



Kingston Philharmonia
Levon Parikian - conductor

English Music

Saturday 6 April 2013 7.30pm

St John's Smith Square
London SW1P 3HA

Programme

KINGSTON PHILHARMONIA



St John's Smith Square
London, SW1P 3HA
Saturday 6th November 2013
7.30pm

Conductor – Levon Parikian

Violin – Clare Howick

Arnold – *English Dances: Set Two*

Paul Patterson – *Serenade for Violin and Orchestra*
(*World Premiere*)

 *Interval - 20 minutes* 

Elgar – *Symphony no 1*

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CLARE HOWICK – VIOLIN



Described by *The Strad* as “*playing with beguiling warmth and affection*” and by *American Record Guide* as “*simply spectacular*”, Clare Howick is at the forefront of a new generation of inspiring violinists. Clare’s debut CD, *Cyril Scott – Sonata Lirica and Other Violin Works* (on the Dutton Epoch label) won great acclaim and was awarded ‘Editor’s Choice’ in *Gramophone* magazine. A second disc of *Cyril Scott – Violin Sonatas 1-3* was subsequently recorded for Naxos and was awarded ‘Four Stars’ in *Audiophile Audition* and ‘Specially Commended’ in *Albion* magazine. Clare’s

most recent disc, also for Naxos, is of violin works by *British Women Composers* which was awarded ‘Editor’s Choice’ in *Classical Music* magazine and was ‘Recording of the Month’ on *Music Web International*.

Clare has performed most of the violin concerto repertoire (encompassing 48 concerti) with several orchestras including The Philharmonia Orchestra, and has performed at major festivals in the UK, such as the Covent Garden, Buxton and Cheltenham International Festival. She has broadcast on BBC Radio 3 and Classic FM as well as worldwide.

As a champion of new music, Clare has premiered many new works, both on disc and in performance, and is delighted to be giving the premiere tonight of *Serenade* for violin and orchestra by Paul Patterson, which has been specially written for her. Further highlights this season include several performances of the Britten concerto as part of his centenary celebrations, and a gala performance of the Barber concerto at St Martin in the Fields in aid of a new music charity, the Dorothy Croft Trust.

Clare combines solo and chamber performances, at venues such as the Wigmore Hall, with appearing as a Guest Leader of many orchestras, including the City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, The Philharmonia Orchestra, BBC Concert Orchestra, BBC National Orchestra of Wales, Ulster Orchestra, Northern Sinfonia, and the Orchestra of English National Opera.

Clare Howick was a student of Maurice Haddon at the Royal Academy of Music and also studied with Anne-Sophie Mutter, Zakhar Bron, Ida Haendel, Dona Lee Croft and Dorothy DeLay. Clare won First Prize at the Jellinek Competition as well as many other prizes and has received awards from The Worshipful Company of Musicians, The Tillett Trust and the Countess of Munster Trust.

Clare has been generously loaned a Guaragnini violin for tonight’s performance, but is currently seeking investors interested in participating in an established trust scheme to enable her to purchase her own instrument which will enhance her career. Please contact Clare for further information about this exciting investment opportunity.

LEVON PARIKIAN – CONDUCTOR

Levon Parikian is much in demand as Guest Conductor with orchestras throughout Britain. He is Principal Conductor of several London-based orchestras, and the City of Oxford Orchestra. He is also Artistic Director of the Rehearsal Orchestra. He has worked extensively with



students and youth orchestras, including the Royal College of Music Junior Sinfonia, the National Youth Strings Academy, and Royal Holloway University of London, where he also teaches conducting.

Levon Parikian studied conducting privately with Michael Rose and David Parry, and at the Canford Summer School with George Hurst. He then pursued his studies at the St. Petersburg Conservatoire with the great Russian teacher Ilya Musin.

He also writes an allegedly humorous column about conducting in Classical Music magazine and blogs at runnythoughts.com.

This is Levon's last concert with Kingston Philharmonia as its principal conductor. He has been with the orchestra for the past fifteen years, and has been responsible for transforming what was a passable amateur orchestra with an ageing membership into the thriving ensemble that you hear tonight. A complete list of Levon's concerts with Kingston Philharmonia can be found on the orchestra's web site on the **concerts** page.

Levon lives in South London (someone has to) and his hobbies include muttering at passers-by, cutting you up at the traffic lights and removing unexpected items from the bagging area.

PAUL PATTERSON – COMPOSER



Paul Patterson (1947-) is one of the most versatile, successful British composers of his generation. His music is heard world-wide in major concert halls including the Amsterdam Concertgebouw, Carnegie Hall, the Royal Albert Hall (in the BBC Proms), the Southbank, and Warsaw Philharmonic Hall.

All the BBC Orchestras have performed his music, also the CBSO, the Bournemouth Symphony Orchestra, LPO, LSO, the Philharmonia, RPO and the Royal Liverpool Philharmonic. Orchestras abroad include the Basel Symphony Orchestra, the Cracow Philharmonic, the Netherlands Philharmonic and the New Zealand Symphony Orchestra. The numerous chamber orchestras and ensembles world-wide include the Academy of St-Martin-in-the-Fields, the European Community Chamber Orchestra, the Polish Chamber Orchestra, the Juillard Ensemble and the London Mozart Players. Countless festivals and other events feature Patterson's music, and he has been featured composer in Australia, China, Denmark, the Netherlands, Poland, Sweden, Turkey and the USA. Many works achieving lasting international success, such as *Time Piece* and the settings of Roald Dahl's *Little Red Riding Hood* and *Three Little Pigs*. Others become standard works of the contemporary performance repertoire; *Comedy for Five Winds*, *Conversations*, *Diversions*, *Duologue*, *Magnificat* and *Westerly Winds*, for example. The *Luslawice Variations*, *Spiders*, and *Tides of Mananan* are among those frequently used as set pieces for international competitions. Patterson has composed for television and film, including the *Hammer House of Horror*, and there are many works for vocal ensembles and choirs, including prestigious commissions from the King's Singers, the Bach Choir and the Three Choirs Festival.

Patterson has been BBC Composer of the Week; his discography celebrates performances by many mentioned above, but also by other leading soloists and ensembles, recorded by major companies. Recent CD releases have included the three string concertos (Violin, Viola and Cello) with Orchestra Nova, the Phoenix Concerto for oboe, with the English Chamber Orchestra and his complete organ works performed by Michael Bonaventure.

Patterson has enjoyed a long and distinguished association with the Royal Academy of Music. Having studied composition there, he became Head of Composition and created the pioneering annual composer festivals. He is now Manson Chair of Composition. He has received numerous awards, including the Leslie Boosey/PRS Award in 1996 in recognition of his exceptional service to British music, and the Polish Gold Medal in 2009 for promoting Polish music.

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MIRIAM TEPPICH – LEADER

Miriam Teppich is a member of London Mozart Players and has been invited as Guest Principal with orchestras in the UK such as London Philharmonic Orchestra, London Mozart Players, Philharmonia Orchestra, Orchestra of English National Opera, Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and City of Birmingham Symphony Orchestra. She has also led the Norwegian Opera Orchestra in Oslo.



Miriam was born in London and won the Frederick Grinke Scholarship to study at the Royal Academy of Music with Sheila Nelson, continuing her studies at the Guildhall School of Music and Drama with David Takeno and Mark Knight and later at the Paris Conservatoire with Boris Garlitski and Jean Jaques Kanterow. She was a string finalist in BBC Young Musician of the Year in 1996 and the following year won the Julius Isserlis Scholarship from the Royal Philharmonic Society.

In the UK Miriam won many prizes for solo and chamber music playing including the Rose Bowl in the Guildhall Gold Medal for a performance of Bartok's 1st Violin Concerto in the Barbican Hall, London. She has also received awards from the Martin Musical Scholarship Fund, the Hattori Foundation and the Rotary Club of Great Britain and played in masterclasses with Lorand Fenyves at the International Musician's Seminar at Prussia Cove, Cornwall as well as attending the Aspen Festival in Colorado, USA.

Whilst in Paris, Miriam led the chamber orchestra Jeune Orchestre Lyrique Francais as well as the orchestra of Academie de XXème Siècle under the baton of Pierre Boulez.

Miriam has made solo and chamber music appearances at the Purcell Room, the Wigmore Hall and the Royal Albert Hall, and performed concertos by Barber, Bruch, Elgar, Sibelius, Tchaikovsky and Brahms with various orchestras in the UK. Miriam plays a violin by Joseph Panormo 1810.

SYLVIA GREEN (1916 – 2007)

The centre-piece of tonight's concert, the Serenade for Violin and Orchestra by Paul Patterson, was specially commissioned by the orchestra in response to a generous legacy by Sylvia Green – pictured here at her 90th birthday party, a few months before her death.

Sylvia was the only child of only children. Having no relatives in her later years, she devoted herself to music, playing the violin and piano, and she was especially fond of Handel, Brahms and Elgar. She was a stalwart member of Kingston Philharmonia, and played in many other orchestras as well. She had a particular enthusiasm for pit orchestras, and performed with numerous amateur operatic companies. This enthusiasm extended beyond the strictly instrumental; at a performance of Carousel, an extra voice was identified as that of Sylvia's, singing along with the chorus! She also enjoyed chamber music and Old Time Dancing, and always had a dog until well into her 80s. Like many personable old ladies, she ended her years being cared for by her loyal band of younger friends.

The orchestra is delighted to be able to honour Sylvia's memory with such a fitting and lasting tribute as this Serenade, which is receiving its very first public performance this evening.

KINGSTON PHILHARMONIA

Kingston Philharmonia has been Kingston-on-Thames resident orchestra since the early 1970s, when it was founded by Walter Wurzburger, an émigré from Frankfurt who came to Kingston via Paris, Singapore and Australia.

The orchestra covers the complete musical spectrum, from the early classical period to the twenty-first century. In recent years, we have performed works mainly from the late nineteenth century onwards, including a number of forays into popular genres such as musical shows and film music. We have not neglected the core classics – in 2008 we played the first eight of Beethoven's symphonies in a single day, which attracted the attention of the Guardian newspaper on tinyurl.com/7badgds.

We welcome feedback from our audience; visit the orchestra's website on www.kingstonphil.org.uk, and leave us your comments on www.kingstonphil.org.uk/pepys.php.



Malcolm Arnold (1921 – 2006)

English Dances (Set 2) Op 33 (1951)

- I Allegro non troppo
- II Con brio
- III Grazioso
- IV Giubiloso – lento e maestoso

Malcolm Arnold was by any standards a remarkably talented and versatile musician. An illustrious alumnus of the Royal College, he became Principal Trumpet of the London Philharmonic shortly after graduation, and when he decided to abandon trumpet playing for composing, his flamboyant style and ability to turn his hand to any kind of composition won him a steady stream of commissions.

His English Dances (of which his publishers commissioned two sets) were his first big success – a sort of British answer to Dvorak’s Slavonic Dances! They were inspired by the British folk song tradition, but not actually based on particular melodies - or, as Arnold himself said: ‘You may feel that you know them, but they are all original tunes, and meant to evoke the greatness, freedom, beauty and spirit of our country – not a million miles from how Elgar might have described the opening nobilmente theme in his First Symphony!

Unlike Elgar, however, Arnold felt no guilt about exploiting a winning formula, and he went on to write sets of Scottish, Irish and Cornish dances – all showing his irrepressible high spirits and amazing talent for orchestration. Indeed, his bright orchestral palette equipped him wonderfully for the ‘popular’ side to his music: he wrote the soundtracks for some 80 films, including ‘Bridge on the River Kwai’. He was knighted for services to music in the 1993 New Year’s Honours.

Paul Patterson (1947 –)

Serenade for violin and orchestra (2013)

(World Premiere)

- I Toccata
- II Bararolle
- III Valse-Scherzo

Patterson has written a number of concertos featuring stringed instruments, and this work is his second for solo violin. It was commissioned by the Kingston Philharmonia in memory of Sylvia Green and specially written for the exceptional talents of soloist Clare Howick. In contrast to the first concerto, the Serenade as its title suggest is a piece that points to the work’s sunny and more engaging approach in its musical environment.

It is a virtuosic work that presents many technical challenges for the soloist , but overall the approach is lighter and more playful in its conversational episodes between the soloist and orchestra

In his previous concertos Patterson has limited his orchestral forces to strings, but for the Serenade, they are joined by double woodwinds, 2 horns, 2 trumpets, timpani and harp, thereby considerably expanding the palette of orchestral colours.

Its three movements run without a break; the opening movement starts with a bustling Toccata which engages the soloist in a vigorous dialogue with the orchestra. Towards the end the music gradually calms down and merges into the second movement, a lilting lyrical Barcarolle with flowing melodies that float between the soloist and orchestra, the trumpets and timpani are silent in this movement. The full forces are once again deployed in the final movement; following a brisk introduction, the solo violin has a dazzling cadenza that leads into a sparky Valse-Scherzo which eventually brings the Serenade to an exuberant conclusion.

© Paul Patterson 2013

Edward Elgar (1857 – 1934)

Symphony No1 in A flat major Op 55 (1908)

- I Andante. Nobilmente e semplice
- II Allegro molto
- III Adagio
- IV Lento - allegro

It is now generally recognized that Elgar was much more than the musical spokesman of the turn-of-the-century generation of Empire-builders. For decades this label has done him a great injustice. While it is true that his output does contain music intended to celebrate British achievements and justifiable national pride, critics like Constant Lambert who simply dismissed his work as ‘smug’ were wilfully closing their eyes to the angst and questioning which lay at the heart of much of what Elgar had to say.

For Elgar was a complex personality. Despite his fame and honours he remained ashamed of his humble origins and saw himself as an outsider looking in. His letters are full of self-disparagement, and they suggest that he was incapable of enjoying success. Ken Russell highlights this in the television film he made for the BBC in 1962, and the evolution of Elgar’s symphonic output – an optimistic first symphony; an enigmatic second; an unfinished third – seem to document a progressive erosion of confidence. Elgar was conscious of being a Catholic in

Protestant Britain; an artisan in the class-conscious society of Victorian and Edwardian Britain; and a self-taught musician in the closed world of academically trained musicians – Parry, Stanford, Sullivan, Coleridge-Taylor and Stainer. The fact that he had achieved international recognition (which the others hadn't) only added to his sense of isolation.

Elgar's first symphony was completed in 1908, when he was 50. He had been obsessed for the best part of 10 years with the idea of writing a symphony to commemorate General Gordon who was killed at the siege of Khartoum in 1885, but would have us believe that he had completely abandoned the idea when he came to put pen to paper in the winter of 1907, which he spent in Rome. Writing about it in a letter to the composer Walford Davis, he said 'there is no programme beyond a wide experience of human life with great charity and a massive hope in the future'. Hans Richter gave the work its premiere with the Hallé Orchestra on December 3, 1908, and such was its success that the symphony received some 80 performances over the next year. To quote just one review (in the Evening Standard): 'the composer has written a work of rare beauty, sensibility and humanity, a work understandable by all'. The symphony's slow movement was singled out for particular praise, being compared to its counterpart in Beethoven's 9th. Praise indeed!

The symphony is in cyclical form – the opening motto theme threading its way through the entire work in various guises, and closing it on a note of triumphant affirmation.

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21 February 2013

PLAYERS

STRINGS

1st Violins

Miriam Teppich (Leader)
Thomas Crehan
Jill Hollingbery
Dorothea Klinge
Sonia Nagle
Mike Parsons
Caroline Phillips
Dominic Steinitz
Pauline Waghorn
James Wicks
Tim Wright

2nd Violins

Chris Smith
Robert Beattie
Helen Clifton
Antonia Cviic
Chris Johns
Maggie Pattenden
Oliver Sapsford
Jackie Steinitz

Violas

Sanchia Norman
Imogen Burchett
Sheila Cochrane
Dan Hamm
Judith Rutherford
Martin Terjan

STRINGS

Cellos

Philip Austin
Cecilia Allaker
Catherine Joseph
Beth Perry
Marguerite Pocock
Lydia Smith

Double Bass

Terry Gibbs
Diana Locke
Robert MacFarlane

WOODWIND

Flutes

Ami Lodge
Chris Gould
Janina Byrne

Oboes

Laura Edmonstone
Wirya Satya Adenatya

Cor Anglais

Wirya Satya Adenatya

Clarinets

Sheena Balmain
Debbi Clarke

Bass Clarinet

Eileen McManus

Bassoons

Jefferey Cox
Anna Mayer

BRASS

Horns

Andy Osborne
Duncan Gwyther
Chris Ayre
Chris Pocock

Trumpets

Jeremy Neep
Simon Bristow
Rachelle Bradley

Trombones

Alison Henry
Gordon Faultless

Bass Trombone

Jack Smith

Tuba

Henry Lindsay

OTHER

Percussion

Andrew Barnard
Hannah Beynon
Dan Robinson
Sarah Stuart

Harp

Elizabeth McNulty

PLAYERS NEEDED

We are always interested in welcoming new players to the orchestra. String players – violins, violas, cellists and double bassists – particularly welcome.

For more information, visit the web page and click through to the Contact section

KINGSTON PHILHARMONIA WEB SITE

Visit the Kingston Philharmonia web site on

www.kingstonphil.org.uk

Here you will find information on future concerts, biographies, orchestral news and more.

NEXT CONCERT

Saturday 6th July 2013 7.30 pm

George Lloyd – *Overture to John Socman*

Britten – Violin Concerto

Beethoven – Symphony no 3 (Eroica)

St Andrew's Church, Maple Road, Surbiton

Full details available on the web site

CONCERT QUESTIONNAIRE

The web site also contains a questionnaire, relating to the current concert; we would appreciate it if you were to complete this.

It will help us in targeting our publicity, planning future concerts, and ensure that you will receive information on concerts and other orchestral activities.

Click on the **Concert Questionnaire** link towards the bottom-left of the home page.

The orchestra would like to acknowledge the support of **Kingston Arts Council, Mail Boxes Etc.** and would like to thank **AKP Chartered Accountants** for their support in auditing our accounts. They provide continual encouragement and guidance to the orchestra.

