

Halloween Concert

Saturday 29 October 2011
7.30pm



All Saints Church
Kingston upon Thames

Kingston Philharmonia

Conductor: Levon Parikian

Leader: Clare Howick

Programme

KINGSTON PHILHARMONIA

Kingston Parish Church
Saturday 29th October 2011
7.30pm

Conductor – Levon Parikian
Leader – Clare Howick
Celeste – Michael Round

Mussorgsky – *Night on a Bare Mountain*

Saint-Saëns – *Danse Macabre*
(solo: Clare Howick)

Berlioz – *Symphonie Fantastique (excerpts)*
- *Witches' Sabbath*
- *March to the Scaffold*

 *Interval* 

Stravinsky – *Infernal Dance from Firebird*

Bartok – *Music for Strings, Percussion & Celesta*
- *Movement III*

Dvorak – *The Water Goblin*

FUTURE CONCERTS

Friday 9th December 2011

New Malden Methodist Church

7.30pm

Open Rehearsal

Stravinsky "Symphony in Three Movements"

If you can play a string instrument, come along and join us.

If you play a wind instrument/percussion please email us through the contact page on www.kingstonphil.org.uk, as playing places are limited and will be allocated in advance

Saturday 17th March 2012

St Andrews Church, Maple Road, Surbiton

St Patrick's Day Concert

Saturday 26th May 2012

St Andrews Church, Maple Road, Surbiton

Summer Concert

Full details available in due course 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 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 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. She has also studied with Anne-Sophie Mutter, Dorothy DeLay and Zahkar Bron.

Hallowe'en

According to the old Celtic calendar, the end of the month of October was also the end of the calendar year and the moment when evil spirits briefly held sway. The Christian tradition – while not spoiling the fun witches had no doubt looked forward to during the rest of the year – took some of the sting out of the occasion by treating it as the run up to All Saints (or All Hallows) Day. In effect, its climax was the evening before All Hallows, so Hallowe'en. Those were the days when being out after dark was inviting trouble, and when even the shadowy corners of one's home could harbour nameless terrors. Superstition was rife.

Nowadays those fears hardly worry us, and we are now even in the business of recreating the experience of fear by means of horror movies and on-screen violence. Hannibal Lecter, Dracula, aliens from deep space, and rogue scientists harvesting and trafficking human organs are our contemporary evil spirits.

Emotional titillation by means of horror became acceptable because at the end of the day you could watch it from the comfort and security of your cinema seat or armchair – and in the case of TV you could always switch programmes or turn it off! Spooky music was its natural accomplice, and no musical period has provided such fertile ground for the sound of horror than that of the Second Viennese School – Schoenberg, Webern, and Berg – with its 'Serial' or 12-tone music. But the idea of frightening the life out of punters goes back a long way: this was just what the Dies Irae in the Catholic mass was about! Repent, or you will be thrown into the torments of hell when the day of judgement comes!

With the exception of Stravinsky and Mussorgsky, who were members of the Orthodox church, all the composers in our programme tonight were conventionally Catholic, and most composed one or several Masses. They all had a strong sense of what evil, sin and guilt meant, and they all had the imagination and skill to transform that sense into music. Mussorgsky's short tone poem sets tonight's scene in great style – indeed, the stabbing string patterns could well have inspired the music accompanying Hitchcock's notorious shower scene in Psycho! Rimsky-Korsakov may have added colour to the orchestration, but the essential rawness is pure Mussorgsky.

Saint-Saëns introduces the time-hallowed device of scordatura (using a detuned violin) in the opening bars of his 'Danse Macabre' to convey the sense that the time is out of joint, before setting the orchestra off on a diabolical dance – chasing its tail in ever-narrowing circles!

Those familiar with Berlioz's 'Symphonie Fantastique' will know that, in terms of structure, the first three movements describe the yearning of the composer for his love (the actress Harriet Simpson), while the last two – which the orchestra is performing this evening - convey his mental and emotional turmoil when it all turns into a nightmare, and he discovers that Harriet has deceived him. The Witches' Dance and March to the Scaffold show Berlioz at his most virtuosic. His orchestration includes the use of the shrill high C clarinet to reinforce the sense of horror; tubular bells to imitate the mournful tolling of church bells at midnight; the insect-like tapping of the strings of violins with the wood of the bow summoning the spirits from their graves, and rollicking bassoons to convey the cavortings of diabolical hags! Emerging from all of this – and finally dominating the proceedings -- is that Dies Irae chant. But although in this instance it gains the upper hand and puts the evil spirits to flight, Berlioz leaves us with a sense of emotional exhaustion: where could he go from there?

There are many folk legends based on the struggle of good and evil, and it should be no surprise that Russian folklore – stimulated by the country's vast open spaces, superstition and long winters – should be particularly rich in such tales. These provided a rich treasure-store for such émigrés as Diaghilev, the impresario; Fokine, his principal choreographer; and Stravinsky, his eventual collaborator of choice when it came to setting the ballets to music. The Firebird was the first ballet they worked on together, and virtually overnight it made Stravinsky (28 at the time) one of the most talked about musicians in the Paris of the day. The Firebird tells the story of Prince Ivan's defeat of the evil monster Kashchei, helped by the Firebird in exchange for the promise of release from its captivity in Kashchei's realm. The bird saves Ivan from certain death by obliging Kashchei and his creatures to perform an 'infernal' dance while Ivan makes his escape.

A gulf would seem to separate Stravinsky and Bartok, and there is an obvious contrast in the brash orchestration of the Infernal Dance and Bartok's cerebral Music for Strings, Percussion and Celesta which features the cold sounds of xylophone and celesta. The Third Movement inhabits a remote world, and it is not surprising that it should have been used in 'The Shining' and 'Alien'. As an

accompaniment to Hallowe'en it seems to herald the stirring of thoughts which go back to something primeval – the moment when the air suddenly goes cold and you sense an unmentionable presence.

It is something of a relief to regain the Bohemian sound-world of Dvorak, even if the story he tells in the Water Goblin is anything but comforting. Quite the opposite in fact: the goblin, who you can hear gloating in the opening bars of the music, takes advantage of a woman drowning in the lake he inhabits and forces her to marry him. Time passes and a child is born. The woman pleads with the goblin to let her visit her mother, a plea which the goblin long ignores, but eventually grants, retaining the child as hostage. The mother is delighted to see her daughter, and when the moment of farewell comes, refuses to let the goblin have her back. Furious, the goblin departs, but a short while later a terrifying storm rises and at its climax there is a tremendous thud of something striking the front door. The women open the door and find the child dead on the threshold. They hear the goblin gloating in the distance. Dvorak's tone poem lasts 20 minutes and uses the full resources of a large symphony orchestra. It is one of three based on 'A Bouquet of Folk Tales' by the Czech poet Karel Erben which were premiered by Henry Wood in London between October and November 1896, shortly after Dvorak had himself visited London for the world premiere of his 'cello concerto.

With just hours to go till Hallowe'en itself, we have time to put ourselves into the right frame of mind and reinforce ourselves against what Shakespeare called the 'breath of contagion' from the nether world. And be sure to put your pumpkin masks out to ward off evil: that way you can enjoy the frisson of the moment from the comfort of your armchair!

Jefferey W Cox
20 October 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
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:

Bachmanns Patisserie and Chocolate Creations

Portsmouth Road, Thames Ditton

Garsons Farm

West End, Esher

M&S Simply Foods

Surbiton

Mrs Julie Scotty

Tesco

Hurst Park

Waitrose

Surbiton

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)
Robert Beattie
Anthony Elward
Jill Hollingberry
Dorothea Klinge
Sarah McKenzie
Robbie Nichols
Davina Panjanaden
Mike Parsons
Dom Steinitz
Pauline Waghorn

2nd Violins

Chris Smith
Julie Aherne
John Asher
Sarah Bruce
Jane Hicks
Chris Johns
Josephine Lappin
Heather Lucas-Brown
Sonja Nagle
Maggie Pattenden
Alison Shine
Jackie Steinitz

Violas

Dan Hamm
Sheila Cochrane
Susannah Rang
Heather Raybould
James Taylor

Cellos

Philip Austin
Cecilia Allaker
Sue Dunne
Catherine Joseph
Marguerite Pocock
Lydia Smith

Double Bass

Mark McCarthy
Siret Lust

Flutes

Janina Byrne
Chris Gould
Catherine Black

Oboes

Rebecca Laker
Vicky Owen
Cor Anglais
Ruth Harrison

Clarinets

Sheena Balmain
Quentin Maxwell-
Jackson

Bassoons

Jefferey Cox
Anna Mayer

Horns

Andy Osborne
Robin Livermore
Bryn Coveney
Chris Pocock

Trumpets

Jeremy Neep
Rachelle Bradley
Ken Brown
David Medland

Trombones

Alison Henry
Stephanie Dyer
Gordon Faultless

Bass Trombone

Tetsuro Okamura

Tubas

Wilfred Driscoll
Andy Kershaw

Percussion

Andrew Barnard
Mark Burton
Emma Stofer
Mike Round
Paul Coleman

Celeste

Mike Round

Piano

Josephine Lappin

Harp

Sophy Cartledge