



**Kingston
Philharmonia**

Tessa Pritchard *Narrator*
Levon Parikian *Conductor*
and
Juice!

**Family
Concert**

United Reformed Church

Kingston on Thames

December 5th 2009

PROGRAMME

KINGSTON PHILHARMONIA

Kingston Parish Church
Saturday 5th December 2009
4.00pm

Conductor – Levon Parikian
Leader – Adrian Charlesworth
Narrator – Tessa Pritchard
Vocals – *juice*

William Walton – Façade Suite
Patterson – Little Red Riding Hood
Hancock – Bitter Suite Concerts

LEVON PARIKIAN – CONDUCTOR

Levon Parikian studied conducting with George Hurst and Ilya Musin. Since completing his studies, he has pursued a freelance conducting career, and is much in demand as Guest Conductor with orchestras in Britain. He currently holds Principal Conductor posts with several London-based orchestras, and is Principal Conductor of the City of Oxford Orchestra and Artistic Director of the Rehearsal Orchestra. He works 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 lives in South London and his hobbies include making retaliatory hoax calls to call centres, cycling headlong into bendy buses, and wondering why he came upstairs.



JUICE



juice are an experimental vocal trio who specialise in giving vibrant performances with a theatrical edge. They draw on world music, jazz, folk and pop, have commissioned countless new works and featured on BBC Radio 3, Radio 4 and Resonance FM. They present both purely a cappella music

or multi-media nights featuring visuals and electronics.

juice are at the forefront of the UK's experimental/classical scene; they have performed in at Park Lane Group's Young Artists series at the Purcell Room in 2008 and Wigmore Hall in 2009, both to excellent press reviews. They have featured in the bmic Cutting Edge Series and tour, spnm's The Sound Source series, and nonclassical. In June 2007, they won second prize at the internationally-renowned Tampere Vocal Festival - the only UK group ever to be prizewinners. *juice* feature on Roger Marsh's 'Pierrot Lunaire' (NMC 2007)

and created a 'vocal remix' for Mikhail's album 'Morphica' (Sub Rosa, 2009), since used by the Nederlands Dans Theatre. They have appeared at numerous international and international festivals, had a concerto written for them, 'Bitter Suite' by Stuart Hancock, collaborated with world-famous beatboxer Shlomo, and been conducted by Karl Jenkins in his 'Requiem'. They have performed works by avant-garde pioneers such as Morton Feldman and Meredith Monk.

Over the past few years more of *juice*'s work combines live singing with electronics and/or visuals. They have performed a live part-improvised co-written score to a silent film, *The Danger Girl*, at the BFi Southbank, and performed a vocal/electronic score at the London College of Fashion Graduate Show at the Royal Academy of Art with UK Beatboxing Champion Beardyman. Kerry Andrew's visual-music-theatre work, 'sedna stories', was written for *juice* alongside featured visuals, electronics and a live 5-piece band.

TESSA PRITCHARD

Tessa has worked in the theatre, tv and film for the last 25 years. Notably she appeared in *Tea With Mussolini* directed by Franco Zeffirelli playing Connie Raynor.

In the West End, theatre performances include Eva Peron in *Evita*, Jemima in *Cats* directed by Trevor Nunn, Diana in the European premiere of *Nine* at the Donmar Warehouse directed by David Leveaux. Other roles include Elsa in the *Sound of Music*, Fraulein Kost in *Cabaret* at the Chichester Festival Theatre; Rachel in *My Cousin Rachel*; Madam N in *Little Hero*, Veronika Wigg at the Edinburgh Festival; Beatrice in *A View From The Bridge*, Arthur Miller; Blanche in *Brighton Beach Memoirs* and Bella in *Lost In Yonkers*, Neil Simon; Vera in *Stepping Out*; Viv Nicholson in *Spend Spend Spend* at the English Speaking Theatre in Frankfurt.

TV credits include *Me and the Girls* starring Tom Courtenay playing Bonnie MacIntyre; *Agatha Christie* in *Agatha Christie Vanishes* for NBCtv, Beth in *Casualty*; Maureen Baker in *Doctors*.

In the last three years Tessa has been seen teaching very little people *Monkey Music* in and around Dulwich and has enjoyed seeing them bang drums and shake maracas. Sometimes in time to the music!!!



Tessa's passions are still Liverpool Football Club, dancing to 70's disco music and her son, Oliver (aged nearly 5).

ADRIAN CHARLESWORTH –

LEADER

Adrian, tonight's Guest Leader, took up his first Leader's position aged 8 when the Kingston-upon-Thames Music Director, George Steven, invited him to lead the Kingston-upon-Thames Junior Orchestra.



He is now a freelance violinist currently working with a range of ensembles from the Royal Philharmonic Orchestra to chamber groups, operas, musicals, Big Bands, film backing tracks and last year for the Queen during her 80th Birthday Luncheon. He very recently performed The Lark Ascending and Berlioz's Reverie and Caprice under the baton of our conductor, Lev. He also teaches violin at St. George's College, Weybridge and Reigate Grammar School, coaches at various summer schools, is on The Board of The Rehearsal Orchestra and has just been appointed to the Kingston Music and Arts Service.

William Walton and Edith Sitwell

Façade - A selection from Suites 1 & 2

Fanfare – Scotch Rhapsody – Valse – Tango-Pasodoble – Swiss Yodelling Song – Country Dance – Polka - Noche Española – Popular Song – Old Sir Faulk

Are you sitting comfortably? Then I'll begin. But at the beginning? In this case it might make more sense to begin at the end. You see, the music – while tuneful and entertaining in itself, is only half the story. It owes its existence to some remarkable verse, written by a woman who was demonised by the literary establishment of the 1920s. What we are to hear this afternoon is the fruit of some 25 years of experimentation.

Edith Sitwell was the poet. She was born in Scarborough, the only daughter of Sir George Sitwell, 4th Baronet of Renishaw Hall. Her mother was the grand-daughter of the 7th Duke of Beaufort. She shared the same birthday with Queen Elizabeth the 1st, and liked to emphasize her link to the Plantagenets by wearing clothes based on the fashions of that time: brocaded gowns in striking patterns, turban-like hats, and amazing quantities of large rings on the fingers of both hands. She was, in short, an eccentric, and her early poetry reinforced this image.

So what of her verse? This is how she herself described it:

‘The poems in Façade are in many cases exercises in techniques of extreme difficulty, in the same sense as that in which certain studies by Liszt are studies in transcendental music. [...] They are abstract patterns, [and the] technical experiments in these poems consist of enquiries into the effect on rhythm and speed of the use of rhymes, assonances and dissonances’.

Staying with her brothers Osbert and Sacheverell in Chelsea at this time was young William Walton. Walton was also a Northerner (from Oldham), of humble background and slender means but obvious musical talent, whom Sitwell had taken under her wing. Encouraged by Osbert, he began setting a number of Sitwell's poems to music. In keeping with the element of play suffusing the verse, Walton employed range of devices including the parody of Scottish, Italian and Spanish music, yodelling, military band music, and the 'Palm court' style of the day.

The first public performance of an initial suite took place on 12 June 1923 at the Aeolian Hall in London, and it caused quite a stir – the audience and critics being bewildered by an evening of nonsense verse declaimed through

a megaphone from behind a curtain by an unseen reciter accompanied by an invisible dance orchestra! Critics dismissed it as cultural provocation and an insult to the intelligence – in short, the work of dilettante lunatics!

Nothing daunted, Walton and Sitwell continued to work on the suite – adding and changing some poems and discarding others. It was not until 1942 that a ‘definitive’ suite emerged, and even that was not finalised until 1948, when it was finally despatched to the publishers.

Things have changed since then, and distance has lent enchantment. We are better able to enter into the spirit of the work, and the contemporary rap artist has more than a little in common with Sitwell as poet and reciter. The work itself has also metamorphosed into many different forms, including ballets by Sir Frederick Ashton (1972, with Peter Pears as reciter), and Lindsay Kemp (1983, when the dancers themselves recited the poems). There has even been an arrangement for harmonica and orchestra, commissioned by Larry Adler! Sitwell became respectable, and was eventually absorbed into the literary establishment. She was made a Dame and received several Honorary Doctorates. Walton became a giant of the British musical scene, and went on to write such masterworks as *Belshazzar’s Feast*. This afternoon’s selection of pieces will be performed in the concert version without narrator.

Paul Patterson Little Red Riding Hood Narrator: Tessa Pritchard

‘Regulars’ to KPO concerts will recall that the orchestra performed Patterson’s ‘Three Little Pigs’ at its Christmas concert in 2007. Here is another one in the series – and arguably the best.

Roald Dahl wrote ‘*Revoltin’ Rhymes*’ in 1982 – a selection of six of the most popular fairy tales retold with some surprising, gruesome and hilarious twists! Quentin Blake provided the illustrations. Finding the right vocabulary and narrative style to appeal to contemporary readers could not have been easy, and it was by no means certain that the new take on old stories would go down well with young listeners – who (as both parents and grand-parents well know) sometimes react with outrage if a story-teller takes liberties with a hallowed text! In some ways it could be said that providing a musical commentary to the new text was easier, since the listener would have no

preconceptions. The result is fresh, and joyous and sinister by turns, with a nice touch of humour. Patterson has drawn on the re-working of the traditional fairy tale by Roald Dahl, with its allusions to contemporary television and twentieth century characters. The outcome of the story is no different from the original – the wolf still comes to a sticky end – but the demure Red Riding Hood of the fairy tale has taken on traits you might associate with a gangster’s moll, and flaunting not one but two fur coats – as she does - is most definitely non-PC!

Stuart Hancock Bitter Suite

Vocal contributions: JUICE!

- I. The North Wind Doth Blow
- II. A Wise Old Owl
- III. Red Sky At Night
- IV. Ky-me Nay-mo

With this suite we are re-visiting territory we explored in our March 2009 film music concert when we played Stuart’s symphonic suite from *Lucky Star*. Stuart continues to make waves as a successful composer of music for television commercials and films, (*WEETOS* and *AGENT PROVOCATEUR* having been amongst his brands!), and with a musical imagination which can span concepts so far apart, it is not surprising that he can dispatch a series of short character pieces such as make up *Bitter Suite* with such aplomb. The fourth and final piece is the only one which might require some explanation: *Ky-me Nay-mo* is a phonetic nursery rhyme which is thought to have its origins in the Midlands - possibly imitating the sound of sewing or weaving machinery.

©Jefferey W Cox (24 November 2009)

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.



OUR NEXT CONCERT

Kingston Parish Church
Saturday 13th March 2010
7.30pm

Violin Concerto (*to be announced*)
Sibelius – Symphony No 3

FUTURE DATE
10th July 2010 Kingston Parish Church

Full details available soon on
www.kingstonphil.org.uk

1st Violins

Clare Howick (Leader)
Robert Beattie
Sheila Cochrane
Jill Hollingberry
Dorothea Klinge
Sonja Nagle
Chris Spiers
Dominic Steinitz
Pauline Waghorn
Marton Zempleni

2nd Violins

Chris Smith
Sarah Bruce
Catherine Deere
Jane Hicks
Chris Johns
Heather Lucas-Brown
Maggie Pattenden
Caroline Phillips
Jackie Steinitz

Violas

Dan Hamm
Richard Dorrington
Susannah Rang
Martin Terjan
Maria Zempleni

Cellos

Philip Austin
Charlie Shore
Marguerite Pocock
Hilary Willis
Celia Allaker
Catherine Joseph
Samantha King

Double Bass

Terry Gibbs
Graham Dearman

Flutes

Janina Byrne
Chris Gould

Oboes

Gavin Pettinger
Lisa Stonham

Clarinet

Sheena Balmain
Ros Preston

Bassoons

Jeff Cox
Rebecca Adams

Horns

Andrew Osborne
Robin Livermore
Chris Pocock

Trumpets

Jeremy Neep
Rachelle Bradley

Trombones

Gordon Faultless
Alison Henry

Percussion

Hannah Beynon
Manny Arciniega

Harp

Lizzy McNulty