

LONDON SYMPHONIA **2024-25** SEASON



OPENING NIGHT: TCHAIKOVSKY AND GOOD

OCTOBER 5, 2024 | 7:30 pm | Metropolitan United

Guest Artists

- Daniel Bartholomew-Poyser, *conductor*
- Adam Zinatelli, *trumpet*
- Scott Good, *composer*

London
Symphonia 

WELCOME to London Symphonia's 2024-25 Season!

We are proud to present 8 brilliant concerts that celebrate the extraordinary artistry of London Symphonia and embrace an inclusive and expansive vision of music across the centuries. You will experience familiar classics, including the return of *Messiah*, new compositions, a World Premiere, unfairly neglected works from the past and unexpected twists along the way.

Each concert has been specially designed to take you on a unique musical journey of discovery. Performed by extraordinary guest artists, including the internationally acclaimed violinist Kerson Leong and The Elora Singers, we are thrilled to showcase outstanding performers from the greater London region.

Our audience members are vital to the continued success of London Symphonia. On behalf of the musicians, staff, and Board of Directors, thank you for your support.

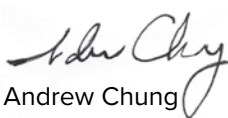
Glorious music and great artistry await you, starting tonight with Composer-In-Residence Scott Good's powerful work *Between The Rooms*, Concerto for Trumpet and Orchestra and Tchaikovsky's epic Symphony No. 6.

Thank you for joining us this evening. We look forward to seeing you often in the year to come.

Sincerely,



April Voth
Executive Director



Andrew Chung
Artistic Producer

LAND ACKNOWLEDGEMENT

London Symphonia wishes to acknowledge and honour the land on which we are meeting as the traditional territory of the First Nations peoples; the Chippewa of the Thames First Nation (part of the Anishinaabe), the Oneida Nation of the Thames (part of the Haudenosaunee) and the Munsee-Delaware Nation (part of the Leni-Lunaape). Let us reflect on how we as individuals and as a community can carry this spirit of gratitude into everything we do to honour the work that all the First Nations peoples of the Turtle Island have done, and continue to do, for the land that supports us all.

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OCTOBER 5, 2024 at 7:30 pm
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- Daniel Bartholomew-Poyser, *conductor*
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Scott Good

Between the Rooms – Concerto for Trumpet and Orchestra (2008, rev 2024)

Part 1 - Energetic!

Part 2 - Lyric

Part 3 - Allegro Agitato

(played without pause)

INTERMISSION

Pyotr Ilyich Tchaikovsky

Symphony No. 6 in B minor, Op.74, *Pathétique*

- I. Adagio – Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Adagio lamentoso

This program runs approximately 1 hour and 50 minutes, and will be performed with a 20-minute intermission.



MEET DANIEL BARTHOLOMEW-POYSER, ADAM ZINATELLI AND SCOTT GOOD AFTER THE CONCERT

Join us in the Great Room immediately behind the stage and speak with the musicians.

TONIGHT'S MUSICIANS

Violin 1

Joe Lanza
Mikela Witjes
Andrew Chung
Yanet Campbell-
Secades*
Calvin Tsang
Mel Martin
Natasha Penny
Min Xie
Jessica Elliotson

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*London Symphonia Fellows from Western University



MUSICIAN BIOS



Daniel
Bartholomew-Poyser

Canadian conductor, Daniel Bartholomew-Poyser consistently brings clarity and meaning to the concert hall fostering deep connections between the audience and performers. In 2022, Daniel made his Carnegie Hall debut where he conducted the world premiere of “Ram Tori Maya” by Reena Esmail and “We Shall Not Be Moved” arranged by Nathalie Joachim. Currently, Daniel holds the positions of Resident Conductor of Engagement and Education at the San Francisco Symphony and the Barrett Principal Education Conductor and Community Ambassador of the Toronto Symphony Orchestra. In addition, he is also the Creative Partner with the National Arts Centre Orchestra in Ottawa.



Adam Zinatelli

Praised as “exemplary” and “a superior trumpet player” (Calgary Herald), Adam Zinatelli is accomplished as an orchestral player, soloist, and chamber musician. Principal Trumpet of the Calgary Philharmonic Orchestra since 2009 and guest principal trumpet with the National Arts Centre Orchestra and Les Violons du Roy, Adam is a founding member of the Canadian National Brass Project and the Reveille Trumpet Collective, a group dedicated to commissioning and performing new music for trumpet.

He has also appeared in recital and chamber music performances at the Ottawa Chamber Music Festival, Toronto Summer Music Festival, Festival of the Sound, Sound Symposium New Music Festival, the Banff Centre, and the University of Calgary.

His debut recording ‘Fifteen Feet Closer to the Sky’ (November 2023), was praised as “a highly original recording project” (La Scena Musicale).



Scott Good

Scott Good is a composer, conductor, concert designer and trombonist whose music is driven by the desire to create beauty, evoke emotion, and play with groove. As Composer-in-Residence with London Symphonia (2015-present) and the Vancouver Symphony (2008-2011), he has composed numerous orchestral works and orchestral arrangements. The World Premiere of his song cycle *Lasker-Schüler* Songs was performed by London Symphonia in April 2024.

Scott’s music has been described to be “a kind of majestic bestial reality” (Globe and Mail), “gloriously cacophonous” (Ottawa Citizen), “sumptuously orchestrated” (Montreal Gazette), and “dynamic, vivid” (Winnipeg Free Press). He has been commissioned by orchestras across Canada including Orchestre Symphonique de Montréal, Vancouver Symphony, National Arts Centre Orchestra, Calgary Philharmonic, Winnipeg Symphony, Orchestre de la Francophonie Canadienne, and the Esprit Orchestra.



PROGRAM NOTES

Composer's Reflection by Scott Good

Between the Rooms – Concerto for Trumpet and Orchestra (2008, rev 2024)

After the experience of composing my saxophone concerto, *Babbitt*, I realized that the concerto format was an ideal platform for a composer. The music can be focused on the soloist, much like how the protagonist functions in a novel. The orchestra acts as a counterpart, establishing colourful contexts and creating vivid interactions, even conflicts with the soloist. With this in mind, the trumpet makes for an ideal solo instrument, with its brilliant tone, wide dynamic range and expressive variety, able to carry well against the power of the orchestra.

At the onset of composing, I asked soloist, former principal trumpet of the Kitchener-Waterloo Symphony Orchestra Larry Larson, if there were any non-musical points of influence he would like to share to inspire the music. He provided me with the poem "I Died for Beauty" by Emily Dickinson - a poem that he was not only moved by but had also worked with musically in the past. These evocative words affected me immediately upon reading and became the catalyst for the composing of the slow movement in the concerto, sandwiched "between the rooms" so to speak of the outer fast movements.

I Died for Beauty

by Emily Dickinson

I died for beauty, but was scarce
Adjusted in the tomb,
When one who died for truth was lain
In an adjoining room.

He questioned softly why I failed?
"For beauty," I replied.
"And I for truth, the two are one;
We brethren are," he said.

And so, as kinsmen met at night,
We talked between the rooms,
Until the moss had reached our lips,
And covered up our names.

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 6 in B minor, Op.74, “Pathétique”

When the *Pathétique* Symphony was first performed, on October 28, 1893 in St. Petersburg, Tchaikovsky was on the podium, and the audience was respectfully cool. When it was performed the second time, on November 18, Tchaikovsky was in his grave and the response was overwhelming.

Well, he wasn't a great conductor. But the coincidence of his unexpected death a mere nine days after the appearance of such a portentous symphony, in such a key (B minor, recalling Schubert's "Unfinished") and with such a subtitle (suggested shortly after the premiere by his brother Modest) forged an inevitable association between the composer's piece and his passing, leading naturally to the question: were they in some way related?

The short answer is no, although there is enough apparent evidence lying around to preoccupy Poirot. Tchaikovsky was a notable neurotic, ridden with guilt over his homosexuality, who had once attempted suicide in the wake of a calamitous marriage. His spirits in his last months were depressed by the deaths of several friends and family members, and he was increasingly aware of his own premature aging. By his own admission, he had wept over the writing of this work, so powerfully had it affected him. But Modest's account of his final days makes it clear that Tchaikovsky was not suicidal.

Except that Modest's story doesn't check in all its details. His 'official' version of events, that Tchaikovsky drank unboiled water at lunch

and contracted fatal cholera, was issued to quell rampant rumours about the death, but questions remained: why would Modest serve unboiled water during an epidemic (others placed this event in a restaurant); how could the composer develop the disease in a quarter of the necessary incubation time; and why were no precautions taken to prevent mourners from contacting the presumably infectious corpse? Suicide by poison has always been suspected, and most recently the theory has been spiced up by allegations that Tchaikovsky was coerced into poisoning himself to satisfy an outraged noble's honour regarding supposed improper advances made to his son. None of this can be verified until Poirot takes the case.

In any case, the symphony was composed seven months earlier, too soon to be a suicide note or premonition, and was orchestrated that summer. In fact, it was the second symphony Tchaikovsky had written since publishing his Fifth; the other, in E flat, dissatisfied him and he abandoned it, retaining however a programme which he had had in mind for it: "...essence of the symphony is *Life*. First part – all impulsive passion, confidence...Must be short (the finale *death* – result of collapse). Second part love: third disappointments; fourth ends dying away (also short)". Evidently with some modifications this plan underlay the *Pathétique* as well. That he had had a programme Tchaikovsky acknowledged, although he would not divulge it: "Guess it who may" was his comment.

The influence of such a programme explains the unorthodox form of the Sixth Symphony, with its episodic first movement, its off-centre waltz, its finale apparently in the middle and slow movement at the end (the pattern would later be adopted by Mahler and others). It is music

of extremes: of volume (the customary limits of notation, as soft [ppp] or as loud [fff] as possible, are extended to pppppp and ffff); of contrast (beware the end of the famous slow theme in the first movement); and of emotional expression (compare the whizbang scales of the ebullient march with the sombreness of the very ending, with its expiring divided basses). But in quality of workmanship everyone from Tchaikovsky himself to his fiercest detractors has placed it at the top of his oeuvre, with the **first movement** gaining particular plaudits for its novelty, power and conciseness.

The symphony opens with a pregnant introduction (which contrary to Nature was conceived after the gestation of the movement itself): a solo bassoon slowly and grimly foreshadows the main theme of the Allegro, stated in the subdued colours of violas and cellos. After some light and balletic treatment and a hint of explosions to come, the tempo slows for one of Tchaikovsky's most famous melodies, popularly associated with Love, but sounding a bit world-weary and, in the constant return of its opening phrase, unsatisfied. Dance-like woodwind arabesques, with an innocent-sounding falling scale appended, intervene before the "love" theme is passionately repeated.

The development starts with a crash and terrifying toxins frame a quotation from the traditional Russian Requiem in the trombones, "With thy saints, O Christ, give peace to the soul of thy servant". The main theme returns amidst the fury, leading to a colossal outburst of despair rooted in the earlier 'innocent falling scale', which in fact is a figure Tchaikovsky habitually associated with Fate, notably in his Fifth Symphony. "Love" shakily reasserts its claim, but yields to a solemn elegiac coda with

hymnal winds over descending plucked string scales. The movement seems dream-like in its juxtaposition of contrasted sections.

The **second movement** is a genetically modified waltz, with five beats in a bar rather than three, which doubtless contributed to the puzzlement Tchaikovsky noted in the first-night audience (the critic Hanslick found the meter "disagreeable" and suggested adding a beat to each measure to make it work out – which is why he was a critic and not a composer). In the middle section another fateful descending scale sighs over potentially menacing repeated notes in the timpani and basses.

A stimulant is definitely needed at this point, and Tchaikovsky has supplied it in the form of a hybrid of bustling scherzo and vigorous march. Whether its triumph is genuine or over-the-top manic posturing is a matter of interpretation, but it is a tour-de-force of orchestral virtuosity, occasionally recalling *The Nutcracker* ballet which the composer had recently completed. It almost invariably calls forth applause as though it were a **finale**; this is perhaps just as well, because the actual finale, as in *Life*, does not.

Here the falling scale from the waltz trio, representing Death according to Tchaikovsky's programme, is plainly audible in the first theme (although not, in the score, visible: it is ingeniously played off between the two violin sections). A second great melody, of consolation or resignation, is cut off in full cry. The fatal theme becomes increasingly agitated, the strangled rattle of hand-stopped horns punctuating the crisis, until the struggle ceases at a stroke of the gong. After a benediction of brass the Theme of Consolation is gradually lowered into the depths.

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