



Around the World
with Kingston Phil
Eastern Europe

Programme

KINGSTON PHILHARMONIA

Kingston Parish Church
Saturday 14th May 2011
7.30pm

Conductor – Levon Parikian
Leader – Alan Titherington
Oboe – Suzie Thorn

Liszt – *Hamlet Symphonic Poem*

Martinu – *Oboe Concerto*

 *Interval* 

Dvořák – *Symphony no 6*

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.

SUZIE THORN – OBOE



Suzie was born in Birmingham in 1987 but now lives in Leigh-on-Sea in Essex. After being awarded a Recital Certificate (with Honours) from the Guildhall School of Music & Drama, when only 12 years old, she was offered a scholarship by Southend-on-Sea Music Services to study at the Junior Department of the Royal College of Music with Sarah Francis.

Suzie has reached the televised woodwind finals of the BBC Young Musician competition on two separate occasions. She won the 'John Lill Award' at the Essex Young Musician Competition in 2005 and was awarded

the Sussex Woodwind Prize in the Royal Over-Seas League Music Competition in 2006. She also reached the Woodwind Final of TWIYCA (the Tunbridge Wells International Young Concert Artists Competition) last year and was awarded third prize.

Suzie became a member of the National Youth Orchestra of GB in 2002 becoming principal Cor Anglais in 2003 and principal oboe from 2004 to 2006. After leaving the NYO last year she was invited to play principal oboe with the Britten-Pears Orchestra. In September 2006 she was awarded a Major Scholarship from the Leverhulme Trust to study at the Royal Academy of Music where she has been studying oboe with Tess

Miller and Cor Anglais with Geoffrey Browne. She has also taken part in masterclasses with Jonathan Kelly, Alexei Ogrintchouk, Ingo Goritzki and Emanuel AbbOhl.

Following her end of year recital at the RAM she was awarded the Janet Craxton Oboe Prize.

Suzie has recently performed on Cor Anglais with a wind ensemble from the London Symphony Orchestra as part of the LSO Discovery Series at St. Luke's and she has also taken part in the LSO 'Woodwind Academy'.

Recent engagements have included the Strauss Oboe Concerto with the Covent Garden Chamber Orchestra. She has also been invited to perform the Strauss with the Croydon Symphony Orchestra later this year and also at the Minehead and Exmoor Festival next year.

ALAN TITHERINGTON – LEADER

Alan Titherington studied music in Huddersfield in the 1980s, where he was taught by Herbert Whone, immersing himself in as much contemporary music as possible, and over the years has worked closely with composers such as Witold Lutoslawski, Harrison Birtwistle, Peter Maxwell Davies, John Cage and Michael Tippett.



He began freelancing following a year at The National Centre for Orchestral Studies (based at Goldsmith's College) and early engagements included extra work with the Royal Philharmonic Orchestra and a short stint in the original Miss Saigon production in the West End. Playing mostly around the South East, other career moves such as joining the army, classroom music teaching and testing financial software have always been flexible enough in allowing time to continue musical pursuits.

After 20 years, Alan is also the second longest-serving member of the Dartington Festival Orchestra and has been privileged to have worked with some of the most respected and influential orchestral conductors, including Diego Masson, Charles Groves, Vernon Handley, Edward Downes, Richard Hickox and Jiří Bělohlávek. A highlight of the Dartington years was a performance of Haydn's 'Creation' with Sir Charles Mackerras on his first visit to the Summer School in almost 40 years.

Alan is very happy to have been asked to guest-lead the Kingston Philharmonia for this concert, and considers this to be one of the fastest promotions ever as he was sitting at the back of second violins for their March concert.

Ferenc Liszt (1811 – 1886) Hamlet – Symphonic Poem (1858)

1. Sehr langsam und düster
2. Allegro Appassionato
3. Allegro (wie früher)
4. Sehr langsam und düster (wie anfangs)

Liszt was a striking figure by any standards – a man of considerable intellectual power; a wide-ranging thinker who embraced Enlightenment philosophy, romantic poetry, and republican sympathies, and who was prepared to ask questions about the place of the artist in bourgeois society and the social importance of art. He was also a pianist of staggering virtuosity, and this and his talent for dramatization, led him to produce a range of colourful works – often based on historic events or the lives of heroic figures. He was also an innovator: he added new dimensions to the traditional ideas of what a piano could do, and his conception of the piano as an orchestral instrument led to him adopting orchestral works and transforming them into their pianistic equivalents. Listen to Liszt's piano adaptations of the Beethoven symphonies and Berlioz' *Symphonic Fantastique*, or his many opera fantasies.

While Liszt's best-known compositions are mostly for the piano – they were after all his 'bread and butter' when he toured the concert halls of Europe – he composed a number of powerful symphonic works, and even evolved a new musical genre: the one movement programme symphonic poem. He wrote 12 of these 'poems', of which *Hamlet* was the tenth. Liszt was attracted by the strong, freedom-loving personality who fights for humanistic ideals, and several portrayed what he called 'eternal images of art' such as Prometheus, Faust, Orpheus – and indeed *Hamlet*, 'hero' of the symphonic poem which opens this evening's programme.

Some critics claim that Liszt's music follows the outline of Shakespeare's play and that events such as the appearance of Hamlet's father's ghost are marked; others feel that this too literal-minded and that what we hear is a portrayal of Hamlet the man and how he reacts to what fate has decreed for him. You must decide for yourselves. The four sections of the work – 'Very slow and bleak'; Allegro appassionato; Allegro (as before); Very slow and bleak (As the opening), are played as a continuous whole.

Hungarian by birth, Liszt based himself for most of his life in Weimar (Saxony) where he was Court Kapellmeister, and he probably thought of himself as less a Hungarian patriot than a man of the Enlightenment who toured the whole of Europe and drew his inspiration from a wide range of sources, including Russia (which he visited in 1842, 1843 and 1847). But he did write a Fantasy on Hungarian Folk Themes and a number of Hungarian Rhapsodies, and in his later life was involved in the founding of the National Academy of Music in Budapest which bears his name.

Bohuslav Martinu (1890 – 1959)

Concerto for Oboe and Small Orchestra

1. Moderato
2. Poco andante
3. Poco allegro

This concerto, written in 1955 for the Czech-born, Australian oboist Jiri Tancibudek, is something of a curiosity because it was commissioned by a Sydney newspaper to mark the 1956 Olympic Games in Melbourne. Tancibudek gave the world premiere in August 1956 with the Sydney Symphony Orchestra conducted by Hans Schmidt-Isserstedt. He was also due to play the British premiere, but in the event it was his friend Evelyn Rothwell who did this – at the Proms in August 1959.

Martinu was a prolific composer (over 400 works), and his output included 6 symphonies; 15 operas; 5 piano concertos; 14 ballet scores; and a large body of orchestral, chamber, vocal and instrumental works. He hardly ever revised a work, preferring to move on and compose something new! His compositional style evolved through various distinct phases during the course of his life, and he experimented with Czech and Moravian folk melodies, expressionism, jazz idioms, neo-classicism, and the use of new instruments such as the Theremin. The concerto for oboe is a relatively straightforward and accessible work displaying many of the characteristic features of Martinu's style – the use of a piano to give a special colour to the music; a quasi – modal approach to tonality; distinctive (and sometimes jazzy) rhythms; and an outstanding 'feel' for the solo instrument.

Martinu's Czech roots went deep, and he always thought of himself as a Czech composer. When he left Prague for Paris in 1923 to develop his technique and study with Roussel, he almost certainly never imagined that he would never see

his homeland again. But that was how things turned out. From Paris he was forced to flee Nazi persecution and in 1941 moved briefly to Lisbon and then New York. He returned to Europe in 1953, but couldn't stomach the idea of living under the ruling communist regime in Prague. In 1956 he took up an appointment as Composer- in-Residence at the American Academy in Rome; here he was diagnosed with cancer and died at a clinic in Switzerland in August 1959.

Antonin Dvorak (1841– 1904) Symphony No 6 in D major (1880)

1. Allegro non tanto
2. Adagio
3. Scherzo (Furiant): Presto
4. Finale: Allegro con spirito

It was in 1880 that the Vienna Philharmonic and Hans Richter asked Dvorak to write a symphony for them, and the Sixth Symphony was the result – a sunny and expansive work with many allusions to his idol and mentor, Brahms, and wearing its Czech heritage on its sleeve, most strikingly in the Scherzo, a Czech Furiant, or 'Boaster's Dance', but also in the first two movements in which themes that could have been taken straight from the Slavonic Dances pour out in lyrical profusion.

The identification of Dvorak with the land of his birth was to play a somewhat unusual role in his later life: the wife of a wealthy American entrepreneur decided that Dvorak had played a crucial role in the development of a Czech school of music, and that he should be brought out to America to encourage American composers to strive towards the same goal. Understandably hesitant about attempting any such thing, Dvorak was eventually won over with the combination of a fabulous salary and promise of a prestigious academic post, and he spent the best part of three years there. Whether he had any success in encouraging a national consciousness amongst his New World composers and performers is debateable, but we should be grateful to his American sponsor: she created the conditions that produced the New World Symphony and the American Quartet!

*Jefferey W Cox
7 April 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

Mrs Dora Ewing

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; also from the Orchestra to Hilary Spiers for her continued support and effort over the years.

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.



FUTURE CONCERTS

Kingston Parish Church

Saturday 9th July 2011

7.30pm

Music from Spain and Latin America

Glinka – Jota Aragonesa

de Falla – Nights in the Gardens of Spain

Rimsky-Korsakov – Capriccio Espagnol

de Falla – Spanish Dance from 'La Vida Breve'

Bizet – Carmen Suite No 1

Full details available on

www.kingstonphil.org.uk

PLAYERS

1st Violins

Alan Titherington (Leader)
Robert Beattie
Jill Hollingberry
Dorothea Klinge
Sonja Nagle
Mike Parsons
Chris Spiers
Dom Steinitz

2nd Violins

Chris Smith
John Asher
Anne Bradley
Heather Lucas-Brown
Chris Johns
Robbie Nichols
Maggie Pattenden
Caroline Phillips
Alison Shine
Jackie Steinitz

Violas

Dan Hamm
Tanisha Brown
Sheila Cochrane
Susannah Rang
Sarah Too

Cellos

Philip Austin
Celia Allaker
Sue Dunne
Corissa Hunt
Catherine Jacobs
Marguerite Pocock
Lydia Smith

Double Bass

Terry Gibbs
...

Flutes

Clare Bennett
Ami Lodge

Oboes

Becci Laker
Vicky Owen

Clarinet

Sheena Balmain
Debbie Shipton

Bassoons

Jefferey Cox
Anna Mayer

Horns

Andy Osborne
Robin Livermore
Chrissie Ranson
Chris Pocock

Trumpets

Jeremy Neep
Rachelle Bradley

Trombones

Alison Henry
Gordon Faultless

Bass Trombone

Holly Bull

Tuba

Carl Woodcroft

Timpani

Chris Kimber

Piano

Michael Round