

A close-up portrait of Adrian Brown, the Music Director, wearing glasses and a suit. The background is a solid dark purple.

**BSO**  
**BROMLEY**  
**SYMPHONY**  
**ORCHESTRA**

**SHOSTAKOVICH**

**Music Director - Adrian Brown**

**Leader - Andrew Laing**

**Soloists - Thelma and Lionel Handy**

**105th Season 2024 - 2025**

**Saturday 17th May 2025**

**Langley Park Centre for the Performing Arts**

**£2.00**

# PROGRAMME

**Ravel** Alborada del gracioso

**Brahms** Double Concerto  
for Violin and Cello

***Soloists*** Thelma and Lionel Handy

Interval - 20 Minutes

*Refreshments are available in the dining hall*

**Shostakovich** Symphony No 5

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*Unauthorised audio or video recording is not permitted*

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## 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 the St. Petersburg Philharmonic. In 1998 Sir Roger Norrington recommended him to conduct the Camerata Salzburg. Adrian has also conducted 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.

Adrian has made a particularly invaluable contribution to British musical life working with young musicians. 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 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 Classic FM Award at their 10th 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: he was presented with the Berlioz International Society Medal in December 2017, and, coinciding with his 70th birthday in October 2019, the Elgar Medal. Adrian founded his own orchestra, the Elgar Sinfonia, in 2018: highlights include Falstaff in June 2021 and, to mark the Elgar Society 50th anniversary, Sea Pictures, Polonia and the Crown of India in the presence of Dame Janet Baker. The Sinfonia has performed a complete cycle of all the Elgar Symphonies and rarely heard choral works, The Light of Life and the Black Knight, with the London Chorus. He has also led performances of Verdi's Requiem and Beethoven's Missa Solemnis with the Royal Orchestral Society and the London Chorus. He has also maintained his connections with his place of birth Suffolk, has conducted the Waveney Sinfonia for 45 years and returning to conduct the Trianon Music Group in Ipswich.

Adrian recently collaborated with Rustam Khanmurzin in the Bliss Piano Concerto with the Elgar Sinfonia and plans include more Bliss, George Lloyd, Holst, Berlioz and Finzi. In the future he hopes to bring more Elgar to the public, continue to explore new repertoire with Bromley (and his other orchestras), and to share his joy of music through illustrated talks.

# Thelma Handy

## Violin



Thelma Handy was appointed Joint Leader of the Royal Liverpool Philharmonic Orchestra in 2007 and has directed the orchestra and appeared as soloist on many occasions. Previously she toured worldwide as a member of the English Chamber Orchestra and worked extensively with the Academy of Saint Martin in the Fields, the London Mozart Players and the London Symphony Orchestra. She has made guest appearances as Leader with many orchestras including the Hallé, BBC Philharmonic, Royal Scottish National, City of Birmingham Symphony, Manchester Camerata and the Real Filharmonía de Galicia. Recent solo performances include concertos by Glazunov, Sibelius, Bruch, Mendelssohn, Khatchaturian, Tchaikovsky, Brahms, and Mozart's Concerto no 5 with the Queensland Philharmonic Orchestra as part of a tour of Australia.

She has worked in Japan with the Mito Chamber Orchestra and in France with the baroque chamber ensemble Orfeo 55, and is in frequent demand as a chamber music collaborator, most recently giving concerts with Catrin Finch, Julian Rachlin and directing an RLPO string ensemble in Mendelssohn's Octet. She regularly plays in Ensemble 10/10, with whom she has premiered numerous new works and made several recordings, leading the group in performances nationwide including at Wigmore Hall and on BBC Radio 3.

She co-founded the Wirral Chamber Music Festival in 2020 and is the Artistic Director. In 2017 Thelma was awarded an honorary doctorate by the University of Liverpool.



# Lionel Handy

## Cello



Lionel Handy has performed worldwide and given solo performances of major cello works across the UK and Europe. Since 2010 he has released nine solo CDs including several premiere recordings. These have had many stellar reviews in *The Strad*, *Music Web International* and *International Record Review*.

Lionel toured as principal cellist with most of London's prestigious chamber orchestras including *The Academy of St.Martins*, *English Chamber Orchestra* and *London Sinfonietta* and played guest principal cello with many of the UK's leading symphony orchestras including the *Philharmonia*, *London Symphony Orchestra* and *London Philharmonic*.

Lionel is a much sought after chamber musician having a great deal of performing and recording experience in a variety of

ensembles including string quartet, piano trio, piano quartet and mixed wind and string groups. He has given many recitals with his sister *Thelma* playing works by *Bach*, *Halvorsen*, *Martinu*, *Schulhoff* and *Kodaly*.

He has been a professor at the *Royal Academy of Music* since 1982 where he is *FRAM*. Many of his former pupils hold important positions in orchestras and chamber ensembles. He plays on a cello by *Fendt circa 1820*.

# The Handy Connection

The Handy family has a long association with this area and indeed Bromley Symphony Orchestra. Lionel and Thelma's mother and father both played in Bromley Symphony Orchestra in the 1950s and 60s and their aunt (and BSO Vice-President) Shirley Griffiths continued to play in the orchestra until moving away from the area in the 1990s. Lionel was a member of the cello section for some years in the 1970s before embarking on a professional career and the Handy connection is being stoically maintained by Principal Viola and cousin to Lionel and Thelma, David Griffiths who joined the orchestra aged sixteen in 1980 and having made it to the front of the violas seems to be stuck there until he can persuade someone else to lead the section.

Both our soloists attended Langley Park School although neither of them is likely to recognise much of the place since the huge rebuild which saw the construction of the marvellous concert hall you are sitting in tonight.

They have performed the Brahms double many times and those of you attending BSO concerts in 1990 will have heard them perform the work for the first time with us. We are delighted to welcome them back after a mere 35 years!

SOLOISTS

**LIONEL HANDY**

Lionel Handy is professor of cello at the Royal Academy of Music and was recently elected an ARAM, a diploma offered to past students who have distinguished themselves in the profession. He was a student at the Academy where he won all the prizes for the Boito Competition and the Boito Scholarship and was awarded other post-graduate scholarships with Pierre Fournier in Geneva and Janos Starker in Canada.

He has given several recitals at the Wigmore Hall and has a keen interest in 20th century British music and has performed in London of concertos by Bax, Finzi and others. He has also given world premieres; a solo sonata by James Ellis and a sonata by Philip Grange, which he is shortly recording for Nonesuch.


He is also a member of the Hanson String Quartet which has performed on BBC casts and records frequently for the BBC. Lionel's cello was kindly lent by the Po

**THELMA HANDY**

Thelma Handy started learning the violin at the age of five and studied at the Royal College of Music on an Associated Studentship for five years. She won several prizes and made numerous solo appearances. She has performed the Sibelius Concerto with the Royal College of Music Orchestra under Norman del Mar.

In 1987 she was awarded Scholarships by the Royal Society of Arts to study with Francis Poulenc in Paris, USA. She is now a member of the English Chamber Orchestra.

1989/90



**BROMLEY SYMPHONY ORCHESTRA**

CONDUCTOR: ADRIAN BROWN

LEADER: BERNARD BROOK

SATURDAY 12 MAY 1990  
BROMLEY HIGH SCHOOL

PROGRAMME: 25p



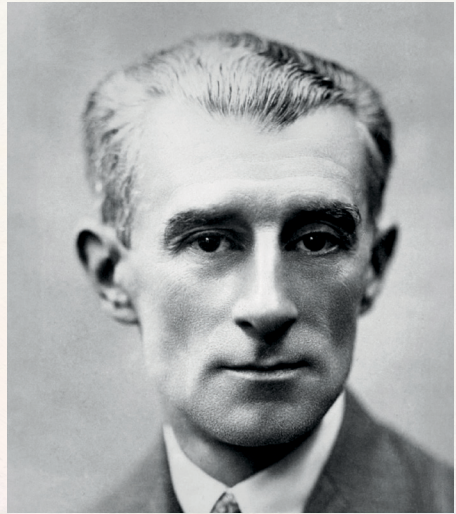
# Maurice Ravel 1875 -1937

## Alborada del Gracioso

*'I begin by considering an effect.'*

*'My things really are written with an appalling lack of practicality!'*

**Maurice Ravel**



The impresario Diaghilev, after notable success with the ballet of Ravel's *Daphnis and Chloë*, commissioned Ravel to orchestrate three works: Chabrier's *Menuet pompeux*, Fauré's *Pavane* and Ravel's own *Alborada*. Christening the new triple bill after a Velázquez painting, Diaghilev launched it in 1919.

The brilliant, seven-minute, *Alborada del gracioso* (translated as 'Morning song of the Jester') had enjoyed a previous life as the smash-hit of *Miroirs* – the only portion of Ravel's five solo piano pieces to make it as a standalone. A central rhapsody framed by Basque-flavoured dances, it represents a jester awakening a pair of lovers, with undertones both sardonic and suggestive. The buffoon's lament is awarded to solo bassoon while the orchestration has the *fin de siècle* feel of *La Valse*. In short, the simplicity of the original piano piece has been subtly upended, following Ravel's experiences in WWI.

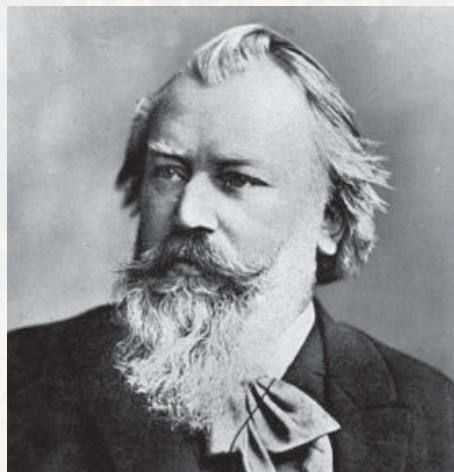
An *Alborada* is a morning serenade while a *gracioso* refers to a jester of Spanish caricature, a buffoon. In the lively opening section, the strings morph into a mixed-meter Spanish guitar, with Basque-tempered winds, sudden explosions of colour and vivid use of percussion. The festival crowd trips into the distance, leaving an isolated bassoon (Stephen Fuller, our principal since the 80s). He extemporises a free and pensive solo – a tenor-esque lament washed by colour-chords – eventually enlisting the middle strings to his cause. After this, with colouristic glissandos, *ratatats* from solo trumpet and a short violin solo, a Pamplona-style dance triumphs.

As Ravel biographer Alexis Roland-Manuel wrote, '*Alborada del gracioso* is a piece in which the dry and biting virtuosity is contrasted, with the swooning flow of the lovelorn melodic line interrupting the angry buzzing of guitars.'



# Johannes Brahms 1833 -1897

## Double concerto for Violin and Cello



*'It is not hard to compose but it is wonderfully hard to let the superfluous notes fall under the table. . . So many melodies fly about, one must be careful not to tread on them.'*

*(Upon hearing Dvorak's Cello concerto) 'Had I only known that it was possible to compose such a concerto for the cello, I'd have done it years ago!'*

**Johannes Brahms**

The Double Concerto had its genesis in a famous rift. The intimacy between Brahms and his close friend and violinistic inspiration, Joseph Joachim, lay in tatters, a casualty of Joachim's divorce. Joachim had long suspected his wife of carrying on a love affair with Brahms's publisher, Fritz Simrock – an impossibility, in Brahms' view. At the violent height of the divorce proceedings, Frau Joachim released a letter of support that Brahms had sent her on the subject. The outraged Joachim instantly broke off all contact.

Meanwhile, Robert Hausmann, cellist in Joachim's famous string quartet, continued to petition Brahms for a cello concerto. Instead, Brahms proposed a double concerto, for Joachim and Hausmann, in hopes of salvaging the lost friendship. As the relieved Clara Schumann confided to her journal, 'This concerto is a work of reconciliation – Joachim and Brahms have spoken to each other again, for the first time in years.' Brahms' generosity did not end there. He included a quote from Joachim's favourite Viotti violin concerto within the double concerto,

sentimentally inscribed the score, 'to him for whom it was written', and exclaimed to their mutual acquaintance that he 'now knew what had been missing from his life – the sound of Joachim's violin!'

Brahms himself conducted the 1887 premiere, in Cologne, where it was well, if not rapturously, received. An example of his tougher, leaner late style, in Clara's secret opinion it lacked 'the warmth and freshness so often found to be in his works'. It's also famously tough to programme: the soloists concerned must combine soloistic chops with a chamber-music-based rapport, while costing an orchestra twice the fee.

The form of the first movement is freer than usual, involving major variants and alterations even in the recapitulation, where the string soloists crash the orchestra's party and where Brahms indulges both with a solo interpretation of the glorious second theme. The coda reverts to the powerfully angular opening, with a weighty conclusion.

The rhapsodic Andante is as lyrical as any in Brahms' symphonies. A horn-led introduction precedes the opening



melody, with solo strings supported by flutes, bassoons and clarinets. This movement is warm, broad and bucolic and, though the soloists' lines generally answer and overlap each other, at one point they form a glorious string section of two.

The Hungarian-influenced sonata-rondo finale kicks off with a sparky theme in solo cello, responded to by the violin, before the orchestra erupts. The soloists introduce the glorious second theme before the first re-surfaces, fragmented and decorated. Glittering runs from the soloists interweave the orchestral texture before the concerto careers to a fitting conclusion.

Early critics considered the work rather too cerebral, but it has since been better understood. Contemporary Brahms biographer Richard Specht longed for more overt romanticism: 'Even the bright passages wear a frozen smile ... Only here and there does a melodic bud timidly peep from behind the cracks of a solid wall.' A dyspeptic Edward Hanslick considered it as a 'product of a great constructive mind rather than an

irresistible inspiration.' Joachim himself greatly admired it, but wished the violin part had been showier. These kinds of opinions – sadly – combined to deter Brahms from his notion of composing a second double concerto.

These days, the work is far better appreciated. A much more recent biographer, Jan Swafford, perceived that, 'For the first time in Brahms's music one can detect a dissonance between Brahms's art and the spirit of his age.' In other words, audiences of the time had come to expect concertos of unabashedly emotional and virtuosic flair: the double concerto was too subtle, too craggy and too lofty for them. By contrast, Irving Kolodin lauded it as, 'the culmination of Brahms's life-long struggle to evolve a treatment of the concerto in which neither solo instrument nor orchestra would dominate the other – the very ideal which Mozart had perfected.' While Alan Rich brilliantly described it as 'a profound conversation between two eloquent soloists, with an eavesdropping orchestra profoundly moved.'



# Dmitri Shostakovich 1906 - 1975

## Symphony No 5



One evening in January 1936, Joseph Stalin elected to attend a performance of *Lady Macbeth of the Mtsensk District*, an opera by the lauded young Soviet composer, Dmitri Shostakovich. When Stalin left after only two acts and failed to reappear, Shostakovich knew he was in trouble. Within a fortnight *Pravda*, the state-run newspaper, had viciously trashed his work. In a vitriolic lambast ('Chaos Instead of Music') *Pravda* complained of 'an incoherent chaotic stream of sound' and 'petty bourgeois sensationalism. It is difficult to follow such "music" – it is impossible to remember it... Such music can only appeal to those aesthetes and formalists who have lost all healthy tastes.'

It was a devastating blow: within a single day Shostakovich moved from feted young composer to non-person. He soon lost his every commission, was avoided by friends in the street,

and kept a small suitcase by the door, in expectation of his predicted arrest and execution.

Under Stalin, every art was subordinated to the Soviet propaganda machine. The composer's place was to exalt the state and its ruler, deploying uncomplicated, accessible music, preferably in tuneful or uplifting vein. Triumphant marches, glowing folksongs and cheerful melodies were cool. Anything dark or complicated was at risk of being denounced as suspect, decadent or bourgeois – even state sabotage. Under such conditions, Shostakovich was always going to struggle. As the composer described it, years later, in his famous *Testimony*: 'An artist whose portrait did not resemble the leader disappeared forever. So did the writer who used crude words. No one entered into aesthetic discussions with them or asked them to explain themselves. Someone came for them



at night. That's all. And these were not isolated cases, not exceptions... It didn't matter how the audience reacted to your work or whether the critics liked it. There was only one question of life or death: how did the leader like your opus? I stress life or death, because we are talking about life or death here, literally, not figuratively. That is what you must understand.'

Shostakovich's first move, beyond readying his suitcase, was to halt rehearsals for his dark and ominous Fourth Symphony – it would have been pure madness, under such circumstances, to risk that. He instantly began to compose his Fifth, aware that it was going to have to toe the official line of simplicity and heroism. Giving it the notably grovelling subtitle: 'A Soviet Artist's Constructive Reply to Just Criticism' – he struggled to express himself within the constraints imposed...

...Or did he? Didn't he, instead, dare to diss Stalin completely?

Musicologists generally, if not unanimously, believe that Shostakovich did dare, by choosing to pretend to follow the letter of Stalin's law, while exaggerating his diktats to the point of ridicule. Even the scherzo has a twisted, mocking, near-maniacal tone, while the finale represents a harsh scream of anguish, despite finishing – as it must – in a major key, with a side-order of crashing cymbals and lashings of brass glory. In fact, it was the finale's hypnotic final resolution – no fewer than 253 octave A's pound remorselessly, before the key is grounded – which first prompted music critic Alex Ross to inquire, 'Exactly who, or what, is triumphing?' – the point contested ever since.

Over the next months, officially, Shostakovich was slogging away at the Fifth – but privately he took artistic refuge in setting a few of Pushkin's poems to music. One – entitled 'Rebirth', though never published till

after Stalin's death, is quoted within the Fifth Symphony. Tellingly, this song describes a barbarian pouring thick black paint over a painting of genius. However, luckily, with the passage of time, the black ink overcoat curls and falls away, disclosing the original work, more beautiful than ever.

It was only once the threat of Stalin was past, and very long after the premiere of his Fifth, that Shostakovich finally published his setting of Pushkin's 'Rebirth'. When he did, it lent powerful strength to the argument that, in the Fifth, Shostakovich was delivering Soviet glory... accompanied by a secret, two-fingered salute.

That the Russian audience at its premiere 'got' the meaning of the Fifth has never been in doubt. (To what degree Stalin himself saw through its pretence, of course, will never be known.) There was a 'thunderous' forty minute ovation, amid quantities of tears. Strangers embraced, the composer was brought back, again and again. The citizenry's fear, misery and helplessness had been expressed – and in a fashion they could instantly comprehend – Some even felt a spurt of hope that their agony would someday be over.

Not even Stalin dared arrest a composer after a reception of such tumultuous rapture. (Or perhaps, Stalin thought: 'He's baiting me, but nothing can be done about it now. When the time is right, I'll arrest him!') Because, although Shostakovich's score is scorched with sarcasm, parody and hatred of Fascism, the composer still dared to publicly state – without a blush – that the Fifth Symphony represented, 'an all-conquering optimism. I wanted to convey in the Symphony how, through a series of tragic conflicts of great turmoil, optimism asserts itself as a world view.' (Which, when listening to the Fifth, is quite simply hilarious.)

## First movement:

'Music is a means capable of expressing dark dramatism and pure rapture, suffering and ecstasy, fiery and cold fury, melancholy and wild merriment – and the subtlest nuances and interplay of these feelings which words are powerless to express and which are unattainable in painting and sculpture.'

*'If they cut off both hands, I will compose music anyway, holding the pen in my teeth.'*

**Shostakovich**

The opening movement seesaws between grimness and hope. The spiky opening theme subsides into lamenting violins, keening high oboe, insightful bassoon. Bullied by implacable trumpets, jerked out of unison, strings contend against strings.

Once a metronomic accompaniment cools the temperature, the firsts aspire, but the cellos pull them down to Earth again. A solo flute attempts consolation, aided by solo clarinet. Increasingly metallic, almost mechanised, the central section culminates in a robotic march. It accelerates into a manic collision – the rebellious orchestra, overruled, is herded into a tanklike force, and from this into a knife-like scream of agony. Tanks roll on past while, in sombre horror, the solo flute remembers. The strings are mere witnesses, until a horn chorale rekindles the lower strings. In a scarred landscape, the last xylophone note fades away.

## Second movement: Scherzo

*'It's about the people, who have stopped believing because the cup of evil has run over.'*

**Shostakovich**

Amidst chuntering lower strings, a drunken clarinet/bassoon procession staggers homewards. What kicks off as a Mahler-influenced folksong disintegrates as the procession of bedraggled beggars is whiplashed by percussion. A parody of a waltz arises, solo violin attempts a moment of gallantry with solo flute, but collapses. In the end the timpani and brass make house arrests, as a sober solo oboe assists the rest to bed. The very existence of this movement has generally been viewed as a bitter protest in itself – the composer being in no mood for humour, for a scherzo, or for a dance.

## Third movement:

*'The majority of my symphonies are tombstones.'*

**Shostakovich**

Music does not get much more agonised than this. Composed in an impossibly heady three days, the Largo of the Fifth has been compared to the poet Anna Akhmatova: 'the mouth through which a hundred million people cry.'

It opens in formlessness, women silently picking up the pieces after a war. Brief solace is offered from solo winds, underpinned by strings. But the strings' stoicism is menaced – a great tidal wave crashes down, crushing them. Into the shock, a solo oboe grieves, echoed by tremulous violins. As the other principal winds emerge shakily from the wreckage, strings release pizzicatos like soft rain. A rather spare clarinet/bassoon duo inspires divisi middle strings.



It builds. At the crisis Shostakovich fires lower and upper strings in alternation, stretching higher and higher. Finally, the cellos soar unanimous with savage certainty, furiously high, uncomfortably high, driven to extremes of hunger, anger, pain. They disappear, still furious, leaving a post-nuclear landscape in their wake. Violins on the edge of reason, a harp, a xylophone. A hush.

#### Fourth movement:

*'Those who have ears to hear, will hear.'*

*'When a man is in despair, it means he still believes in something.'*

**Shostakovich**

The finale's arrival could not be more brutal. The brass is again awake, the timpanist merciless, whipping every section of the orchestra into frenzy. Out of the rubble, slowly and softly, emerges the quotation from Rebirth, the Pushkin song that had been Shostakovich's first, intensely private, response to Stalin's attack. ('With the passing of time, the crude daubings of the barbarian will dry and flake off like old scales. The beauty of the original painting will be visible once more.')

No one at the Fifth's premiere could have known of the existence of this still-unpublished song, or have understood its appearance here, yet this quiet moment represents the kernel of the composer's rebellion. Exultance, power and triumph had been demanded, but, as Shostakovich retorted in Testimony, 'It is as if someone were beating you with a stick, saying your business is rejoicing, your business is rejoicing. You rise shakily and go off muttering,

our business is rejoicing, our business is rejoicing.'

The returning empty triumph that follows gives way to taunting winds amidst retorts from the brass. The violins recollect some near-forgotten memory. Finally, the basses descend as violins and harp ascend, leaving a great gaping hole in the middle, a hole which Stalin's forces – equipped with side-drum – goose-step sardonically through. And, on the last page, amidst fire and warning trumpets, the strings saw away on hundreds of shrieking A's, the brutal timpani endorses the sour triumph of the brass, the winds blast higher, and the war machine wins. (For a single wild moment, I suspect that even Stalin believed this.)

Instead, the triumph belongs to the composer. The crude black ink of the barbarian/Stalin has flaked away. The perfection of the original – of sanity, of humanity – has resurfaced, and in glory.

With regard to Stalin, or indeed to Donald Trump and the terrifying rise of Fascism in the USA: 'Those who have ears to hear, will hear.' Shostakovich – in his immortal, passionate, rebellious and implacable Fifth – still stands amongst us, still pointing, still warning. And the only unanswered question is: how many of us in the West have 'ears to hear'?



# Bromley Symphony Orchestra

Bromley Symphony Orchestra was formed in 1918 by Miss Beatrice Fowle and Miss Gwynne Kimpton, teachers at Bromley High School for Girls. Over the years, it has earned a high reputation for concerts of professional standard and has worked with many famous soloists and conductors. Sir Adrian Boult conducted regularly in the 1940s and in 1952 Norman Del Mar took over. Internationally renowned soloists who have performed with the orchestra include Paul Tortelier, John Lill, Dennis Brain, Kathleen Ferrier, Ralph Holmes, Hugh Bean, Emma Johnson, Leslie Howard and Sir Donald McIntyre.

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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](mailto:chair@bromleysymphony.org) if you think you can help!

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Andrew Condon  
Clare Wibberley  
(Associate Leader)  
Tracey Renwick  
Mark Cousins  
Judith Montague  
Kathryn Hayman  
Jane Ferdinando  
\*Mike Ibbott  
Pete Bicknell  
Andrew Harber  
Dasha Veysey  
Phil McKerracher  
Eleanor Harber

## **SECOND VIOLINS**

Monika Molnar  
(Principal)  
Veronica Parry  
Penny Longman  
Ruth Elliott  
Tarcisio Dantas  
\*Judy Brown  
Richard Miscampbell  
Claire Dillon  
\*Rachel Dubourg  
David Rodker  
Sarah Clarke

## **VIOLAS**

David Griffiths (Principal)  
Richard Longman  
Alan Magrath  
Rachel Parker  
Maria Staines  
Liz Tarrant  
Vanessa Townsend

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

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Yelyzaveta Bahlai

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Lewis Isaacs  
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## **PIANO & CELESTA**

Tony Summers

## **HARP**

Elizabeth Green  
Keziah Thomas

## **ASSISTANT CONDUCTOR**

Simon McVeigh

## **CONCERT MANAGER**

Neil Selby

\* committee member

## NEXT CONCERT

**Sunday 15th June 2025 5pm**

### Children's Concert

**Saint-Saëns** Carnival of the Animals

**Kleinsinger** Tubby the Tuba - Narrator Chris Jeffery

**Richard Brown** Pageant of the Seas

## NEXT SEASON

**Saturday 15th November 2025 7.30pm**

**Mozart** Don Giovanni Overture

**Beethoven** Symphony No 8

**Weber** Bassoon Concerto - Soloist Stephen Fuller

**Strauss** Don Juan

**Saturday 24th January 2026 7.30pm**

**Boulanger** D'Un Matin de Printemps

**Berlioz** Harold in Italy - Soloist Scott Storey

**Saint-Saëns** Symphony No 3 (Organ) - Soloist Lucy Morrell

**Saturday 14th March 2026 7.30pm**

**Vaughan Williams** Symphony No 9

**Mendelssohn** Violin Concerto - Soloist Mabelle Young-Eun Park

*With support from The Philip and Dorothy Green*

*Young Artists (PDGYA) Scheme.*

**Gershwin** An American in Paris

**making  
music**

**Saturday 16th May 2026 7.30pm**

**Ravel** La Valse

**Tchaikovsky** Piano Concerto Soloist - Rustam Khanmurzin

**de Falla** Three-Cornered Hat

