

Around the World with
Kingston Philharmonia



Spain

Saturday
9 July 2011
7.30pm

¡OLÉ!

Programme

KINGSTON PHILHARMONIA

Kingston Parish Church

Saturday 9th July 2011

7.30pm

Conductor – Levon Parikian

Leader – Miriam Teppich

Piano – Michael Round

Bizet – *Carmen Suite No 1*

de Falla – *Nights in the Gardens of Spain*

 *Interval* 

Rimsky-Korsakov – *Capriccio Espagnol*

Glinka – *Jota Aragonesa*

de Falla – *Spanish Dance from 'La Vida Breve'*

NEXT CONCERT

Kingston Parish Church

Saturday 29th October 2011

7.30pm

A Spooky Halloween Programme

Full details available on

www.kingstonphil.org.uk

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.

MICHAEL ROUND – PIANO



Born into a musical family, Michael Round is a solo pianist, accompanist, arranger, writer, music editor and occasional conductor. His playing career has ranged from orchestral work with the four London and other orchestras to Palm Court Hotel music in (perhaps appropriately) the Arabian Gulf - plus a short season of excursions to Venice and back, playing piano while being propelled backwards through Europe at over 100 mph on the Orient Express.

As soloist or orchestral pianist Michael has travelled to over 20 different countries (including seven visits to Japan and three to Brazil), and contributed to film soundtracks

ranging from the first 'Star Wars' movie to 'Zulu Dawn', 'Return to Oz' and the Canadian feature 'Unlikely Heroes'. He has played extensively in West End theatres and was for a time Musical Director of Bernstein's 'Wonderful Town' with Maureen Lipman, and of Joan Rivers' UK tours (2002-4).

Michael's work as arranger includes orchestrations of Ravel piano pieces, performed in London's Royal Festival Hall under Leonard Slatkin and in Tokyo and Washington D.C. under Vladimir Ashkenazy (who also recorded them with the NHK Symphony Orchestra for the Japan-based Octavia label). He writes regularly for 'Music Teacher', 'International Piano' and other Rhinegold magazines, and is also arranger for, pianist with, and conductor of the St Clements Wind Ensemble (<http://www.gcolville.info/details.htm>), a group founded in 2004 which performs regularly in Germany, London and Edinburgh.

Michael's general interest in the music of Villa-Lobos came to fruition in the composer's birth centenary year of 1987, during which he gave recitals and BBC radio talks. The following year he travelled to Rio de Janeiro (the composer's home town), becoming the only non-Brazilian finalist (and winning second prize) in the International Villa-Lobos Piano Competition.

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. A duo partnership with pianist Elli Spacova was formed in 1999 and recitals have been well received in London and Paris. Miriam has also performed concertos by Barber, Bruch, Elgar, Sibelius, Tchaikovsky and Brahms with various orchestras in the UK.

Miriam plays a violin by Joseph Panormo 1810.

Welcome to Spain!

Or, more accurately, welcome to what could be called the ‘real’ and the ‘pretend’ versions of Spain, since this concert will include the genuine article (music written by Spanish composers - such as Manuel de Falla - in their native musical language); and the faux- Spanish (music written in the Spanish idiom by composers who were captivated by Spanish sounds and rhythms but were anything but Spanish themselves – such as Glinka and Rimsky- Korsakov!). Spain has always seemed the epitome of the exotic. For 19th and early 20th century composers and audiences it combined Arab, Jewish and oriental influences with the fascination of gitane, or gipsy passion and violence. Culturally speaking, Spain has always punched above her weight, and where music is concerned, she has inspired as much fine music as she has produced herself.

To give you some examples: Spain acted as a magnet to the Italian composers Alessandro and Domenico Scarlatti, and Domenico was inspired to write his wonderful keyboard sonatas there. The leading Austrian composer of his day, Haydn, wrote that most intriguing of religious works - his ‘Seven Words of Our Saviour on the Cross’ – in response to a commission from a Spanish charitable Order for an Easter service in Cadiz Cathedral. French composers seem to have had a special affinity for things Spanish:- Ravel produced one of the staples of the virtuoso orchestral repertoire – Rhapsodie Espagnole; Lalo wrote his Symphonie Espagnole for the Spanish violinist Sarasate; Chabrier composed the orchestral lollipop España; Debussy – who had a particularly acute ear for subtle sounds and rhythms – titillated his listeners with Iberia and the piano prelude Soirée dans Grenade. Bizet (who never even visited Spain) wrote what we think of as the most Spanish of Spanish operas – Carmen. Finally, even the Russians Glinka, Balakirev and Rimsky-Korsakov tried their hands at writing Spanish-flavoured pieces – the latter’s Capriccio Espagnol having been a firm favourite with concert-goers for over a hundred years.

Tonight’s programme goes some way towards illustrating the distinctiveness of the Spanish musical tradition and how it has surfaced in a range of different genres.

Georges Bizet (1838 – 1875)

Carmen Suite No 1

1. Prélude
2. Aragonaise
3. Intermezzo
4. Seguedille
5. Les Dragons d'Alcala
6. Les Toréadors

Bizet completed his opera a matter of months before his death in 1875 – from a heart attack brought on by illness and the acute depression he suffered as a result of the critical reception given by critics and public to his opera.

But how could such a wonderful work have been rejected? It all has to do with being in the wrong place at the wrong time: the Opéra-Comique (where the production was to be mounted) was a house dedicated to the performance of light, sentimental operettas in a lively but essentially trivial style. With its immorality, deceit and murder, Carmen was altogether stronger meat. Several of Opéra-Comique's regular stars refused to take it on, and the first audiences were either uncomprehending or outraged. The opera was quickly given the thumbs down. It required a performance in Vienna's State Opera house (with additional recitatives and other trappings of the grand opera style) to re-launch it – this time to huge acclaim. The additions have since been stripped away, and what we now hear is probably close to Bizet's original intentions.

Manuel de Falla

Noces en los Jardines de España (1916)

(Nights in the Gardens of Spain)

1. En el Generalife
2. Danza Lejana
3. En los jardines de la Sierra de Cordoba

Why is it that 'Nights in the Gardens of Spain' sounds so much more appealing than 'Nights in the Gardens of Britain'? Is there something intrinsically different about an Iberian garden? And what would you expect to find in a Madrilenian garden which would be absent from one in, say, Slough? The answer has of course less to do with seed catalogue and climate than with an attitude of mind.

We are more disposed to equate Spain with sensuality and exoticism – qualities unlikely to be found under Heathrow's Western flightpath!

De Falla's three symphonic impressions for piano and orchestra had their origin in a series of piano nocturnes which he sketched out during his time in Paris. On his return to Spain he showed the pieces to his friend and distinguished pianist Ricardo Viñes who advised him to recast them for piano and orchestra. He did so, and the resulting work - the Nights - was premiered in Madrid's Teatro Real in 1916. Although he might have produced a piano concerto in the traditional mould – adversarial and a showcase for the soloist – de Falla chose to have piano and orchestra pulling together and working jointly to express the poetry which had captured his imagination. The work draws on Andalusian folk material, and portrays gardens in the Generalife and Alhambra Palace in Granada where de Falla settled when he returned from Paris.

Those of you familiar with Debussy's tone poem *La Mer* (1905) may spot points of similarity between that (particularly the second scene) and de Falla's work. De Falla had been on good terms with Debussy and Ravel, so it is hardly surprising that he should have absorbed and used - consciously or unconsciously - one or two of their techniques. Some of the orchestration in particular is remarkably similar. This is a case where those Spanish gardens are not without French interlopers in the flower-beds!

There is no break between the second and third movements.

Nikolai Rimsky-Korsakov (1844 – 1908) *Capriccio Espagnol* Op 34 (1888)

1. Alborada
2. Variazioni
3. Alborada
4. Scena e Canto Gitano
5. Fandango asturiano

Written a year before 'Sheherazade', 'Capriccio Espagnol' was originally conceived as a 'Fantasia on Spanish Themes' for violin and orchestra. One can easily see why R-K should have been attracted to writing such a piece: he loved the exotic and simply couldn't resist the challenge to his abilities of creating a striking new soundscape from the palette of instruments to be found in the full-blown Romantic orchestra – combining them in new ways and delighting in their brilliance. It is interesting that he should have had second thoughts about having

a violin soloist, and I think I can see why: having a soloist would emphasize the thematic element in the work and push the orchestra into the background, whereas writing for orchestra alone would allow R-K all the colour he could wish for.

Michael Glinka (1804– 1857)

Jota Aragonesa

Like de Falla, Glinka was also the victim of rejection (in his case his opera *Ruslan and Liudmilla*), and he also decided to seek his fortune in another country. He travelled first to France, and then, attracted by its colour and folk music, to Spain where he hoped to compose some 'fantasies pittoresques'. In the event, he spent two years in Spain (1845 – 47) and wrote what he called the First Spanish Overture, in which the two themes were generated by a Jota Aragonesa (the Jota is a dance in triple time found principally in the North of Spain, and is particularly popular in Aragon). The orchestral palette is sparkling, with local colour provided by castanets, harps, and pizzicato strings imitating guitars.

Manuel de Falla (1876 – 1946)

Interlude and Dance from 'La Vida Breve'

La Vida Breve ('Life is Short') is a two act opera which won de Falla first prize in a competition mounted by the Academy of Fine Arts in Madrid in 1906. In spite of this success de Falla was unable to get the opera performed anywhere in Spain, and his sense of rejection drove him to try his luck in Paris, where he moved in 1907. Even here it was to be another 6 years before *La Vida Breve* reached the stage (in Nice in 1913), but that production made its mark and the opera was premiered at the Opéra-Comique in Paris in January 1914. The onset of the First World War and de Falla's return to Spain interrupted its success, and it has been rarely performed since then. Not so its dances, however, which have enjoyed great popularity in concert performances. The 'Interlude and Dance', which the orchestra plays this evening, is one of the best known.

Jefferey W Cox
30 May 2011

PLAYERS NEEDED

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

For more information, visit the web page on

www.kingstonphil.org.uk

and click through to the Contact section on

www.kingstonphil.org.uk/pepys.php

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 (including a recent wedding), the history of the
orchestra, and more.

There is also an on-line 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.

RAFFLE

The raffle is an important source of much needed income for the orchestra, so please buy plenty of tickets from the table by the main door. The orchestra acknowledges with thanks all those who have so generously contributed to tonight's raffle, in particular:

Squires Garden Centre

Twickenham

Garsons Farm

West End, Esher

Mrs Julie Scotty

Tesco Metro

East Molesey

Table arrangement by
Margaret Pattenden
Ardfinnan Crafts,
45 Station Road Thames Ditton
Tel: 020 8398 7659

Additionally, a special thank you from Hilary Spiers to Maggie Pattenden for her stunning table decorations, and to the members of the audience, who so loyally support the raffle at each concert.

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.



PLAYERS

1st Violins

Miriam Teppich (Leader)
Meriel Avery
Robert Beattie
Jill Hollingberry
Dorothea Klinge
Sonja Nagle
Robbie Nichols
Mike Parsons
Chris Spiers
Dom Steinitz
Manolis Zarafonitis

2nd Violins

Alan Titherington
Julie Aherne
John Asher
Heather Lucas-Brown
Chris Johns
Maggie Pattenden
Caroline Phillips
Oliver Sapsford
Alison Shine
Jackie Steinitz

Violas

Dan Hamm
Sheila Cochrane
Ric Hollingberry
Susannah Rang
James Taylor

Cellos

Philip Austin
Celia Allaker
Sue Dunne
Corissa Hunt
Catherine Joseph
Marguerite Pocock
Lydia Smith
Nick Storrs

Double Bass

...

Flutes

Janina Byrne
Chris Gould
Catherine Black

Oboes

Becci Laker
Vicky Owen

Cor Anglais

Barry Solomon

Clarinet

Sheena Balmain
Quentin Maxwell-Jackson

Bassoons

Jefferey Cox
Emilie Forrest-Biggs

Horns

Andy Osborne
Sarah Maxwell
Chrissie Ranson
Chris Pocock

Trumpets

Jeremy Neep
Rachelle Bradley

Trombones

Alison Henry
Gordon Faultless

Bass Trombone

Stephen Clarke

Tuba

Carl Woodcroft

Percussion

Lucy Beeson
Rebecca Celebuski
Sam Hoile
Chris Kimber
Lucy Landymore
Ruari McGlasheen

Harp

Sophie Cartledge