

Hillingdon Philharmonic Orchestra

Conductor: Peter J Williams Leader: Lucy Cumming

MUSIC FROM THE HAPSBURG EMPIRE

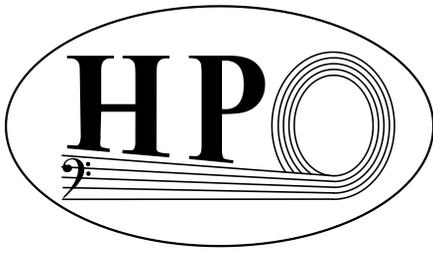


Saturday 23rd November 2019

**Winston Churchill Theatre,
Manor Farm, Pinn Way, Ruislip**

7.30 pm

Programme: £1



Hillingdon Philharmonic Orchestra

Hillingdon Philharmonic Orchestra was formed in 1985 as a local amateur orchestra. Its membership consists of local musicians over the age of 18 who wish to continue and develop their orchestral playing. There are now over sixty registered members. Although there are no formal auditions, players are required to be at least grade seven standard. The Orchestra meets for four rehearsals before each of their three concerts given annually. The concerts are held in different venues within the London Borough of Hillingdon.

A wide and varied repertoire has been performed over the last 33 years. Regular performances of choral works are given in conjunction with the Hillingdon Choral Society. Children's Concerts have been held and two successful outdoor Firework Concerts have been given in Swakeleys House Grounds.

London venues such as the Queen Elizabeth Hall, Southwark Cathedral and Cadogan Hall have been used to celebrate important milestones in the history of the orchestra. Our 30th Anniversary Concert saw a number of people awarded lifetime memberships in recognition of their support of the orchestra.

New members are always welcome to register with the Orchestra. It is possible to do this online using the orchestra's website: www.hillingdonphil.btck.co.uk. Further details are also available from the Secretary on 01628 778044 or email hpohonsec@aol.com.

ACKNOWLEDGEMENTS

Hillingdon Philharmonic Orchestra would like to thank the following for their assistance in staging this concert:

Dorothy Vickery (telephone box office)

Patricia Potter (mailing list)

David Iggulden (general publicity)

Vivien Jackson (poster and programme design)

Shellie D'Arcy, Ickenham United Reformed Church (printing of programmes)

Jan Kent (Front of House Manager)

Hillingdon Choral Society (assistance with refreshments)

Making Music

HPO also acknowledges the financial assistance given by the London Borough of Hillingdon.

We do need more volunteers to help with refreshments and front of house on concert days – please let us know if you can help!

THANK YOU FOR ATTENDING THIS CONCERT!

PROGRAMME

Suppé – Overture to Poet and Peasant

Dvořák – Cello Concerto in B minor

Soloist: Indira Grier

Kindly supported by Making Music's
Philip & Dorothy Green Young Artists Award

INTERVAL

Refreshments available

**Dvořák – Slavonic Dances, Op 46
N° 1 in C Major and N° 2 in E minor**

Kodaly – Hary Janos Suite, Op 15



Overture Poet and Peasant

Franz von Suppé (1819-1895)

As with many operas the only remaining performance evidence of their existence in our own time is that of the overture. Suppé's light operas are full of attractive music, in the style of Offenbach, but are very rarely performed these days – largely because the dramatic content of the pieces is no longer felt to be of sufficient quality or relevance. The Poet and Peasant Overture, like so many others, contains a selection of the best tunes of the opera that was to follow after the curtain rose. After the impressively serious opening, a 'cello soloist accompanied by pizzicato strings plays a poetic air. This is interrupted by dramatic storm music which, in turn, gives way to a delicious waltz tune. There follows a galop and the overture ends in brilliant fashion after a reprise of the waltz.

Programme notes provided by Michael Rose, August 2010

'Cello Concerto in B minor Op 104

Antonin Dvořák (1841-1904)

Allegro

Adagio ma non troppo

Finale: Allegro moderato

Dvořák wrote his 'Cello Concerto (actually his second; as a young man he had written one in A which was never orchestrated) between November 1894 and February 1895 during his second stay in America. It is one of his last symphonic works. Brahms' grumble-cum-compliment is well known: "If I'd known it was possible to write a 'cello concerto like this I'd have written one long ago." But Dvořák was no pioneer in the field. Apart from classical works, there already existed concertante 'cello pieces by Schumann, Raff, Lalo, Rubinstein, Saint-Saëns and Tchaikovsky. The force of Brahms' remark was that Dvořák's concerto was immeasurably superior to its predecessors.

The work was written at the repeated request of Dvořák's friend, the 'cellist Hanus Wihan, to whom it is dedicated. Wihan, however, did not give the first performance. The première was to take place in London for the Philharmonic Society at a concert conducted by the composer, but no date could be found which was possible for all three, the Society, Dvořák and Wihan. The Society engaged an English 'cellist, Leo Stern. Dvořák dug in his heels and refused to conduct. The impasse was broken when Wihan generously persuaded the composer to go ahead with the Stern performance.

By 1894 it was unfashionable to open a concerto with an extended orchestral tutti as Dvořák does here. The clarinets lead off with an ominous-sounding theme which works up to a powerful restatement by the full orchestra. A modulatory passage leads to the second subject, a haunting horn solo, exquisitely extended by the clarinet and oboe.

In a letter of December 1894 the composer wrote, "I become excited every time I play over the horn solo in the first movement". The soloist enters with a passage marked quasi improvisando. Dvorák's ear for orchestral colour and his experience as an orchestral player (he had been principal viola at the Prague National Theatre for nine years) well equipped him to solve the problem of pitting the 'cello against the full orchestra.

The Adagio opens with a gentle, nostalgic strain announced by the clarinets, the very soul of romantic Bohemia. The 'cello weaves a delicate tracery round the woodwind melody to magical effect. A more dramatic middle section is based on an earlier song by Dvorák, 'Leave me alone'. The finale opens with an energetic march-like theme from the soloist. This movement, which shows remarkable prodigality of material, becomes increasingly lyrical and ends with a long dreamy coda in which the opening of the concerto is wistfully recalled, as is the 'Leave me alone theme'.

The concerto was first performed on 19 March 1895. Dvorák retained the dedication to Wihan, who played it many times in later years.

Programme notes provided by John Kane, 2005

INTERVAL

Refreshments available

Slavonic Dances, Op 46 N° 1 and 2

Antonin Dvořák (1841-1904)

N° 1 in C major

N° 2 in E minor

In all, Antonin Dvořák wrote sixteen Slavonic Dances, published in two series, and dating from 1878 and 1886 respectively. The first series provided a passport for the composer's international recognition and fame. He had won the Austrian State Music Prize three times between 1874 and 1877 and Brahms, who was one of the judges, recommended him to his publisher Simrock who accepted the original piano duet version of the First Series with alacrity. A request to orchestrate the pieces soon followed. Financially, however, this was not a good deal for the young composer who was paid no more than 300 marks, while Simrock made a fortune.

In the dances Dvořák made use of the characteristic rhythms of Slavic folk music, from a number of countries, and not only of Czech origin, but the melodies were entirely his own.

This first dance is in a Czech rhythm known as a "furianty," a style that Dvořák also used for several of his scherzos, most notably the one in his Symphony N° 6. The bright, innocently joyful theme is played by the full orchestra at the opening in an ebullient C major. Immediately a variation in A major echoes the theme with a pared down instrumentation for woodwind. The next variation of the theme seems at first to be in D major except that the lower strings and tympani keep emphasizing a C natural, which creates the feeling of a village bagpipe modal melody, until the music modulates into G major and then G minor. The next variation features a kind of hurdy-gurdy imitation with the melody in parallel thirds in the oboes. The melody gradually fragments and grows quieter. But the composer has delightfully tricked the listener again, and the full orchestra suddenly blasts out the cadence. A single held note in the oboes, leads to a transition and the second theme. The second theme enters, a gradually descending staccato line in A major. This melodic form which returns to the beginning note is a definite Czech folk style. A brief bridge in B flat minor before flowing strings create a grand waltz. All the beginning sections are then recapitulated, lightly tripping strings over drones appear before the final coda which features an enthusiastic, splashy, emphatically repeated IV-I cadence.

The second dance, in E minor, is basically a dumka, a form with Ukrainian origins, although used by other composers with Slav backgrounds, and Dvořák himself constructed his Op 90 Piano Trio entirely with a series of dumky. The form is a plaintive slow dance with a more animated middle section. But this second Slavonic Dance also includes elements of the Polish gumenjak and the Moravian shepherd's dance.

Some of these programme notes have been provided by John Dalton, 01 December 2013

Hary Janos Suite, Op 15

Zoltan Kodály (1882-1967)

Prelude: The Fairy Tale Begins

Viennese Musical Clock

Song

The Battle and Defeat of Napoleon

Intermezzo

Entrance of the Emperor and his Court

Háry János gives his name, and much else, to Kodály's comic opera first produced at Budapest in 1926. In the following year Kodály made from its music this orchestral suite. A featured instrument is the cimbalom, which can be counted in the dulcimer family, since it consists of strings crossing a soundboard horizontally, which are made to sound by hammers in the hands of the player. It is a Hungarian folk-instrument, which made its way, in a considerably expanded form, into art music when taken into the concert hall by Liszt in the 1870s. Not surprisingly, it also features in Bartók, but it probably owes its presence to Kodály's virtuosic use of it in this work, where it is first heard in the third movement.

In Hungarian folklore, the bragging exploits of the narrator-hero are taken, not with a pinch of salt, but with an introductory sneeze, here splendidly orchestrated. The rest of movement one builds up steadily from 'cellos and basses to a climax, which suddenly evaporates to a last phrase above muted horns. There are no strings in the deliciously chiming puppet-music of movement two. This makes the more striking the viola solo that begins movement three. Here the music becomes truly Hungarian, even to an uninstructed western listener. The song is associated with Háy's village sweetheart, and it is imbued with the most frequent rhythm in the language, a two-syllable short-long word with the accent on the first, such as the English word 'never'. As background and connecting link, the cimbalom hovers and swoops, cadenza-like.

Movement four is the believe-it-or-not story of Háy's single-handed exploits, again without strings, but with vivid brass, piccolos and lugubrious saxophone. There are distorted references to the Marseillaise, and the final funeral march tells its own tale.

The Intermezzo (movement five) is full of 'never' rhythms, and indeed uses an older Hungarian tune (not Kodály's own, but he has made it so). The final entry of the Austro-Hungarian Emperor in movement six is in some respects hardly less sardonic in effect than the guying of Napoleon, but then Háy (and doubtless Kodály too) probably looked on Vienna with a beady eye at best.

Programme notes provided by Ivor Keys, March 2011



János Kállai and his cimbalom

The Soloist

Indira Grier – Violoncello



Already the recipient of several international prizes, Indira has recently completed a Masters degree at the Royal College of Music studying with Alexander Chaushian. Previously she was taught by Melissa Phelps and then by Troels Svane at the Musikhochschule Luebeck. Recent competition successes include winning the 2019 RCM Unaccompanied Bach Prize, the 2018 RCM Concerto Competition performing the Elgar Cello Concerto and a Gold Medal in the 2019 Vienna International Music Competition. She has performed as soloist and chamber musician across the UK and Europe, and has participated in masterclasses with David Geringas, Frans Helmerson, Thomas Ades and Steven Isserlis. Indira has performed with artists including Simon Crawford-Phillips, Andrew Marriner and Clio Gould in festivals such as Prussia Cove Open Chamber Music and Wye Valley Chamber Music. As winner of Making Music's 2019 'Philip and Dorothy Green Young Artist Award', Indira looks forward to performances of Tchaikovsky 'Rococo Variations', Dvorak, Elgar and Schumann Concertos this season.



Making Music is the UK's leading organisation for leisure-time music, with over 3,500 music groups in membership. Since its creation in 1961 its Philip and Dorothy Green Young Artists scheme (PDGYA) has helped to launch the careers of dozens of young musicians, including those of Steven Isserlis, Elizabeth Banks and Craig Ogden. It is made possible by the Philip and Dorothy Green Music Trust, which promotes young artists and composers.

www.makingmusic.org.uk/pdgya

Most of the programme notes for this concert have been supplied through the Making Music programme note service

Peter J Williams – Conductor



Peter's music career began very early on. Born in London, he soon made a mark as at the age of twelve when he became the country's youngest church organist. By the age of fourteen he had formed a local choir and conducted his first choral concert. After leaving school Peter was granted a place at the London College of Music where he studied conducting with Christopher Fry as well as the piano and organ. After graduating he joined the music teaching profession.

In 1973 Peter founded and was conductor of the Islington Choral Society, holding that post until 1990. In 1980 he founded Hillingdon Choral Society and five years later, Hillingdon Philharmonic Orchestra. He has continued to conduct both ever since.

In addition to these posts he was guest conductor of the Hillingdon Musical Society from 1989 to 1995 and for eight years he was chairman of the Music Sub-Committee of the Hillingdon Arts Association.

At present Peter continues his work as a Day Course Trainer for teachers, Tutor for the University of Buckingham, Music Examiner for the London College of Music, National Director of Music of the Free Church Choirs (formerly the Free Church Choir Union) as well as a small teaching practice.

Over the years Peter has worked with many distinguished soloists. As well as conducting concerts locally he has also conducted concerts in London at the Royal Festival Hall and Queen Elizabeth Hall on the South Bank, Cadogan Hall and in a number of cathedrals in the UK and Europe. He has led and directed many concert tours to France, Germany, Belgium, the Czech Republic, Austria and The Netherlands. Last month another successful tour was undertaken to Luxembourg.

In December 2015 Peter was awarded the Michael Craxton Award by the Hillingdon Arts Association for outstanding service to the music of Hillingdon over many years. Peter is married and has two daughters and three granddaughters.

Lucy Cumming – Leader

Lucy started playing the violin at the age of eight, joined her first orchestra the same year and has enjoyed performing in orchestras ever since. After several years of playing in the Kent County Youth Orchestra and leading the West Kent Youth Orchestra, she attended Trinity College of Music, London, studying violin with Denis East and chamber music with Vera Kantrovich. While there she won the Len Smith violin competition.



After graduating from Trinity College, Lucy worked as a freelance violinist with various orchestras and theatres, leading stage string ensembles for musicians and popular entertainers from Johnny Nash to Des O'Connor. She taught in private schools, Trinity College Junior Department and Adult Education before taking up a full time peripatetic teaching job with Hillingdon Music Service. Since completing a PGCE with the Open University she has continued to teach violin and viola to pupils of all ages, beginners to Diploma standard in mainstream and special schools. She has coached and directed several youth string ensembles and orchestras and undertaken tours to Holland, Italy, Spain with the Senior String orchestra.

Lucy has had a long association with various local music groups including Hillingdon Choral Society and Hillingdon Philharmonic Orchestra, playing in many of their concerts over the years.

If you're interested in joining the orchestra please contact the Secretary at hpohonseca@aol.com – we are always in need of string and brass players and usually rehearse 3 times before and on the day of each concert



Find us on Facebook:

<https://www.facebook.com/HillingdonPhilharmonicOrchestra>



Follow us on Twitter: <https://twitter.com/HillingdonPhil>

To receive advance notice of future concerts, please leave your address with P Potter on 01895 631039

Hillingdon Philharmonic Orchestra

First Violin

Lucy Cumming (Leader)
Pauline Reap
Katherine Cottrell
Ariane Cammarata
David Iggulden
Kate Turner

Second Violin

Jackie Gallagher (Principal)
Sandra Morris
Gillian Price
Kathryn Clark
Susan MacKillican
Katya Ness

Viola

Keith Grout (Principal)
Vivien Jackson
Steve Taylor
Sheila Dobson

Violoncello

Juliet Maclean (Principal)
Colin Walsh
Rob MacDonald
Alison Lynch
Adam Lynch

Double Bass

Jan Kiernan
Margaret Thomas
James Trowbridge

Timpani

Tom Whitehouse

Percussion

James Burton
Felix Brodén
Laura Phillips

Flute

Erica Halliday (Principal)
Doran Crowhurst
Pam Curran (Piccolo)

Oboe

Lydia Holland (Principal)
Sue Newman

Clarinet

Annette Cooney (Principal)
Andrew Lewandowski

Bassoon

Malcolm Lewis (Principal)
Steve Warrington

French Horn

Peter Kaldor (Principal)
Tim Egan
Peter Peacock
Sharon Ide

Trumpet

Ian Cumming (Principal)
Nicholas Hingley
Keir Parker-Delves
Daniel Hill

Trombone

Jane Hurley (Principal)
John Ide
Duncan Futter

Tuba

Ben Dick

Piano/Celesta

Millicent Taiwo

Cimbalom

János Kállai

*Our apologies to any players not mentioned on this programme -
Thank you for playing with us today*



Hillingdon Philharmonic Orchestra

CONCERT PROGRAMME FOR THE 2019/20 SEASON

Sunday 2nd February 2020

Bishopshalt School

Annual Repertoire Day

A day to come and play lots of music without preparing for a concert
– open to all instrumentalists

Sunday 8th March 2020

Winston Churchill Theatre

Animal Magic – A concert of orchestral music for all the family

Programme to include:

Overture to Die Fledermaus, Bright Eyes, Theme to The Pink Panther;
Excerpts from Carnival of the Animals, The Creation, Cats

Sunday 17th May 2020

Ickenham United Reformed Church

Early Summer Chamber Concert

Programme includes:

Mozart – Overture to The Magic Flute
Haydn – Symphony N° 99 in Eb Major
Beethoven – Symphony N° 2 in D Major

Saturday 20th June 2020

Summer Concert

St Mary's Church, South Ruislip

Programme:

Walton – Spitfire Prelude and Fugue
Bruch – Scottish Fantasy
Mendelssohn – Symphony N° 3 (Scottish) in A Minor