

Kingston Philharmonia
**Summer
Concert**

Saturday 26 May 2012
7.30pm

Programme



KINGSTON PHILHARMONIA

St Andrew's Church, Surbiton

Saturday 26th May 2012

7.30pm

Conductor – Levon Parikian

Leader – Miriam Teppich

Violin – Clare Howick

Prokofiev – *A Summer Day*

Menotti – *Violin Concerto in A*

soloist – Clare Howick

 *Interval* 

Brahms – *Symphony No 2 in D major*

NEXT CONCERT

Friday 29th June 2012

St Luke's Church, Gibbon Road, Kingston

Joint concert

with

St Paul's Church of England Junior School Choir

Michael Torke – *Javelin*

Bob Chilcott – *A Sporting Chance*

sung by St Paul's Choir

Gregory Smith – *Orchestra Games*

narrated by Tessa Pritchard

Full details available on
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.

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 – VIOLIN



Clare Howick 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) 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 with several orchestras including the Philharmonia Orchestra and has appeared at major festivals in the UK including the Cheltenham International Festival. She has broadcast on BBC Radio 3 and Classic FM as well as worldwide.

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 studied at the Royal Academy of Music with Maurice Hasson; she also studied with Anne-Sophie Mutter, Zahkar Bron and Ida Haendel. Clare won First Prize at the Jellinek Competition and has received many awards including from The Worshipful Company of Musicians, The Tillett Trust and the Countess of Munster Trust.

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.

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>.

Sergei Prokofiev (1891 – 1953)

'A Summer Day' – Children's Suite for Small Orchestra

- Morning
- Tip & Run
- Waltz
- Repentance
- March
- Evening
- The Moon Is Over the Meadows

Prokofiev enjoyed writing music for children and taking grown-ups back into the world of their childhood. 'Cinderella', 'Peter and the Wolf' and 'The Ugly Duckling' contain some of his best-loved music which seems to remain perennially fresh and characterful.

'A Summer Day' is another such suite of pieces, and, like the others, it has the makings of a miniature ballet. Anyone familiar with Prokofiev's major ballet suites will know what to expect. But what could have been its inspiration? One suggestion is that it was Schumann's 'Kinderszenen'. 'A Summer Day' was completed in 1941 (almost exactly a century after Kinderszenen), drawing on the 12 pieces Prokofiev wrote for piano in 1935 (Schuman's suite also consisted of 12, plus a postscript, expressly titled to indicate that this was the composer standing apart from his work and reflecting on what he had written). There are many other similarities in format and structure.

I would only add that Prokofiev wrote the originals when he was considering whether to respond to Soviet wooing and return from self-imposed exile to Russia. He did so in 1936, displaying what seems to us now to have been a child-like naivety in thinking that he would somehow be immune from the political pressures which not even as eminent a composer as Shostakovich could ignore. He was wrong, and it seems likely that his subsequent ill-health was at least in part a reflection of his difficulty meeting the often arbitrary demands of the Union of Soviet Musicians which had a stranglehold on all music in the Soviet Union.

Gian Carlo Menotti (1911 – 2007)

Violin Concerto in A

- Allegro moderato
- Adagio
- Allegro vivace

You will not often find Menotti's name on a concert programme. There are two reasons for this: firstly, he devotes most of his composing to the human voice, and it is opera and music drama which makes up the lion's share of his work. And secondly, his orchestral output consists only of one symphony, two ballet suites, two concertos (an early piano concerto and the violin concerto you will hear performed this evening), and a sinfonia concertante (he actually called it 'Triple Concerto a Trè') – nine soloists forming three trios: piano, harp and percussion; oboe, clarinet and bassoon; violin, viola and 'cello – and orchestra. Not a work you are likely to encounter in view of the logistics and expense of putting such a group together!

That said, Menotti was an interesting man whose output focussed on forms of alienation he associated with the first half of the 20th century, and who wrote for what was the latest in new media at the time. The well-known 'Amahl and the Night Visitors' was the first opera expressly written for television; 'The Telephone', a 30 minute operatic two-hander, demonstrates with humour how an instrument intended for communication can achieve the opposite; and 'The Consul', Menotti's first full-length opera and perhaps his finest work, portrays the nightmare of a police state and the impossibility of obtaining a visa to escape.

Menotti's violin concerto was written in 1952 in response to a commission from Efrem Zimbalist, Director of the Curtis Institute in Philadelphia, where Menotti had studied. It demonstrates the versatility of Menotti's style - spiky but lyrical, transparently orchestrated, and capable of rapid switches in mood. Some passages remind one of Samuel Barber – which is hardly surprising since the two men were very close friends and collaborated on several musical ventures.

To sum up (or rather, to let Menotti sum up in a typically succinct turn of phrase) 'I am convinced that composition is more an act of discovery than creation'. In other words, don't expect a revolutionary. What you will hear is the music of a man who has the measure of his musical environment and is comfortable in his skin.

Johannes Brahms (1833 – 1897) Symphony No 2 in D major Op73

- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino) – presto ma non assai
- Allegro con spirito

As you will probably know, where writing symphonies was concerned, it took Brahms decades to escape from underneath the shadow of Beethoven and strike out on his own. He was 43 before he completed his first symphony, and although his second was finished only a year later (apparently written in just four months!), there are indications that he was still not sure whether he had got things entirely right. Take the labels attached to the four movements of this symphony: Allegro, but not too allegro; adagio, but not too adagio; allegro grazioso (but more like an andantino); presto, but not very! It is only the finale which has no qualification: here, it is as if Brahms jettisons all inhibitions and makes a bolt for home! No matter. The premiere of the symphony took place in Vienna under Karl Richter on 30 December 1877, and was a success. The contemporary music historian C.F.Pohl, who was at that performance, recorded the following comments:

'Exemplary performance, very warm reception, third movement encored, repeated calls to the composer for applause. The adagio not applauded in proportion to its deep content, but it remains the most valuable movement musically. Timings of the movements: 19, 11, 5, 8. And now Prosit New Year!'

Brahms would have felt vindicated!

*Jefferey W Cox
12 May 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

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

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:

Garsons Farm Shop
Hinchley Wood Fruiterers

West End Esher
Manor Road North
0208 398 8896

Lorna Lyons

Mrs Julie Scotty

Squires Garden Centre

Twickenham

Tesco Metro

East Molesey

Members of the Orchestra

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

STRINGS

1st Violins

Miriam Teppich (Leader)
John Asher
Robert Beattie
Robert Chatley
Eileen Davis
Anthony Elward
Mike Parsons
Sarah Too
Pauline Waghorn

2nd Violins

Chris Smith
Sarah Bruce
Antonia Cviic
Jane Hicks
Chris Johns
Maggie Pattenden
Caroline Phillips

Violas

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

STRINGS

Cellos

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

Double Bass

Siret Lust
Laura Murphy

WOODWIND

Flutes

Ami Lodge
Chris Gould (+piccolo)

Oboes

Ruth Harrison
Vicky Owen

Clarinets

Sheena Balmain
Quentin Maxwell-Jackson

Bassoons

Jefferey Cox
Mark Welling

BRASS

Horns

Andy Osborne
Owen Mortimer
Charlie Cooley
Chris Pocock

Trumpets

Jeremy Neep
Rachelle Bradley

Trombones

Alison Henry
Mark Entwistle

Bass Trombone

Alastair Wheeler

Tubas

Chris Houslander

OTHER

Percussion

Chris Kimber

Harp

Vicky Lester