



Kingston  
Philharmonia

St Patrick's  
Day  
Concert

Saturday  
17 March 2012  
7.30pm

Programme

# KINGSTON PHILHARMONIA

St Andrew's Church, Surbiton

Saturday 17th March 2012

7.30pm

**Conductor** – Levon Parikian

**Leader** – Clare Howick

Leroy Anderson – *Irish Suite*

Hamilton Harty – *With the Wild Geese*

 *Interval* 

Robert Schumann – *Symphony No 1 "Spring"*

# **FUTURE CONCERTS**

**Saturday 26th May 2012**

**St Andrew's Church, Maple Road, Surbiton**

**Summer Concert**

**Gian Carlo Menotti – Violin Concerto**

**Soloist – Clare Howick**

**Brahms – Symphony No 2 in D**

**Full details available in due course on**

**[www.kingstonphil.org.uk](http://www.kingstonphil.org.uk)**

## 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](http://runnythoughts.com).

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.

## CLARE HOWICK – LEADER



Clare Howick has been leader of the KPO since the early 90s when Walter Wurzburger, the orchestra's founder was conductor. Clare has established herself as one of the leading violinists of her generation. Her first CD recording, Cyril Scott: Sonata Lirica and Other Works (on the Dutton Epoch label) was Editor's Choice in Gramophone magazine. Clare

has since recorded another two discs, Cyril Scott: Sonatas 1-3 and British Women Composers which were released on the Naxos label. She has performed most of the violin concerto repertoire with various orchestras including the Philharmonia Orchestra, and has collaborated as soloist and chamber musician with many outstanding artists including Lynn Harrell, Philip Dukes, Leon Bosch, Sam Haywood and Sophia Rahman. She has broadcast on BBC Radio 3 and Classic FM as well as worldwide and has also appeared at major festivals in the UK including the Cheltenham International Festival.

Clare combines solo and chamber performances with appearing as guest leader of many orchestras, including the City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, Philharmonia Orchestra, BBC National Orchestra of Wales, Ulster Orchestra, BBC Concert Orchestra, and the Orchestra of English National Opera.

Clare began her musical studies as a Junior Exhibitioner at the Royal College of Music with Dona Lee Croft and subsequently went on to study at the Royal Academy of Music with Maurice Hasson. She has also studied with Anne-Sophie Mutter, Dorothy DeLay and Zakhar Bron

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## **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 <http://tinyurl.com/7badgds>.

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

# St Patrick and Spring

I imagine that most of those present tonight will be aware that today is **St Patrick's Day** – the feast day of Ireland's most sacred saint, and at the same time the most secular celebration of any day in England's religious calendar! Mention St Patrick over here and thoughts immediately turn to Guinness and Irish whiskey – and probably an excess of both! Clearly this can't be held against the saint, who predated both products and was certainly too occupied with banishing snakes and bringing Christianity to Ireland to concern himself with such distractions! So it must say something about his followers, many of whom like us to see them as characters and larger than life! Indeed, Irish literature and music are bursting with such 'characters' – the sort who populate the novels of James Joyce and the plays of O'Neill. Many are what you might call 'lovable rogues', and we forgive them their self-indulgence. Others have become enshrined in Ireland's music – particularly the folksongs which feature so brightly in the country's cultural heritage, and, as you would expect, in two of the works in tonight's programme.

**Hamilton Harty** was born and educated in Ireland, and laid the foundations of his musical career in Dublin before moving to London and then to Manchester (not a million miles from Liverpool, the gateway to Ireland) where he conducted the Hallé Orchestra for 13 years. Hamilton Harty's music career was based on his skill as a conductor, and his reputation today rests most particularly upon the arrangements he made of Handel's Water and Fireworks music. Composing was never more than a second string to his bow, and stylistically most of his music looked backwards to the era of Elgar rather than forwards to the young guard of Walton, Moeran and Bax – all of whom Harty generously championed in his concerts. That said, **'With the Wild Geese'** is a piece of creative writing which genuinely seeks to communicate something of the formative elements in Harty's upbringing. It draws tastefully on the Irish folk tradition, and incorporates the material into a tone poem infused with harmonic language of Richard Strauss. Like Strauss, Harty bases his work on literary allusions – two poems by Emily Lawless entitled 'With the Wild Geese' which tell the story of the Irish mercenaries (the Wild Geese) who fought for France at the battle of Fontenoy in 1745. It was said that after the battle, the Irish dead arose from the field and sailed home through the night to their beloved country. In Harty's tone poem

you hear the violence of that battle give way to by the comforting setting of an Irish folksong.

**Leroy Anderson's** Suite is quite a different animal. He knew that he was onto a sure thing when, with an eye to the considerable Irish community in Boston and surroundings, he wove a selection of Irish folk songs into what he called his **'Irish Suite'**. However, unlike Harty, Anderson's origins had nothing whatsoever to do with Ireland. His parents were Swedish immigrants to America, and Leroy spent most of his life shuttling between Boston and New York. Anderson was a Harvard graduate – and university bandmaster! – who somehow combined the study of languages with a classical musical training; who served in Military Counter-Intelligence during the Second world War and was earmarked for the post of Military Attaché in Sweden afterwards. This might indeed have happened had his cheerful and characterful orchestral compositions not attracted the attention of Arthur Fiedler of the Boston Pops who first of all included some in his programmes and then invited Anderson himself to conduct them.

The rest – as they say – is history. Anderson decided on a career in light music rather than military intelligence, and quickly became a darling of the American light music public and a millionaire. He wrote an impressive number of national and international hits, songs and Broadway shows, and more or less everything he touched turned to gold – the exception being a piano concerto which he withdrew shortly after its lukewarm reception at its premiere. His Irish Suite consists of six movements, each a series of variations on an Irish folksong:

- The Irish Washerwoman
- The Minstrel Boy
- The Rakes of Mallow
- The Wearing of the Green
- The Last Rose of Summer
- The Girl I Left Behind Me

The third work on tonight's programme celebrates not an individual or a date, but a season – Schumann's 'Spring' Symphony, written in 1841.

## **Symphony No 1 ('Spring')**

**Robert Schumann**

- Andante un poco maestoso – Allegro molto vivace
- Larghetto
- Scherzo molto vivace
- Allegro animato e grazioso

Schumann was born in 1810, and it would appear that up to 1840 he had written no music that was not for piano or didn't include it (a first attempt at a symphony in 1832/3 was abandoned). The year 1841 marked a watershed, and for the first time he completed a work for orchestra alone – his Symphony No 1 in B flat Opus 38. Clara, his wife, felt this to be such a radical change with the past that she made special mention of it in the diary they were writing together.

It was a poem by Adolf Böttger about spring which inspired it. Robert seems to have had a distinct programme in his mind, and was at first inclined to name the individual movements accordingly. He changed his mind, however, when he convinced himself that audiences would be distracted from the music by the story, and he left the music to speak for itself.

Critics have questioned Schumann's abilities as an orchestrator – and indeed whether he was even capable of thinking symphonically. Given that his four symphonies have survived the test of time, such doubts seem misplaced, even if conductors have to work harder to bring Schumann's intentions to his listeners – and interpret the unusually detailed labels he gives the movements in this symphony!

*Jefferey W Cox  
6 February 2012*

## **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](http://www.kingstonphil.org.uk)**

and click through to the Contact section  
using the button on the left

## **KINGSTON PHILHARMONIA WEB SITE**

Visit the Kingston Philharmonia web site on  
**[www.kingstonphil.org.uk](http://www.kingstonphil.org.uk)**

Here you will find information on future concerts, biographies,  
orchestral news (including a [not-so] recent wedding), the history of the  
orchestra, and more.

## **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.

# 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:

Bentalls	Kingston
Chessington Garden Centre	
Mrs Julie Scotty	
Tesco Metro	East Molesey
Waitrose	Esher

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

Additionally, a special thank you 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

Clare Howick (Leader)  
John Asher  
Robert Beattie  
Jill Hollingberry  
Sarah McKenna  
Mike Parsons  
Dom Steinitz  
Pauline Waghorn

## 2nd Violins

Chris Smith  
Sarah Bruce  
Antonia Cviic  
Jane Hicks  
Mary Lidderdale  
Heather Lucas-Brown  
Maggie Pattenden  
Caroline Phillips  
Alison Shine  
Jackie Steinitz

## Violas

Dan Hamm  
Sheila Cochrane  
Susannah Rang  
Judith Rutherford  
Claire Scargill  
James Taylor

## Cellos

Philip Austin  
Cecilia Allaker  
Sue Dunne  
Catherine Joseph  
Marguerite Pocock  
Charlie Shore  
Lydia Smith  
Hilary Willis

## Double Bass

Bob McFarland

## Flutes

Janina Byrne  
Ami Lodge  
Chris Gould (+piccolo)

## Oboes

Vicky Owen  
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## Cor Anglais

Barry Solomon

## Clarinets

Sheena Balmain  
Quentin Maxwell-Jackson  
(+bass clarinet)  
Samantha Riley

## Bassoons

Jefferey Cox  
Anna Mayer

## Horns

Bryn Coveney  
Caroline Emery  
Jon Cooley  
Chris Pocock

## Trumpets

Jeremy Neep  
Rachelle Bradley  
Duncan Evans

## Trombones

Alison Henry  
Gordon Faultless

## Bass Trombone

Hywel Walters

## Tubas

Chris Houslander

## Percussion

Chris Kimber  
Mark Burton  
Paul Coleman

## Harp

Vicky Lester