



BSO

BROMLEY
SYMPHONY
ORCHESTRA

104th Season **2023 - 2024**

Music Director - Adrian Brown

Leader - Andrew Laing

Soloist - Ryo Koyama

Saturday 20th January 2024

Langley Park Centre for the
Performing Arts

£2.00

PROGRAMME

Rawsthorne Street Corner Overture

Walton Violin Concerto

***Soloist* Ryo Koyama**

Interval - 20 Minutes

Refreshments are available in the dining hall

Tchaikovsky Symphony No. 5

Unauthorised audio or video recording is not permitted

Tonight's performance of Tchaikovsky's Symphony 5 has been chosen by Claire Dillon to mark her 60 years in the orchestra! She learned the violin at school with Barbara Strudwick; her piano teacher at school, Joan Moss, played percussion in the orchestra. At Barbara's suggestion, Claire started selling programmes for the concerts in 1960. After a spell at the Orpington Junior Orchestra (run by Joan and Alan Kiss) she joined BSO as a violinist in October 1963 (Marjorie Whyte's memorial concert), along with her fellow school student, Annette Williams, and Denys Strelling. Her audition was with John Coulling and she remembers being in awe of two "grand old ladies" in particular, violinists Elsie Piggott and Mary Farquharson. Claire's husband Terry audited our accounts from 1974 until recently.

Tonight's concert is dedicated to the memory of John Davis who played the viola in BSO between 1996 and 2018.

Adrian Brown -Music Director



Adrian Brown comes from a distinguished line of Sir Adrian Boult's most gifted pupils, studying intensively with him for some years after graduating from the Royal Academy of Music. Sir Adrian wrote: 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. Adrian remains the only British conductor to have reached the finals of the Karajan Conductors' Competition: the Berlin Philharmonic was the first professional orchestra he conducted.

In 1992 Adrian was engaged to conduct one of the world's great orchestras, the St. Petersburg Philharmonic.

In 1998 Sir Roger Norrington recommended him to conduct the Camerata Salzburg. Adrian has also conducted many leading British orchestras including the City of Birmingham, the BBC and BBC Scottish Symphony Orchestras, and the London Sinfonietta. He is a great proponent of contemporary music and has given several first performances.

Working with young musicians has been an area where Adrian has made an invaluable contribution to British musical life, as well as abroad. Between 1972 and 2013 he was Music Director of Stoneleigh Youth Orchestra, his tenure honoured with a Celebratory Concert in Cadogan Hall in March 2013. He has frequently conducted both the National Youth Orchestra (working with Sir Colin Davis and Norrington) and the National Youth Wind Orchestra. He regularly runs courses for young musicians, coaches young conductors, and was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival. Adrian was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002. In 2013 he was awarded the Making Music NFMS Lady Hilary Groves Prize for services to Community Music.

Adrian is particularly highly-regarded for his interpretations of Berlioz and Elgar. In December 2017 he was presented with the Berlioz International Society Medal, and, coinciding with his 70th birthday in October 2019, he was awarded the Elgar Medal.

Adrian founded his own orchestra, the Elgar Sinfonia, in 2018: it has gone from strength to strength, including Elgar's Falstaff in June 2021 and, in October, celebrating the Elgar Society 50th anniversary with Sea Pictures, Polonia and the Crown of India in the presence of Dame Janet Baker. The Sinfonia is currently performing a cycle of the Elgar Symphonies and future plans include The Black Knight and the Bliss Piano Concerto.

Adrian led a moving performance of Beethoven's Missa Solemnis in Autumn 2021 with the London Chorus and the Royal Orchestral Society, and conducted the Royal's 150th Anniversary Concert in 2023. He has a 42-year association with Waveney Sinfonia, Suffolk and was delighted to return to Trianon Music Group in Ipswich this Spring. His longest-standing appointment is as Music Director of Bromley Symphony with whom he performed Mahler's Sixth Symphony in early 2023.

Ryo Koyama

Violin



Born in Japan, Ryo started the violin at the age of 11, soon entering The British School in Tokyo whilst studying under Laurent Rougoulet and Mami Teshigawara in Japan. In 2015, he won a scholarship to the Royal Academy of Music where he studied under Richard Deakin, graduating with First-class honours in 2019. He has recently completed the MMus programme at the Academy,

studying with Mayumi Fujikawa, and graduating with distinction.

He has taken part in solo masterclasses with major virtuosi such as Maxim Vengerov, Nicola Benedetti, Ivan Ženatý, and Vladimir Ashkenazy.

Ryo's chamber music life includes working as a member of Florizel Quartet, performing around the country and abroad. In 2018, they won the Wolfe Wolfensohn String Quartet Prize for their performance of Mozart's "Hoffmeister" Quartet.

While interested in a wide range of music, he has a particular focus on British and contemporary music. Performing the unfinished Elgar's third symphony with Anthony Payne in 2020, he has since performed numbers of British composers' work such as Ireland, Delius, and Coates. In 2022, Ryo participated in the London Sinfonietta Academy, performing a largely contemporary repertoire, including first performances of three operas at the Tête à Tête festival. In 2023, Ryo took part in the newly-created CBSO career accelerator scheme where he was actively engaged as orchestral musician. Since 2017 he has played with The Elgar Sinfonia of London and has led the orchestra since 2019.

Ryo Koyama's appearance is supported by the legacy funding kindly received by BSO from the former Ripley Recitals Association.

Alan Rawsthorne 1905 - 1971

Street Corner Overture



Despite his obvious aptitude for music, Rawsthorne's parents tried to steer their rather delicate son into a more practical line of work. However, after failing at Liverpool University, first in dentistry and then in architecture, he was finally allowed to have a go. (As his friend Constant Lambert joked, 'Mr Rawsthorne assures me that he has given up the practice of dentistry, even as a hobby.')

Despite his talent, Rawsthorne (1905-1971) was probably always more appreciated by his fellow musicians than by the concertgoing public. In common with Walton, he wrote highly-rated film scores, including *The Cruel Sea*, but even his best-known concert works (his *Symphonic Studies*, his *viola*

sonata and the *string quartets*) never quite made the leap into standard repertoire – even though this light, clever, jovial overture has never left it. Perhaps this is because, as the critic John Belcher wrote, 'for all its surface élan, it hides skilful compositional devices in its deeper levels'. Or perhaps it is because it's simply a cracking concert opener – It starts out buzzing and becomes still buzzier, featuring limpid wind counterpoint, dashing runs in the strings, a violin solo and an irrepressible little tune trying to get out from under. (Eventually, it succeeds.) And all this in under six minutes!

William Walton 1902 - 1983

Violin Concerto



Andante tranquillo

Presto capriccioso alla napolitana

Vivace

In 1936, Jascha Heifetz invited Walton for lunch and offered him a £300 commission for a violin concerto. Walton was both star-struck and flattered, as Heifetz was, at the time, much the more famous of the two. The work's premiere was planned for the 1939 New York World's Fair, but this notion was scuppered by the onset of WWII. Instead, the premiere was given by Heifetz and the Cleveland orchestra in December, 1939.

Writing for the world's most famous violinist rather unnerved Walton, who spent two years fretting that the work wasn't difficult or spectacular enough

– to such an extent that he briefly considered giving it to a lesser violinist to debut. He was also concerned about critical reaction. As he gloomily wrote to a friend, 'Today's white hope is tomorrow's black sheep. It is very sad for a composer to grow old – unless, that is, he grows old enough to witness a revival of his work. I seriously advise all sensitive composers to die at the age of 37!' As it turned out, the concerto – witty, sensitively orchestrated, eloquent and profound – was a hit from the first. As critic Elmore Bacon reported: 'An overflow audience was clamorous in its reception, a demonstration further heightened by Heifetz insisting upon the orchestra standing to share in the acclaim.'

Much of the piece was composed in Ravello, Italy, where Walton was

recovering from hernia surgery. Its Italian influence is clear, not only in moments reminiscent of bel canto opera or Italian folksong, but in a near-Italianate volatility throughout. There are sudden and startlingly capricious mood changes in every movement, though it was probably Elgar's own violin concerto which inspired the accompanied cadenza.

The opening is marked *sognando* – dreaming. Here, delicate ornamentation from the soloist decorates the changeable colours of solo woodwind. The 'dream' is eventually shattered by snarling brass and pounding cross-rhythms. It's left to the violinist to transcend the tumult, utilising wild spiccato and double stops. A short cadenza leads into a calmer section, featuring accompaniment in harp and winds. After a second *tutti*, the final section – mostly violinist with solo winds, delicately reimagined and brilliantly reorchestrated – recapitulates

the opening.

The second movement – a *tarentella alla Napolitana* (in Neapolitan style) – was apparently inspired by an actual tarantula bite! It begins hectically, then is suddenly transformed into a variety of waltz. The *tarentella's* return gives way to a *Canzonetta*, referencing a 16th-century Italian madrigal. This is abruptly interrupted by – in order – the return of the *tarentella*, some seriously virtuosic fireworks from the soloist, a memory of the lost waltz and a sudden evaporation of sound.

The rondo-esque finale, which begins with chuntering bassoons, boasts bright counterpoint interrupted by interludes featuring themes from the previous movements. Finally, the accompanied cadenza ingeniously weaves every musical thread together, before the movement's opening theme powers the soloist into its action-packed conclusion.



Pyotr Ilyich Tchaikovsky 1840 - 1893

Symphony no 5 in E minor, Op. 64



- I. **Andante**—Allegro con anima
- II. **Andante cantabile**, con alcuna licenza
- III. **Valse**: Allegro moderato
- IV. **Finale**: Andante maestoso—Allegro vivace

'I like listening to it, just as I like looking at a fuchsia drenched with rain.'

James Agate (on Tchaikovsky's Fifth Symphony, 1947)

'Fate hangs over our heads like the sword of Damocles and inexorably distils a slow and deadly venom. One must bend to it and abandon oneself to boundless despair... I am a Russian, Russian, Russian, to the marrow of my bones...'

Pyotr Ilyich Tchaikovsky

Tchaikovsky – like Walton – endured periods of paralyzing self-doubt, something only exacerbated by the all-powerful critics of the period. When he first began composing his Fifth, in the summer of 1888, it was with a characteristic combination of determination and uncertainty. "I want so much to show not only to others, but to myself, that I still haven't expired," he wrote to his patron, Nadezhda von Meck.

The idea of an unspoken program was certainly in the composer's mind as he planned the Fifth, scribbling, 'Introduction. Complete resignation before Fate – or, which is the same thing, before the inscrutable designs of Providence.' Although Tchaikovsky eventually claimed to abandon these programmatic references, it's generally assumed that the Fifth contains a recurring idea, an idea accepted as the 'fate' motif – a motif whose originally ominous character undergoes various metamorphoses, emerging triumphant (or does it?) in the work's conclusion.

In 1888, upon completing the symphony, Tchaikovsky wrote, 'Thank God, it's no worse than my previous ones!' Despite this, the critics at the premiere were brutal. ('The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!...' 'In the last movement, the composer's Calmuck blood got the better of him, and slaughter, dire and bloody, swept across the storm-driven score...')

At this, Tchaikovsky lost all confidence, and became deeply depressed. ('There is something repellent in it,' he lamented, 'some over-exaggerated colour, some insincerity of fabrication.')

It was not until Brahms expressed strong admiration for the new work that the mercurial Tchaikovsky wrote joyfully to his nephew, 'I have started to love it again.'

The 'fate' theme surfaces first in the Andante introduction—a funeral march with undertones of Russian folksong, supervised by the principal clarinet. (The solo clarinet rather haunts the work, whether articulating or else hinting at Tchaikovsky's 'idée fixe.')

The clarinets, with solo bassoon, also open the Allegro con anima section: a livelier, near-dancing variant on the theme, though still bearing emotional scars of the earlier 'fate' motif. A lighter second subject heralds a passionate development. After the main theme is recalled, the balletic second theme returns, but the coda insists upon the uncompromising mood of the opening march.

Out of a moody chorale of minor-key middle and lower strings, the harmony switches to D major in the Andante cantabile second movement, a nocturne whose ravishingly noble horn solo was later adopted as a well-known song. After the horn, this theme is swiped by solo oboe, solo clarinet, solo bassoon, and all the cellos. The lovefest of the movement's second theme is dramatically interrupted by the 'fate' motif, but gradually regains its composure, building to a state of near-exaltation before 'fate' – notably, the remorseless brass, with timpani – again intervenes. Afterwards, the passionate second theme pours itself out until spent. Solo clarinet and darker strings, as in the movement's opening, complete the journey. A brief waltz replaces the usual scherzo third

movement, transforming another horn melody into frothy and balletic lightness. Cleverly written and beautifully scored, the trio superimposes $\frac{3}{4}$ with $\frac{4}{4}$ time, with hardly a shadow of the 'fate' motif until the end. Listen for off-beat bassoons, strings' spiccato, and flute/ piccolo effervescence.

In the finale's opening, the foreboding 'idée fixe' theme is suddenly transformed to E major. Trumpets blast forth. Lines rise, from the lower strings, emerging sure-footed in the brass. Spiky, sparky, and irrepressible, the finale's exhilarating momentum grinds to a halt on a shocking dominant chord, followed by a still more shocking silence where, in previous eras, the audience generally applauded. Then the 'fate' motif returns, along with a remembrance of the first movement's opening 'march' – here in a major key. The very end of the work can be 'taken' two ways: as powerfully exultant or as subtly ambivalent. (Knowing Adrian Brown, expect the former!) As James M. Kellor wrote:

If Beethoven's Fifth is Fate knocking at the door," wrote a commentator when the piece was new, "Tchaikovsky's Fifth is Fate trying to get out." It nearly does so in a journey that threatens to culminate in a series of climactic B major chords. But notwithstanding the frequent interruption of audience applause at that point, the adventure continues to a conclusion that is to some extent ambiguous: four closing E major chords that we may perceive as triumphant but may just as easily sound ominous...'

In either case, Brahms was proven right – and the symphony's earliest critics entirely wrong. Tchaikovsky's Fifth, whether 'fate-ful' or not, is unarguably a masterpiece.

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	Paul Patterson	Chair	Mike Ibbott
Vice-Presidents	Shirley & Geoff Griffiths John & Riet Carmichael Bernard and Ruth Brook		

Patrons

Mr and Mrs M J Bull	Terry and Claire Dillon	Mr Alan Howes
John & Riet Carmichael	Mr & Mrs J Farrel	Dr Beryl Magrath
Andrew Condon	Shirley & Geoff Griffiths	Dr Kathy McCarthy
David Coronel	Marion Hitchcock	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. Patrons are entitled to two complementary guest tickets per season.

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: www.bromleysymphony.org (for online payment), or by post to: Bromley Symphony Orchestra, 30 Hilldown Road, Bromley, BR2 7HX

We need to have 5 or 6 stewards at every concert to meet fire regulations. In exchange for showing people to their seat and helping with any evacuation, we offer you a free ticket! Please contact us at chair@bromleysymphony.org if you think you can help!

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, ticket and programme sales and publicity.

For information about concerts, visit www.bromleysymphony.org or leave your name & address or email address at the ticket desk.

You can also buy tickets by scanning the QR code.

www.bromleysymphony.org

Box office 020 3627 2974

Registered Charity no 1112117



FIRST VIOLINS

Andrew Laing (Leader)
Clare Wibberley
(Associate Leader)
Andrew Condon
Tarcisio Dantas
Claire Dillon
Ruth Elliott
Nick Georgiadis
Andrew Harber
*Mike Ibbott
Penny Longman
Phil McKerracher
Tracey Renwick
*David Rodker
Jacqueline Whitbread

SECOND VIOLINS

Monika Molnar (Principal)
Pete Bicknell
*Judy Brown
Mark Cousins
Rosie Cousins
Liz Cromb
Jane Ferdinando
Eleanor Harber
Kathryn Hayman
Richard Miscampbell
Judith Montague
Veronica Parry

VIOLAS

David Griffiths (Principal)
Emily Colyer
Richard Longman
Lucy Makintosh
Alan MaGrath
Simon McVeigh
Nicola Oliver
Maria Staines
Liz Tarrant
Vanessa Townsend

CELLOS

Alice McVeigh (Principal)
Marion Hitchcock
Helen McDonald
Helen Griffiths
Jane Broadbent
Samantha Carter
Becky Fage
Andrew Garton
Hilary Harber
Mandy Selby
Berard Somerville
Amanda Stephens

DOUBLE BASSES

Thomas Dignum
Daniel Margulis
Keith Pinnock
Crispin Warren

FLUTES & PICCOLO

Mark Esmonde
Catherine Borner
David Sullivan

OBOES & COR ANGLAIS

*Caroline Marwood
Vicky Dowsett
Philip Knight

CLARINETS

*David Floyd
Chris Jeffery

BASSOONS & CONTRA

Stephen Fuller
Julian Farrel
Chris Richardson

HORNS

Roy Banks
Mary Banks
Frank Cottee
Steph Jeffery

TRUMPETS

Roger Moisan
Derek Cozens
Clive Griffin

TROMBONES

*Peter Bruce
John Goldie-Scott
Graeme Boyd

TUBA

James Dowsett

TIMPANI

David Coronel

PERCUSSION

Adam Payn
Anthony Summers

HARP

Elizabeth Green

ASSISTANT CONDUCTOR

Simon McVeigh

CONCERT MANAGER

Neil Selby

* committee member

We are pleased to support another student from the University of Surrey's Tonmeister course in recording today's rehearsal and concert.

NEXT CONCERTS

Saturday 9th March 2024 7.30pm

Bizet *L'Arlésienne* (Suite 1 movements 1 & 4, Suite 2 movements 1, 2 & 4)

Debussy *Jeux*

Franck *Symphonie in D minor*

Saturday 11th May 2024 7.30pm

Wagner *Flying Dutchman Overture*

Haydn *Symphony 85 La Reine*

Wagner *Götterdämmerung, Dawn and Siegfried's Rhine Journey, Siegfried's Funeral, Immolation Scene* - Soloist Zoe South

