

Kingston Philharmonia

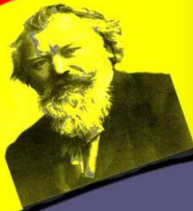
Conductor - Levon Parikian

2010 Concert Series

Around
the World

with
Kingston
Phil

Germany



Saturday 23 October 2010

Programme



KINGSTON PHILHARMONIA

Kingston Parish Church
Saturday 23rd October 2010
7.30pm

Conductor – Levon Parikian
Leader – Clare Howick

Handel / Harty – Water Music

Kurt Weill – Symphony No 2

 *Interval* 

Brahms – Symphony No 2

FUTURE CONCERTS

Friday 3rd December 2010

Russia – Open rehearsal: Shostakovich 5

Saturday 5th March 2011

Spain and Latin America

Saturday 14th May 2011

Eastern Europe – Lutoslawski, Liszt, Kodaly, Dvorak

Saturday 9th July 2011

British light music

Full details 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.

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 recently released in July and October 2010 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 Maxim Vengerov, Lynn Harrell, Philip Dukes, Leon Bosch, Sam Haywood and Sophia Rahman. She has also appeared at major festivals in the UK including the Cheltenham International Festival, which was broadcast on BBC Radio 3.

Clare combines solo and chamber performances with an orchestral career, 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, where she was awarded the DipRAM, the highest accolade given for performance. She has also studied with Anne-Sophie Mutter, Dorothy DeLay and Zahkar Bron.

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

We deeply regret that there will be no raffle in this concert owing to a family bereavement

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.



George Frideric Handel (1685-1759)

'Water Music'

arranged by Sir Herbert Hamilton Harty (1879 – 1941)

Unlike Debussy's *La Mer*, Handel's *Water Music* does not set out to describe water or draw on characteristics of water to convey a particular mood. Nor, unlike the Rhine in Wagner's Ring cycle, does Handel's water carry mythical or even – as some would have it – psycho-analytical significance! Handel's composition simply does – or did – what it says on the can: it provided the musical accompaniment to a royal outing on the Thames! Admittedly the brief Handel had to work to was not entirely straightforward (fitting an orchestra into a barge; keeping it within earshot of the regal presence but not killing conversation; and composing the sort of music which would see off competing distractions), but as an experienced Kapellmeister used to managing large resources, he responded to the challenge and wrote 20 or so shortish, contrasting pieces, alternating dances with more reflective or lyrical items. Subsequent accounts of the outing suggest that Handel got it absolutely right, and achieved a major succès d'estime. The king requested encores, and the musicians were kept hard at it for the entire evening. The music was later gathered into a collection, published in 1788, of 19 pieces arranged in the form of three suites, and contemporary practice is to perform a selection from across all the suites to suit the time available – usually with an eye to best performance practice current in Handel's time, and, where possible, on authentic instruments.

This is a relatively recent development, however. Just as the Victorians felt the need to 'embellish' early churches, and adapt them to Victorian taste, Sir Hamilton Harty, the Irish conductor and composer who had great success with the LSO and Hallé, decided that Handel could do with a face-lift, and he produced arrangements of both the *Water Music* and *Fireworks* music which he believed would make Handel more acceptable to the then prevailing late Romantic taste. In the case of *Water Music* he cut the 19 movements down to 6, inflated the orchestration to Victorian proportions, simplified rhythms, underlined cadences, and smoothed dynamics. The result does indeed make interesting listening, and could be described as a fine period piece. The fact that it is not the 'real' Handel will be readily apparent to current listeners who have heard performances striving for historical accuracy. But let's not be snobbish; there's plenty to enjoy!

Kurt Weill (1900 – 1950)

Symphony No. 2 (1934)

- *Sostenuto – Allegro molto*
- *Largo*
- *Finale: allegro vivace*

Kurt Weill's is not a name you often find on a concert programme, and indeed the composer's reputation derives primarily from the music he wrote for the stage and as a product of collaborative ventures with Bertolt Brecht (*Die Dreigroschenoper* 1928; *Mahagonny* 1929; and *The Seven Deadly Sins* 1933) before the persecution of the Jews started in earnest in 1933 and Weill decided that he had to leave Germany. Although Brecht was the senior partner in the creative relationship, Weill's contribution was highly original and a perfect match for Brecht's pared down style. This new form of opera attracted a lot of attention in Germany, and undisguised hostility from the Nazis – not just because Weill was a Jew (and Brecht allegedly a communist sympathiser), but because the criticisms the pair levelled at the Weimar Republic would apply just as much to the Third Reich. Their music reflected to perfection the fragility of the social order in a country bewildered by its humiliation in the Treaty of Versailles, disillusioned by its Prussian ruling class, and embittered by the cynicism of the emerging capitalists who ignored the prevailing poverty and seemed hell-bent on having a good time – all of which would be later exploited by the Nazis in their fight for power. Georg Gross, the painter, documented in visual terms the excesses and turpitude of contemporary society, while Weill was in the vanguard of musicians who fed the flourishing cabaret culture with subversive songs, many of which were written with his wife-to-be, Lotte Lenya, in mind.

But before he decided to focus more or less exclusively on this kind of music-making, Weill had had aspirations of a more conventional kind. He had studied composition with Humperdinck and Busoni; conducted his local opera orchestra; and composed a number of 'serious' chamber works including a string quartet (1918); a Suite for Orchestra (1919); and a 'cello concerto (1920). He had also written two symphonies. The first, completed in 1921, was written while attending Busoni's Master Class at the Prussian Academy of Arts in Berlin. It was never performed in Weill's lifetime, and was believed lost or destroyed until it turned up in a convent in Italy in 1956! Weill's second symphony (though never designated as such by Weill, who had not numbered his previous effort), was completed in Paris and given its premiere in Amsterdam by Bruno Walter in October 1934. Like the first, it also disappeared into obscurity, and only began reappearing in concert programmes in the 1980s. Part of the reason for this must lie in the direction Weill's career took when he left Paris and settled in the States:

his interest in cabaret and music drama led him naturally towards Broadway and the musical, and he apparently felt no urge to re-visit territory which he had marked out in his formative years.

This is a pity, and some critics have gone so far as to say that Weill squandered his talent – abandoning what could have been a major career as a serious composer in Europe in favour of a less than glittering career as a song-writer in America. This concert will give you the chance to form your own view. The second symphony contains some fine writing, and includes a trumpet solo in the first movement, and trombone solo in the second which could easily have been the melodies of two of his fine cabaret songs. Lovers of the Threepenny Opera will feel immediately at home.

Lotte Lenya, with her gravelly ‘baritone’ voice and daunting personality, was undoubtedly the definitive interpreter of her husband’s songs, and she created the role of Jenny in the Threepenny Opera. She was also an actress in her own right, and played Rosa Klebb, the SMERSH agent, in the 1963 Bond film ‘From Russia with Love’!

Johannes Brahms (1833 – 1897) Symphony No 4 in D minor (1885)

- *Allegro non troppo*
- *Andante moderato*
- *Allegro giocoso*
- *Allegro energico e passionato*

Had Brahms not been such awe of Beethoven he might have started writing symphonies much sooner in his life, and we could have hoped for more than the four he has left us. That said, what a wealth of wisdom and experience he has been able to pack into a confined space, and what mastery he achieves of such a difficult form! What impresses me most is the completely different sound he extracts from much the same resources as Beethoven had had at his disposal, and the way he can alter the outline of the music by writing across the bar, transposing accents, and pitching different sections of the orchestra against one another – often using a three against two rhythmic pattern. Brahms was both superb technician (as demonstrated by his masterly use of the passacaglia form in the last movement of this symphony), and fine melodist. In some ways (especially structurally) he harks back to a classical past, but the emotionality of his language places him squarely amongst the German romantics.

His fourth symphony is one of the greatest works of its kind.

Jefferey W Cox, 14 September 2010

The Players

1st Violins

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

2nd Violins

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

Violas

Dan Hamm
Liz Allard
Sophie Davenport
Jean McGowan

Cellos

Philip Austin
Celia Allaker
Sue Dunne
Catherine Joseph
Samantha King
Marguerite Pocock
Hilary Willis

Double Bass

Terry Gibbs
Ed Babar

Flutes

Janina Byrne
Chris Gould

Oboes

Rebecca Laker
Vicky Owen

Clarinet

Sheena Balmain
Question Maxwell-Jackson

Bassoons

Jeff Cox
Rebecca Adams

Horns

Andrew Osborne
Robin Livermore
Chris Pocock
Steve Thomas

Trumpets

Jeremy Neep
Rachelle Bradley

Trombones

Alison Henry
Holly Bull
Jack Smith

Timpani

Chris Kimber