman Levy (Principal)  
Jane Healey  
Malcolm Healey  
Anthony Barber

## FLUTE AND PICCOLO

---

Catherine Borner  
Rebecca Carey  
Marylyn Dunk  
Mark Esmonde

## OBOE AND COR ANGLAIS

---

Caroline Marwood  
Liz Horseman  
Caroline Lovett  
Sara Grint

## CLARINETS

---

Massimo Roman  
Vicky Skinner  
David Floyd

## BASS CLARINET

---

Paul Sargeant

## BASSOON AND CONTRA

---

\*Stephen Fuller  
Julian Farrel  
Chris Richardson  
Paul Sargeant

## HORNS

---

\*Roy Banks  
Frank Cottee  
Mary Banks  
Duncan Gwyther  
David Laurence  
Brian Newman  
Lindsay Ryan

## TRUMPETS / CORNETS

---

\*Derek Cozens  
Clive Griffin  
Tim Collett  
Theresa Ward

## BASS TRUMPET

---

Chris Hoepelman

## TROMBONES

---

\*Peter Bruce  
\*John Carmichael  
Paul Jenner

## CONTRA BASS TROMBONE

---

Leslie Lake

## TUBA

---

Mike Laird

## TIMPANI / PERCUSSION

---

David Coronel  
Cat Herriott  
Anthony Summers  
Wilf van Kempen

## HARP

---

Patrizia Meier  
Janice Beven

## ASSISTANT CONDUCTOR

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Richard Laing

## TICKET MANAGER

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Riet Carmichael

\* denotes a member of the organising committee