

Concert Dates for the 2017/18 Season:

Sunday 15th October 2017

Mendelssohn: Ruy Blas Overture
Wagner: Siegfried Idyll
Brahms: Symphony No. 1 in C minor

Sunday 3rd December 2017

Elgar: Three Bavarian Dances
Finzi: Clarinet Concerto
(*Charlotte Woolley – Clarinet*)
Edward Gregson: Celebration
Britten: Four Sea Interludes from Peter Grimes

Sunday 11th March 2018

Dvorak: Carnival Overture
Copland: Four Dance Episodes from Rodeo
Martinu: Symphony No. 1

Sunday 20th May 2018

Debussy: Prelude a L'apres-midi d'un faune
Wagner: Prelude and Liebestod from Tristan und Isolde
Ives: The Unanswered Question
Strauss: Death and Transfiguration

Sunday 8th July 2018

Bizet: Carmen Suite No. 1
Bernstein: Symphonic Dances from West Side Story
Shostakovich: Symphony No. 5 in D minor

South East London Orchestra

Conductor: David Smith

Soloist: Jake Muffett



Sunday 16th July 2017

St. Barnabas Church, Beckenham

southeastlondonorchestra.com

Welcome to the final concert of our fifth season, in what has been a season of fourth symphonies!

Brahms's great Fourth Symphony follows in the footsteps of Tchaikovsky and Nielsen's similarly numbered works earlier in the season, and is a fitting end to what has been a wonderful set of concerts here with you, our loyal audience in Beckenham.

Music from the latter half of the 19th century (just about – if you extend that definition to include 1902) makes up the programme, with well-known works by Verdi and Brahms joined by Mahler's perhaps less well-known song cycle with texts by Friedrich Rückert. We are joined by young baritone soloist, Jake Muffett, for these beautiful songs.

Thank you for your support today and over our previous concerts. We will be back on 15 October with music by Mendelssohn, Wagner – and another Brahms symphony!

David Smith
Music Director

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Giuseppe Verdi – The Force of Destiny Overture

Gustav Mahler - Rückert Lieder

* **Interval** *

Johannes Brahms – Symphony No. 4 in E minor

Thanks as ever go to the Orchestra Committee (Charlotte Woolley, Hanna Barriga, Sarah Harington Hawes, Philip Broadey, Hilary Wood, Claire Rutland, Mike Bradburn) and to Father Tim Hide, for their ongoing support and organisational efforts.

We are also very grateful to the Parishes of St Barnabas and Christ Church for allowing us to use their wonderful churches and halls.

SELO Membership Scheme:

We would like to thank Peter Main for becoming a Friend of the Orchestra this season.

Our membership scheme was launched in 2015, inspired by support from our audience. There are two levels of annual membership:

Friend

Seat reservation privileges (with advance booking), a written credit in all concert programmes and regular updates on SELO's concerts and activities.

Patron

Associate your support with a particular part of the SELO season, be it the performance of a particular piece, the appearance of a soloist, or more, as below.

Seat reservation privileges (with advance booking), a written credit in all concert programmes, a verbal acknowledgement in the appropriate SELO concert and regular updates on SELO's concerts and activities.

Patron opportunities for the 2016/17 season, with remaining availability, are:

- Support the SELO leader's position

Friend: £50 / year

Patron: from £150 / year

Local business sponsorship proposals are very welcome. Please contact us to discuss any recommendations.

To join the SELO Friends Membership please contact us at seorchestra@gmail.com.

The Orchestra

Violin I

Alan Titherington
Katherine Savage
Mike Bradburn
Robert McIlveen
Ilze Amatneice
Steph Fuller
Yean Chooi
Liz Norton

Violin II

Claire Rutland
Penny Davies
Louise Esaias
Fi Woodworth
Keith Hide
Rosamund Sykes

Viola

Maeve Lynch
Hannah Gostling
Patrick Rutland
Catriona Cooper
Michael Bennett

Cello

Hilary Wood
Tony Albuquerque
Charlotte Wright
Naomi Burgoyne
Richard Thorn
Philippa Bradburn

Double bass

David Wright
Morven Main
Mimi Poon

Flute

Jennifer Raven
Jennifer Sutton

Oboe

Catherine Smale
Marissa Pueschel (**Cor Anglais**)

Clarinet

Charlotte Woolley
Philip Broadey

Bassoon

Claire Goddard
Val Currie
Ethel Livermore (**Contrabassoon**)

Horn

Rosie Merriman
Andy Currie
Alexander Robinson
Sabrina Pullen

Trumpet

Ben Reeve
Matt Mclavy

Trombone

Matt Gray
Mark Douse
Dan Mackintosh

Tuba

Richard Lovett

Timpani

David Coronel

Percussion

Jon French

Harp

Glenda Allaway

Giuseppe Verdi (1813 – 1901)

The Force of Destiny Overture (1862/69)

The libretto for La Forza del Destino (The Force of Destiny) was written by Verdi's frequent collaborator, Francesco Maria Piave. Piave based his four-act libretto on Don Alvaro, o La Fuerza del Sino, by Angel di Saavedra, who himself was influenced by Victor Hugo.

There was a less than successful premiere in November 1862, and Verdi decided to alter the score - something he did with several of his operas. The revised version appeared in 1869 at the Teatro alla Scala in Milan.

It is a convoluted and complicated tale, and in the revised version of the overture that we now know, Verdi assembles a highlights package of melodies from the opera, notably the 'fate' motif (three repeated notes) and a rising four-note scale associated with Leonora.

Gustav Mahler (1860 – 1911)

Rückert Lieder (1901–02)

I	Blicke mir nicht in die Lieder!	Look not into my songs!
II	Ich atmet' einen linden Duft	I breathed a gentle fragrance
III	Um Mitternacht	At Midnight
IV	Liebst du um Schönheit	If you love for beauty
V	Ich bin der Welt abhanden gekommen	I am lost to the world

Jake Muffett *baritone*

Friedrich Rückert (1788-1866) was an editor and professor of Oriental languages who wrote poetry in imitation of Asian and Middle Eastern styles, in addition to the beautiful examples of German lyric romantic poems. Mahler, the great romantic artist himself, was drawn to these remarkable texts.

Blicke mir nicht in die Lieder! suggests that we should simply enjoy the outcome of creative efforts, rather than over-scrutinising the process.

Ich atmet' einen Linden Duft! carries us along with a beautiful melody, and is a remarkable attempt to convey the impossible, the gentle fragrance of the lime tree, through music.

In today's order, the central song, Um Mitternacht, takes us on a far-reaching journey of the soul, through the darkness and out into the light. It is a quasi-Wagnerian musical and spiritual drama.

Liebst du um Schönheit is the song of a poor artist who feels he has little to offer in wealth or attractiveness - Mahler related to this image himself.

Mahler said of Ich bin der Welt abhanden gekommen that "it is truly me." It is one of Mahler's most beautiful and moving songs, in which he and Rückert capture the tone of peaceful resignation of a solitary individual who has stepped away from the world and everyday distractions.

Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser That;
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen:
Deine Neugier ist Verrath.

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Ich atmet' einen linden Duft!

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

Look not into my songs

Look not into my songs!
My eyes I lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch them grow.
Your curiosity is a betrayal!

Bees, when they build their cells,
also do not let anyone observe them;
even themselves.
When¹ the rich honeycombs
are brought out to the light of day,
then you shall taste them before everyone else!

I breathed a gentle fragrance!

I breathed a gentle fragrance!
In the room stood
a sprig of linden,
a gift
from a dear hand.
How lovely was the fragrance of linden!

How lovely is the fragrance of linden!
That twig of linden
you broke off so gently!
Softly I breathe in
the fragrance of linden,
the gentle fragrance of love.

Leader: Alan Titherington

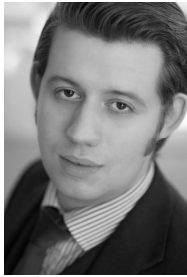


Alan studied music in Huddersfield in the 1980s, where he was taught by Herbert Whone, immersing himself in as much contemporary music as possible, and over the years has worked closely with composers such as Witold Lutoslawski, Harrison Birtwistle, Peter Maxwell Davies, John Cage and Michael Tippett.

He began freelancing following a year at The National Centre for Orchestral Studies (based at Goldsmith's College) and early engagements included extra work with the Royal Philharmonic Orchestra and a short stint in the original Miss Saigon production in the West End. Playing mostly around the South East, other career moves such as joining the Army, classroom music teaching and testing financial software have always been flexible enough to allow time to continue musical pursuits.

After 23 years, Alan is the second longest-serving member of the Dartington Festival Orchestra and has been privileged to have worked with some of the most respected and influential orchestral conductors, including Diego Masson, Charles Groves, Vernon Handley, Edward Downes, Ilan Volkov and Jiří Bělohlávek. A recent highlight of the Dartington years was a performance of Haydn's 'Creation' with Sir Charles Mackerras on his first visit to the Summer School in almost 40 years.

Soloist: Jake Muffett



Jake Muffett was born in Grantham, Lincolnshire where he attended The King's School, Grantham. Jake graduated from the University of York with a BA (Hons) in Music and received an MMus in vocal performance from the Guildhall School of Music and Drama.

Jake is currently continuing his postgraduate studies on the opera course at the Guildhall School of Music and Drama, where he receives vocal tuition from John Evans. His studies are generously supported by The Laurin & Arthur Glaze Trust, The Countess of Munster Musical Trust, Serena Fenwick, the Grantham Music Club and the Grantham Choral Society.

Jake recently made his major London solo debut at the Royal Albert Hall in Orff's Carmina Burana with the English Festival Orchestra, The Really Big Chorus and Bob Chilcott. Jake was also part of the 2016 Glyndebourne Festival chorus where he understudied the role of Fiorello in Il barbiere di Siviglia and performed a principle role in Glyndebourne Youth Opera's production of Lewis Murphy's A Garden Dream. Jake was one of the 2014-2015 Monteverdi Choir apprentices and has performed with the group on a regular basis since completing the apprenticeship and has also appeared as a soloist with the group on various occasions. In September 2017 Jake will be singing the title role in Mozart's Don Giovanni with British Youth Opera, conducted by Lionel Friend.

Music Director: David Smith



David enjoys working with a number of ensembles in London, programming pieces from unusual corners of the repertoire, alongside the great classics. In addition to his work with SELO, he is also Music Director of the City of London Symphonic Winds.

He regularly conducts the London Repertoire Orchestra and has worked as guest conductor with many orchestras in London and across the South of England, including Brent Symphony Orchestra, Kingston Philharmonic, Sidcup Symphony and South Bank Symphony (now Sinfonia Tamesa). Concert venues have included Trinity College of Music, Hampton Hill Playhouse, the Landmark

Arts Centre, Teddington, and St James's Park, as part of The Royal Parks series. Work abroad has involved concerts at the Chopin Academy in Warsaw, Poland, and in Italy as part of the International Festival of European Youth Orchestras.

David studied Music, and subsequently Musicology, at the University of Southampton, where his tutors included David Owen Norris and Michael Finnis. He studied conducting with Robin Browning and Denise Ham. Alongside his conducting career and trombone playing, David works in the music education sector.

Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sternengewimmel
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 einz'ger Puls des Schmerzens
War angefacht
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

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight.

At midnight
I fought the battle,
o Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

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

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange von mir nichts
vernommen,
Sie mag wohl glauben, ich sei gestorben.

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.

Ich bin gestorben dem Weltgewimmel,
Und ruh' in einem stillen Gebiet.
Ich leb' allein in mir und meinem Himmel,
In meinem Lieben, in meinem Lied.

If you love for beauty

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

If you love for wealth,
Oh do not love me!
Love the mermaid,
Who has many limpid pearls!

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!

I am lost to the world

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am
dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.

Johannes Brahms (1833 – 1897) Symphony No. 4 in E minor (1885)

- I Allegro non troppo
- II Andante moderato
- III Allegro giocoso
- IV Allegro energico e passionato

Brahms is one of the giants of orchestral composition, the creator of four magnificent symphonies, two piano concertos of symphonic scale and other concertos, serenades and variations. His final symphony, written only 10 years after his first, is a monumental work of intellectual complexity. That such a satisfying work is written in a minor key, resolutely ending in the same minor mode and with dark tones throughout, is remarkable.

The first movement grows from the very simplest beginnings – a simple rising and falling interval in the violins – into long, powerful lines and works through significant and complex development in an unusual sonata form.

To follow the powerful opening movement, the slow movement is perhaps a mournful meditation, led by the horns and woodwind. Brahms's use of the older Phrygian mode (an alternative arrangement of tones and semitones in the scale) lends the music an archaic quality. This is quickly dispelled by the nearest thing to a scherzo movement in Brahms's symphonies. This energetic dance movement introduces the piccolo and triangle to the orchestra, adding dazzling sparkle and energy.

The finale is the symphony's most famous movement: a taut set of 30 variations (and coda) on the melody presented by the wind and brass at the opening. The passacaglia form – ongoing repetition of the underlying theme, varied each time – uses a theme from Bach's cantata 150, another reference to musical history. The music is dark with its fair share of Brahmsian melancholy and despair, but above all thrilling and powerful.

Programme notes © South East London Orchestra 2017

**** Interval ****