

KINGSTON PHILHARMONIA

Kingston Parish Church
Saturday 15th March 2009
7.30pm

Conductor – Levon Parikian
Leader – Jem Muharrem

Ron Goodwin – 633 Squadron

Elfman – Batman Suite

Elgar – Nimrod

Bernstein – On the Waterfront

INTERVAL
(Refreshments available)

Steiner – Gone With The Wind Overture

Shostakovich – The Counterplan

Mascagni – Intermezzo from Cavalleria Rusticana

Stuart Hancock – Lucky Star Suite

1st Violins

Jem Muharrem
Chris Spiers
Pauline Waghorn
Dorothea Klinge
Dom Steinitz
Sheila Cochran
Jill Holingbery
Jean Gilmour
Robert Beattie
Paula Giordano
Sonja Nagle

2nd Violins

Chris Smith
Charlotte Ford
Catherine Deere
Jane Hicks
Maggie Pattenden
John Asher
Sarah Bruce
Jackie Steinitz
Chris Johns

Violas

Dan Hamm
Susannah Rang
Richard Dorrington
Stuart Hancock
Helen Currah

Cellos

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

Double Bass

Terry Gibbs
Akeo Tsuruhara

Flutes

Janina Byrne
Chris Gould
David Vigar

Oboes

Lorna Neill
Evelyn Richardson
Lisa Stonham

Clarinet

Sheena Mackenzie
Quentin Maxwell-Jackson
Michael Barham

Alto Sax

Rachel Bartlett

Bassoons

Jeff Cox
Liz Boyden

Horns

Andrew Osborne
Simon Fraiss
Natalie Cole
Chris Eyre

Trumpets

Jeremy Neep
Ali Kidd
Anna Rawlings

Trombones

Alison Henry
Gordon Faultless
Holly Bull

Timps

Chris Kimber

Percussion

Sarah Cresswell
Hannah Beynon
Mark Burton

Harp

Tamara Young

Piano

Jo Taylor

Music and Film Music

What an indulgence - a whole concert programme devoted to film music! The musical equivalent of vanilla ice cream smothered with a peanut and chocolate sauce!! Well, make the most of it because it is a high-cholesterol diet and therefore comes with a health warning: be aware that what we are talking about here is film music, not music. The two are very different. Film music is music PLUS, or 'Applied Music'. It is written with a purpose, and has to work its magic in quite a different way from the sort of music you will hear in a concert hall. Judging its quality involves different criteria. For example, what we think of as a composition in a formal sense is unlikely to win an Oscar, whereas the assemblage of tone painting, sound effects and sheer noise that make up a soundtrack could well do so. If you're lucky you may actually get a whistle-able theme thrown in (more likely if the producers of the film see an opportunity to increase their profits by merchandising it), and in exceptional cases you actually get a song performed by a big name artist (think Bond movies, Tina Turner and Shelley Bassey). But most film music works in near-subliminal ways, and you could well emerge from watching a film with only the haziest idea of what was on its non-verbal sound track.

Why is that? Music follows its own logic, based on well tried structures such as Sonata Form, the Rondo, Theme and Variations, and what experience has taught us is naturally part and parcel of an overture or concerto, or whatever. Emotion derives from the natural ebb and flow of the music and its climaxes. A composition is a rounded whole, the performance of which usually conveys a sense of completeness and catharsis – the sense of a musical journey that has run its course.

Film music is very different. Firstly, its logic does not derive from an inner structure but is imposed - usually by non-musical considerations such as the film's story line or the need to have just the right length of sound to fill a given space. The film director may decide he needs sound here, silence there, and it is up to the composer to find a way of obliging. If that means cutting up the music, so be it. The director may need music to help bridge the transition from one scene to another; he may also need to distract the audience from some less than inspiring acting by injecting drama via the soundtrack. He may also rely on music to provide a continuity which is implied but not explicit (this is where musically literate cinema-goers may spot the use of Wagner's leitmotif technique!). In short, film music is key to manipulating the thoughts and emotions of an audience, providing coherence, and helping the watchers sink deeper into the fantasy world which they have paid to enter.

'Applying' music is therefore the name of the game, and just as in applying science to everyday problems designers and technicians have come up with new products and techniques, so the writers of film music have developed quite an armoury of techniques to achieve their effects. We have moved a long way from the days when

the projectionist chose 78s from the recorded light and classical music repertoire to provide backing for silent films; or when the local pianist did his or her best to reflect what was happening on screen in terms of his improvisatory and playing skills and knowledge of repertoire.

And this is where life gets interesting: around the time that the cinema was taking off both thematically and technically, music (the good old kind!) had discovered the new sounds that we now associate with the Second Viennese School – Schonberg, Berg, Webern and the like. Called 'Twelve Tone Music' or 'Serial Music', to most of its listeners it sounded like a cult of dissonance without logic – in effect the rejection of everything 'real' music had stood for! However, while the 'real' music lobby soon turned its back on this development, the writers and consumers of 'applied music' quickly realised that they had been presented with a veritable treasure trove of new effects – particularly those suited to thrillers and horror films! Their palette was also supplemented by the invention of electronic instruments such as the Ondes Martenot, Theramin and synthesizer. Sound generation and manipulation using the computer also offered exciting possibilities. Contemporary science fiction horror films such as the Alien series would not have been viable without a synthesis of many of the techniques outlined above.

But extensive use of special effects usually means a complicated and expensive sound-track, and there are plenty of films which don't go down that route. A symphony orchestra with added percussion can usually satisfy the requirements of most cowboy films, war films and period dramas – and these are the films that usually have the most memorable music (think Ennio Morricone for really simple but original touches in this department; The Sting using Scott Joplin rags; and Elvira Madigan, drawing on the slow movement of a Mozart piano concerto as its eloquent theme tune), which demonstrated how to use good old music in an 'applied' sort of way. And then there was '2001', which introduced a generation of cinema-goers to Richard Strauss' iconic fanfare and made it one of the best-known themes in all music!

This brief note can only scratch the surface of what is a fascinating and complex subject. The programme the orchestra is about to play includes several classic movie themes – 'Gone with the Wind' and '633 Squadron', for example; several 'real music' classics that have featured in films – such as Elgar's 'Nimrod' and Mascagni's 'Intermezzo' from Cavalleria Rusticana; and an example or two of suites distilled from the material used on the soundtrack of a film – such as Bernstein's 'On the Waterfront' and Stuart Hancock's 'Symphonic Suite from Lucky Star'.

@Jefferey W Cox (7 February 2009)

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.



OUR NEXT CONCERT

Kingston Parish Church

Saturday 11th July 2009

7.30pm

Grieg – Peer Gynt Suite

Tchikovsky – Violin Concerto

Sibelius – 1st Symphony

FUTURE DATES

17th October 2009, Kingston Parish Church

RAFFLE PRIZES

kindly donated by

Bentall's Wine Department Kingston

Garson Farm, West End Esher

M&S Kingston

Mrs J Scotty

Tesco Metro, East Molesey

Waitrose Esher

Table arrangement by Margaret Pattenden

Ardfinnan Crafts, 45 Station Road Thames Ditton Tel: 020 8398 7659

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.

JEM MUHARREM - LEADER

Jem Muharrem is currently studying for a Masters degree at the Royal College of London, where he has lessons with the eminent Itzhak Rashkovsky. As a violinist, he has performed all over Europe and the UK as orchestral member, concertmaster, and recently as a soloist in concerti, including those by Brahms, Malcolm Arnold, Tchaikovsky and Kabalevsky. Jem is an alumnus of Royal Holloway University, where he was an instrumental scholar, recipient of several academic and performance awards and led the symphony, chamber and string orchestras. Since graduating, Jem has worked briefly as Strings Specialist at Roedean School in Brighton, and is pursuing a career in conducting. Among freelance conducting dates, he is currently engaged with the North Downs Sinfonia, and also Sussex-based Musician's of All Saints, a professional group dedicated to performing works by unjustly neglected composers.

In addition to his classical activities, Jem once played the electric guitar as front-man of a Jimi Hendrix tribute for 3 years, has played in a traditional Andean band, and plays and teaches the folk music of his native Cyprus. A protégé of his, Dogan Mehmet, reached the final of BBC Young Folk Musician of the Year 2008.