



Conductor **Simon Chalk**
Soloist **Simon Callaghan**

Northern Lights

Saturday, 2 March, 7.30pm
Hull City Hall



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Philharmonic
Orchestra

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TONIGHT'S CONCERT

Conductor: Simon Chalk
Leader: Richard Quick

Soloist: Simon Callaghan

Richard Wagner

Overture "The Flying Dutchman", WWV 63

Edvard Grieg

Piano Concerto in A minor, Op. 16

INTERVAL

Jean Sibelius

Symphony No. 2 in D major, Op. 43

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Members of the audience are requested to turn off all mobile devices and digital alarms, and please also note that photography and filming are not permitted at any point during the performance.

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COACHMAN



A message from the Chair



Dear Friends,

One might think that music and politics make poor bed-fellows, and for good reason. Music is one of the purest

expressions of the human spirit; politics, to put it mildly, less so. And yet, music, like politics, achieves its highest expression when people come together in all their diversities of background, with their diversity of skills, and work together with a common purpose.

In our parliament there are many such cross-party groupings – Hull’s own Dame Diana Johnson was elected by her fellow MPs of all stripes, to chair the important Home Affairs Select Committee – where, arguably, much of the important work of government is handled by politicians working together to interrogate the great and the good, and challenge received wisdom. (How many of you here this evening remember when this orchestra gave the first public performance in this city of Stravinsky’s *The Rite of Spring*: a piece which, at its premiere, so challenged the great and the good and their received wisdom, that the Parisian audience virtually rioted in the theatre?)

However, there is one little known group in Parliament which brings together politics and music in perfect harmony. Known as the Statutory Instruments, the ensemble of Labour MP Thangam Debbonaire (formerly a professional cellist), Channel 4 News presenter Cathy Newman, councillor Katherine Chibah and Emily Benn, granddaughter of Tony Benn MP, formed a string quartet, which, in 2019, performed on the floor of the House by permission of the then Speaker, John Bercow.

In January I heard Thangam, now Shadow Minister for Digital, Culture, Media and Sport, as the keynote speaker on a panel on the

future of the arts in the UK – a panel which included luminaries such as Armando Iannucci (who spoke warmly about his experience filming here in Hull and urged creatives to look beyond London for expertise and exciting locations).

I was prepared for her to make the economic arguments for the arts – in 2021, the creative industries sector contributed £109bn to the UK economy – and so she did. What I was not prepared for were her concluding remarks.

“The arts bring us joy”, she said. “We need joy. People need joy. Communities need joy. That is why we need the arts: they bring us joy”.

I suspect this may be the first time a politician has ended a speech with the word “joy” and, alas, it will be a long time before we hear one do so again, but she is right.

We need roads and schools and hospitals – the nuts and bolts of modern living – and the political decisions both central and local that put them in place and make them work, but life cannot be purely functional. We need joy.

That is what this orchestra brings you this evening. That is what this orchestra brings to us as we meet every Wednesday, lay down our political differences, take up our instruments and lose ourselves in the joy of working together.

There are no words to dispute over or to divide us. Only sound, only the music; and, in that space where we work, we know perfect joy. It is an unique experience, and I am delighted you have come here this evening to join us as we share in the joy that is music.

Margaret

Margaret Pinder

CHAIR

Hull Philharmonic Society



Simon Chalk

*“Dynamic”... “passionate... “committed” ...
“devilish but with a great sense of fun” ...
“a musician’s conductor”*

These are not the words of a music critic but those of Simon’s many orchestral colleagues throughout the world with whom he has been fortunate to share a platform thus far. They are some of the finest musicians, playing in some of the world’s finest orchestras, including the St Petersburg Symphony Orchestra, the BBC Concert Orchestra, the Shanghai Philharmonic, the Atlanta Symphony Orchestra, the State Academic Symphony Orchestra of Kazakhstan, the Royal Philharmonic Orchestra and the Slovak Sinfonietta (State Chamber Orchestra of Slovakia).

Alongside these illustrious ensembles, Simon has conducted orchestras in over 70 countries, across a plethora of musical genres, to tens of thousands of concert-goers. He has appeared at many of the world’s most iconic venues, from the Royal Albert Hall and Sydney Opera House to the O2 in London and Caesar’s Palace in Las Vegas to name but a few, working alongside some of the finest soloists including Peter Donohoe, Eugen Indjic, Nicholas Daniel, Catrin Finch, Craig Ogden as well as musicians from many other musical styles including IL Divo, Lea Salonga, Alfie Boe, Kathryn Jenkins, Russell Watson, Alice Cooper, Roger Daltrey, Barry Manilow and Johnny Mathis.

Simon was born and educated in Oakdale, a small mining village in South Wales, and began playing the violin aged 11. He received his formative musical training from Gwent County Music Service and has remained a committed supporter to this type of publicly-funded music education throughout his career. At the Birmingham Conservatoire (now Royal Birmingham Conservatoire) he studied conducting with Jonathan Del Mar, Omri Hadari and John Carewe, and violin with James Coles and Roger Coull and, following a period of postgraduate violin study in Manchester with Malcolm Layfield, he then spent his early career as the leader of the Almira String Quartet. During his many years as a violinist he was also a principal player and guest with many of the UK’s leading ensembles.

In 2011 the lure of the podium could no longer be resisted and Simon relinquished the bow for the baton as he took up the invitation to conduct orchestras for the international vocal quartet IL Divo, beginning his new life in at the deep end with a live DVD recorded in the London Coliseum with the Royal Philharmonic Orchestra. This was the beginning of his transition from player to conductor and led to more than three years on the road.

His first major appointment came in 2015 when he was appointed Chief Conductor of the Slovak Sinfonietta where he now continues his relationship as Principal Guest Conductor. He has developed a ongoing relationship with the St Petersburg Symphony Orchestra where he is a guest conductor, returning each season since his first in 2014, and is proud to be one of only a handful of British conductors – and the only Welshman - to be afforded the honour of working with the orchestra in its near 140 year history.

Simon has made numerous recordings, including two live DVDs with Il Divo and multiple discs with Southern Sinfonia, and has been a prize-winner in a number of international conducting competitions - most notably in Romania where, in June last year, he was the winner of the first ‘Orchestra’s Conductor Competition’, the first competition of its kind where the winner was chosen by the members of the orchestra, The Brasov Philharmonic. He has been both honoured and delighted to be working with the orchestra recently as part of this win. In January 2018 Simon was honoured by the Slovak government with the award of a ‘Diploma of Appreciation’ in recognition of extraordinary merits in the development of friendly relationships with the Slovak Republic.

Simon continues to be in great demand throughout Europe and beyond and has an active schedule in the UK as the Principal Conductor and Artistic Director of Southern Sinfonia. Season 2023/24 highlights include return visits to both Slovakia and to Romania (Brasov and Satu Mare), alongside the launch of a new season of concerts with the Sinfonia throughout the South of England.



Elaine King

REHEARSAL CONDUCTOR

Elaine King moved to the East Riding of Yorkshire in 2000 when she became a Lecturer in Music at the University of Hull. She is currently Reader and pursues both research and performance activities as part of her work. She has published widely on different aspects of music-making in the fields of performance studies, music psychology and education, including co-edited volumes on *Music and Gesture* (2006; 2011); *Music and Familiarity* (2013); and *Music and Empathy* (2017). She is currently working on three projects: STROKESTRA (with the Royal Philharmonic Orchestra); Chinese Whispers (language learning through choral singing); and Transitions in Music Education (with Hull and East Riding Music Services). As a performer, Elaine is a cellist, pianist and conductor. She directs the University Camerata and has conducted various ensembles over the past several years, including the Hessel Sinfonia. She is thrilled to be involved with the Hull Philharmonic Orchestra as Rehearsal Conductor and Assistant MD.

Hull Choral Union
presents

Spring Concert

**Hull
Choral
Union**

Maurice Durufle
Requiem

William Lloyd Webber
The Saviour

Conductor - Paul Dewhurst

Organist - Robert Poyser



Saturday 16th March 2024

**St Ninian's & St Andrews
Church, Chanterlands
Avenue, Hull, HU5 4DJ**

7.30pm

Adults: £17
Under 16s: £1
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More information and tickets:
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Simon Callaghan

Simon Callaghan performs internationally as a soloist and chamber musician, in parallel with a highly successful career as a recording artist. A favourite performer at the internationally-renowned Husum Festival of Piano Rarities in Germany, Callaghan's recent sell-out concert was praised by VAN Magazine as a "cleverly curated recital full of discoveries" and by the Frankfurter Allgemeine Zeitung as "technically brilliant". Callaghan has developed a wide following and appears on a regular basis in the UK's major concert halls and on tours to Asia, North America and Europe. Recital partners have included Sheku Kanneh-Mason, Nicholas Daniel, Adrian Brendel, Feng Ning, Samuel West, Prunella Scales and Timothy West. BBC Young Musician of the Year Finalist Coco Tomita and Callaghan have a successful duo partnership which

saw their first record released in 2022 on Orchid Classics. He is also a founding member of the London Piano Quartet, joining colleagues from the renowned Piatti Quartet to showcase the repertoire for piano quartet with a particular focus on revivifying works that have fallen into obscurity.

Simon Callaghan's distinguished and eclectic discography includes recordings for Hyperion, Nimbus and Lyrita. He has a strong profile on BBC Radio 3 and on a variety of streaming platforms, his most recent single on Apple Music with Coco Tomita surpassing 1 million streams in the first month of its release. He is a strong social media enthusiast, using it as a form of promotion for classical music in general but seeing it as a particular tool in his advocacy of the rare and unexplored.

Callaghan's broad repertoire encompasses the standard works of the 19th and 20th centuries and increasingly concentrates on much that is little known or performed, examples including Bernhard Scholz, Josef Rheinberger and Carl Reinecke. A cornerstone of his work is his commitment to British music, and he has recently begun a series on Lyrita, recording world premieres of British concertos with Martyn Brabbins and the BBC National Orchestra of Wales. Callaghan has also made first recordings of the complete piano music by Rebecca Clarke, George Dyson and William Busch. He has recorded four albums for Hyperion's celebrated The Romantic Piano Concerto series. His first disc for Hyperion, with the BBC Scottish Symphony Orchestra, formed part of his PhD at the Royal Northern College of Music and was praised by BBC Radio 3's Andrew

McGregor: "I have nothing but praise for the performance's...impressive pianism."

In 2020, Simon recorded *L'histoire du Babar* with actor Miriam Margolyes. The album received five stars from The Independent, reviewer Michael Church commenting that: "here, thanks to Harry Potter actor Miriam Margolyes's artistry and Simon Callaghan's excellent pianism, is Poulenc's delightful musical response. And as I listened to this recording, I found the original drawings reappearing in my mind with all their detail intact – extraordinary. It lasts just 30 minutes, but, my God does it resonate." Simon Callaghan's reputation and experience in chamber music led to his appointment as Artistic Director at London's celebrated Conway Hall, only the sixth incumbent since the founding of the series in 1887. He was elected a Steinway Artist in 2012.

The Hull Philharmonic Trust was founded as a Charity in 1983 and is independent of the Hull Philharmonic Society. Over the years the Trust has supported individuals and organisations in the Humberside area as well as the Hull Philharmonic.

The Trustees would like to invite applications for grants to be awarded in 2024. The Trustees are prepared to consider awards between £500 to £2,000.

Certain conditions apply:

- Applicants must be resident in Hull, The East Riding, North Lincolnshire or North East Lincolnshire.
- Grants can only be made to individuals who are associated with The Hull Philharmonic Orchestra or Society.
- Examples of awards might be to support musical studies, attendance at summer schools, purchase of instruments or any other purpose in connection with the study and practice of music.

The Trustees would particularly welcome applications in relation to individual projects that will contribute to their future musical career.

An application form can be obtained from Ian Wilson, via email to Ian@hullphilharmonic.org or telephone 07768 077217.

Mozart

Requiem

Coronation Mass



Hull Bach Choir
and Orchestra

conducted by
Julian Savory

Portrait of Mozart by Johann Nepomuk Croce, c.1790

Saturday 27th April 2024 at 7.30 pm
Trinity Methodist Church, Hull

Tickets £15
Students & Jobseekers £5
Accompanied children free

Tickets available from
Gough and Davy, or at the door
Wheelchair access

www.hullbachchoir.org.uk
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HULL PHILHARMONIC ORCHESTRA

Rehearsal Conductor

Elaine King

First Violin

Richard Quick
Sarah-Jane Waterhouse
Lesley Emerson*
Linda Robinson*
Veronica Evans**
Rosie Owen
Amanda Pettit
Robyn Lawrance
Sarah Milner
Becky McKee
Vicky Thompson
Sarah King
June Pitts

Second Violin

Michael Nolan*
Lisa Brewster
Diane McDermid
Ian Wilson**
Becky Paice
Claire Read*
Caroline Mutch*
Caroline Smith*
Louise McLellan*
Kathryn Queen
Jo Aitchison
Sophie Zeeman
Nicola Bown
Laura Whitworth
Jennie Laing*
Zoe Gummerson
Christopher Chi

Viola

Peter Brewster
Helga Penny**
Chris Maynard
Linda Wilson**
David Constantine*
Oliver Clark
Mike Witty
Orlaith McDonnell

Cello

Rebecca Stokes
Duncan Siddle
Elaine King
Chris Pollock*
Stephen Cook*
Sue Williamson
Alex Thorley
Jim Gillespie**
Rebecca Johnson

Double Bass

Margaret Pinder*
William Blake
Will Hollands
Sophie Walker
Rosie Morris

Flute

Ian Denley**
Julie Harris*
Margaret Pearson**

Oboe

Hana Drábková
Christine Rostron

Cor Anglais

Christine Rostron

Clarinet

Sharon Walker*
Rachael Dixon

Bassoon

Jacob Redhead
Barbara Lake

Horn

Beckie Giles
Bob Mitchell**
Simon Neligan
Robin Tait
Tim Pocock

Trumpet

Joshua Dickinson
Sandy Clark
Niall McEwen

Trombone

Peter Walker*
Toby Calvert
Bob Bacon

Tuba

Andrew Garbutt

Timpani

Isobel Newton-Green

Harp

Kathryn Mason

Orchestra Manager

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** Denotes 40 years' service or more

* Denotes 25 years' service or more

Programme Notes by Ian Denley



The Flying Dutchman, WWV 63

Richard Wagner
1813 – 1883

*Last performed at these concerts on
28 November, 2015.*

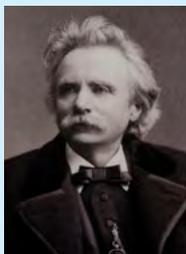
The Flying Dutchman was Wagner's first great success, described by James Ringo as a 'full-fledged operatic masterpiece and one of the great seascapes in music'. Its initial inspiration was said to be a stormy journey from Riga to London in 1839, Wagner hoping to escape his Russian creditors by fleeing to England, but he later identified as the principal influence the legend of the *Flying Dutchman*: the main protagonist condemned for blasphemy to sail the seas until redeemed by a woman who would love him faithfully until death. Wagner had heard the legend from the sailors on his journey to London. The opera was first performed in Dresden in 1843, but was not heard in London until 1870 — the first of Wagner's operas to be heard in England.

The Dutchman is allowed to go ashore only once every seven years, to seek his love. The opera focuses on one such visit where he encounters Senta, the daughter of a Norwegian sea captain. The attraction is immediate, but Senta is prevented from joining the Dutchman by her father and his friends, as well as Eric, a young huntsman who is betrothed to her. The Dutchman, thinking he has lost her, puts to sea, but Senta breaks free and hurls herself over a cliff into the ocean. The final scene takes place in a sunset glow, showing Senta and the Dutchman, now released from his condemnation, rising from the sea in a mutual embrace.

The overture, an eloquent narrative of the whole opera, contains all the leading motifs: out of a stormy opening, the theme of the Dutchman bursts forth and is repeatedly heard through all the frothing activity around it. A quieter passage reflects the ship's arrival in a becalmed Norwegian port. Senta's theme, a ballad sung by her in the course of the opera, is heard, but is interrupted by the surging ocean music — this is not even stemmed by the jovial sailors' melody. The harp's first appearance in the overture signals a calmer episode, a passionate burst of melody based on Senta's ballad. This is interrupted once again by oceanic surges and the Dutchman's theme, before a gentle coda, which depicts the lovers as they rise from the sea.

Simon's Fun Fact - Wagner

Wagner showed little aptitude or enthusiasm for music as a child and so was the only one of his siblings to not receive piano lessons. However, when aged just 13, he wrote a play (a sign of things to come perhaps) entitled 'Leubald' that he insisted should be set to music – which is when he caved in and started his music lessons. He was, perhaps somewhat controversially for all that we know of him now, a keen dog lover – he and his partner Minna (his partner whilst he was composing Dutchman, coincidentally) had a large Newfoundland called 'Robber'!!



Piano Concerto in A minor, Op. 16

Edvard Grieg

1843 – 1907

Allegro molto moderato – Adagio –

Allegro moderato molto e marcato

*Last performed at these concerts on
25 February, 2012.*

Grieg's compositional output concentrated mostly on small-scale forms — the *Four Norwegian Dances* for orchestra being the closest he ever came to writing a symphony. Although born in Bergen, Norway, his training

took place at the Leipzig Conservatoire in Germany. Nevertheless, the flavour of Norway imbues almost everything he ever wrote. Whilst studying in Germany, a fellow student introduced him to the music of Schumann, in particular the latter's Piano Concerto, which Grieg was fortunate enough to hear performed by Clara Schumann, wife of the late composer. Schumann's music had a great influence on Grieg and in all likelihood, his Piano Concerto was conceived as an act of homage to Schumann. Both composers wrote only one piano concerto, each sharing various features in common, notably their home key. Both works are regularly coupled together in recordings (the pairing by Stephen Bishop-Kovacevic, accompanied by the BBC Symphony Orchestra and conducted by Colin Davis is acknowledged as the most successful of these recordings).

Grieg's concerto dates from 1868, although he revised it regularly over the next few years. His description of it was very much akin to that made by Schumann on his own work, viz. that it was 'something between a symphony, concerto and a grand sonata.' The concerto was premiered on April 3, 1869, with Edmund Neupert as soloist and Holger Simon Paulli conducting the Orchestra of the Royal Theatre, Copenhagen, although Grieg was not able to be present. The work was enthusiastically received.

The first movement begins with a dramatic timpani roll and an opening flourish for the soloist, after which the main theme is presented, first by the woodwind, then by the piano. The second

subject is a beautiful figure, heard first on the cellos, then imitated by the piano. The movement then develops along variation-lines, with interchanges between soloist and orchestra recalling the opening flourish. The cadenza which follows is powerful and immensely difficult for the soloist: a slow introduction leads to the main theme rising in an exultant manner above a decorative accompaniment. Massive chords asserting the main theme, accompanied by Lisztian flourishes, bring the cadenza to an end. The coda to the movement presents a rather more urgent and modified statement of the main theme, with the piano recalling the opening flourish.

The second movement has a tender opening from the strings, well-served by the key of D-flat major, a key that most composers tend to use to engender an atmosphere of wistfulness. When the piano enters, it plays a brief, more florid figure reminiscent of Chopin, but probably the result of Liszt's influence (Liszt had advised Grieg on his writing for the piano in the concerto). A series of delicate interchanges continues until piano and orchestra combine in a strong version of the main theme. As the movement winds down, the horn assists the piano towards its final cadences.

The third movement, which opens with a vigorous, fanfare-like figure from the woodwind, is based on the Norwegian dance, the *halling*. The piano then launches into extended bravura keyboard writing before a second melody with a calm, pastoral character is introduced by the solo flute. The piano proceeds

to deliver a decorated version of this theme, then returns to the *halling* motif, the writing growing ever more virtuosic. The work ends with piano and orchestra combining in a heroic restatement of the flute melody.

Simon's Fun Fact - Grieg

There is a large crater on the planet Mercury that is named after Grieg. Furthermore, he was of Scottish descent (originally Greig) so perhaps, a little like a very well-known Scottish tennis player, we can claim him as our own! He was such a popular figure, especially in his home town of Bergen in Norway, that in 1907 between thirty and forty thousand of his fellow Norwegians were mourners at his funeral.

INTERVAL



Symphony No. 2 in D major, Op. 43

Jan Sibelius
1865 – 1957

Allegretto moderato

Tempo andante, ma rubato

Vivacissimo

Allegro moderato

*Last performed at these concerts
on 12 May, 2012.*

Sibelius's First Symphony, first performed in September 1899, attracted international attention and acclaim. Over the next twenty-five years, he would write six more symphonies which were remarkable, not only for the extraordinary originality of each or for their brilliant use of orchestral colour, but also for the fact that these seven symphonies, as Marc Rochester contentiously puts it: "...undertake an emotional and spiritual journey far greater than any body of symphonies since Beethoven".

The flavour of the Second Symphony might have remained thoroughly nationalistic had it not been for a journey Sibelius undertook to Italy with his family in order to recover from their grief at the death of his two-year old daughter, Kirsti. Their first port of call was Ravello

and whilst there, he started work on a substantial piece based on Dante's *Divine Comedy*; however, further stays in Rome and Florence brought about a change of direction and the Dante sketches were transformed into what was to become the Second Symphony. Baron Axel Carpalan, the dedicatee of the symphony wrote enthusiastically to his cousin: "The work which will be dedicated to me is a great new symphony in five movements, inspired by Italy and the Mediterranean, a symphony full of sunshine and exultant joy". In the event, Sibelius reduced the work to four movements and it was in this guise that it received its first performance in Helsinki in March, 1902. Sibelius later revised the work into the version we have today.

Commentators tend to disagree about the dominant flavour of the symphony, but a balanced view seems to be that although regarded as the most unambiguously nationalist of all the symphonies, any Slavic gloom is diluted by the light of the Mediterranean. The Finnish conductor Jukka Pekka Saraste maintains, somewhat tongue-in-cheek: "In comparison with the first symphony, the second symphony already shows a dignified man of the world looking into the horizon. We have moved from Slavism to Central Europe. Still, from time to time I also see images of Karelian grandmothers practising their witchcraft". Perhaps it is up to the listener to form their own judgement.

Of the first movement's exposition, Sibelius famously wrote: "It is as though the Almighty had thrown down the pieces of a mosaic from the floor of heaven and told me to put them together". Amidst the

scattering of thematic fragments which open the movement, it is never quite clear what constitutes an actual main theme. It is only when the oboe sings out a plaintive phrase to introduce the development that matters seem to settle. Sibelius then reveals the close relationship between his fragments as he develops and combines them. This grows to the almost inevitable Sibelius trademark of an imposing brass climax where the chords grow and decay, then grow again.

Although Sibelius always resisted the notion that his symphonies might be considered programmatic by some, his annotations in the score of the second movement suggest otherwise. The opening features an extended pizzicato passage from cellos and basses, out of which arises a mournful bassoon melody in a modal D minor, said by Sibelius to represent Don Juan being confronted by the figure of Death. Where the strings, flutes and bassoons resolve this gloom in a luminous F-sharp major passage, Sibelius wrote in his sketches 'Presence of Christ', but as the movement develops tensions are heightened and a reversal of the emotions leads to an ending described by William Mann as 'austere and tragic'.

The third movement is a fast and fierce scherzo: the technically-demanding centre of the work, at least for the strings. This scurrying collection of phrases is twice interrupted by a gentle trio in G-flat major where the oboe has the dominant voice, but the second interruption becomes a bridge passage to the final movement. Here, the three-note motif which opened the symphony comes into its own. In developing it into the luscious, soaring

melody it becomes, Sibelius was paying conscious homage to Tchaikovsky, whose capacity for melodic invention he revered. The finale's other main theme is a repeated woodwind figure in a minor key placed above agitated string quavers. Sibelius's wife later revealed that this theme was meant to represent her husband's musical response to her sister's suicide. These two main themes are ultimately developed into what Janet Beddell calls a 'heart-pounding musical apotheosis', suggesting the vision of a Finland that might soon be free after being subject to tyranny for so long.

Simon's Fun Fact - Sibelius

Born with the resolutely 'Finnish' sounding name of Johan Julius Christian, Sibelius was known early on as Joanne to his loved ones. Whilst he was a student, he felt inspired to adopt the same 'French' spelling, Jean, which had appeared on the business card of his deceased seafaring Uncle, calling it his 'music name'. Early in his career he was quite the fan of 'Herr' Wagner, writing after a performance of Parsifal 'nothing in the world has made such an impression on me, it moves the very strings of my heart'. However later in life he began to feel disgust for Wagner's music, calling it 'pompous and vulgar'. Famously dismissive of professional music critics he said, pointedly... 'pay no attention to what critics say. No statue has ever been put up to a critic'!

East Riding County Choir

Music Director: Paul Dewhurst

MENDELSSOHN

ELIJAH

BEVERLEY MINSTER

Saturday 11th May 2024

7.30 pm



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1pm

The Bridge Ensemble (wind quintet)

Samuel Barber *Summer Music*, Florence Price *Adoration*,
works by Valerie Coleman & Arturo Márquez

'Music in the Round' Young Artists



Thursday 16 May
1pm

The Luc Sisters (piano duet)

Gershwin *Rhapsody in Blue*
Rachmaninov *Six Morceaux*, Luc *Sakura Sakura*

As heard at London's Wigmore Hall



Saturday 8 June
7.30pm

Gala Evening Concert: Sophie Rosa (violin) & Ian Buckle (piano)

*Interval with
refreshments*

Vaughan Williams *The Lark Ascending*, Elgar *Sonata*,
Beethoven *Sonata No. 4*, works by Kreisler & Clarke

'Finely judged detail, expansiveness and lots of heart'
– *The Guardian*



Thursday 20 June
1pm

Anthony Thompson (trumpet) & Graziana Presicce (piano)

Elgar *Chanson de Matin*, Anthony Hedges *Trumpet
Sonata*, works by Florence Price & Vaughan Williams

Anthony has performed with Lesley Garrett and the Sixteen
and played for Pope Benedict XVI



Thursday 18 July
1pm

Flutes & Frets: Beth Stone (flute) & Daniel Murphy (stringed instruments)

A musical journey through the centuries including
works by Corelli, Telemann, Kapustin & Chick Corea

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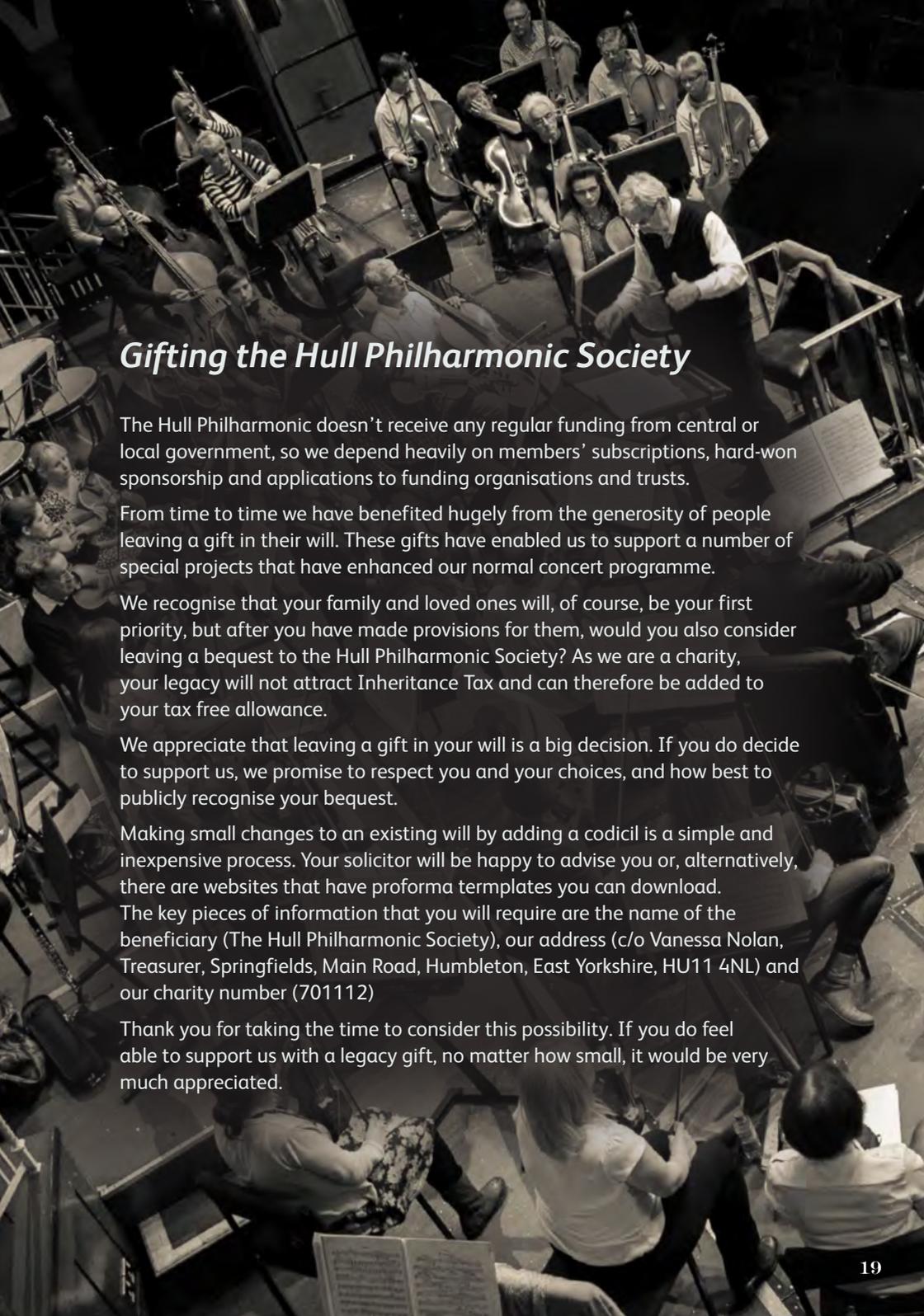
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Gifting the Hull Philharmonic Society

The Hull Philharmonic doesn't receive any regular funding from central or local government, so we depend heavily on members' subscriptions, hard-won sponsorship and applications to funding organisations and trusts.

From time to time we have benefited hugely from the generosity of people leaving a gift in their will. These gifts have enabled us to support a number of special projects that have enhanced our normal concert programme.

We recognise that your family and loved ones will, of course, be your first priority, but after you have made provisions for them, would you also consider leaving a bequest to the Hull Philharmonic Society? As we are a charity, your legacy will not attract Inheritance Tax and can therefore be added to your tax free allowance.

We appreciate that leaving a gift in your will is a big decision. If you do decide to support us, we promise to respect you and your choices, and how best to publicly recognise your bequest.

Making small changes to an existing will by adding a codicil is a simple and inexpensive process. Your solicitor will be happy to advise you or, alternatively, there are websites that have proforma templates you can download.

The key pieces of information that you will require are the name of the beneficiary (The Hull Philharmonic Society), our address (c/o Vanessa Nolan, Treasurer, Springfields, Main Road, Humbleton, East Yorkshire, HU11 4NL) and our charity number (701112)

Thank you for taking the time to consider this possibility. If you do feel able to support us with a legacy gift, no matter how small, it would be very much appreciated.



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Join the 100 club

£850 is the annual prize fund in the Hull Philharmonic 100 Club.

£250 is what one lucky 100 Club Member wins in the Christmas Special Draw.

Each month a single prize of **£50** will be drawn.

£25 is all it costs to subscribe to the 100 Club for one year. Some people will buy a lottery ticket each week costing **£520** in a year and the odds of winning are one in tens of millions. The odds of winning in the 100 Club 1 in 100 and some people have won more than one prize in a year.

How does it work?

Each member of the 100 Club is allocated a number between 1 and 100. Every month our Treasurer, Vanessa Nolan, draws three numbers at random and the happy winners receive congratulations and a cheque from Society President Ian Wilson. Since the 100 Club formed in 2005 it has raised over **£6,800** in funds to support the Hull Philharmonic Orchestra.

How do I join?

There are 'vacant' numbers in the 100 Club. We are always looking for new members. You can join via several routes:

Fill in and return the form that is printed in each concert programme

Contact our Administrator, Jessica Fear at: admin@hullphilharmonic.org

Contact our President, Ian Wilson at: ian@hulphilharmonic.org



I want to join the 100 Club!

Name _____

Address _____

Post code _____ Email _____

I would like to join the 100 Club – £25 pa

Gift for someone else (please provide their name and address):

Name _____

Address _____

Please detach and send your completed form to: **Ian Wilson, HPO President
Pinfold Farm, 2 Pinfold, South Cave, East Yorkshire, HU15 2EZ**

Cheques should be made payable to Hull Philharmonic Society.

CLUB MEMBERS

Robert Adams
Ann Adams
Sue Almond
Gillian Barker
Simon Barwick
Bryan Bayley
Denise Bottomley
Robert Burrell
Anthony Burton

Brenda Burton
Jeremy Catt
Pamela Crofts
Alan Crofts
Eric Dean
James Emerson
Lesley Emerson
Jim Gillespie
Ian Greaves

Ian Greaves
Peter Hick
Wendy Hunter
Yvonne Lyster Barwick
John O'Dwyer
John O'Dwyer
Derek Orton
Edwina Parker
Ian Pearson

John Peck
Andrew Penny
Helga Penny
Jonathan Penny
Sarah Penny
Kushere Pilling
Jean Powell
Ian Powell
Valerie Sanders

Marion Train
Christine Train
Marion Train
Andrew Veitch
Deirdre Williamson
Nicole Wilson
Caroline Wilson
Elizabeth Wilson
Andrew Wilson



Hull Philharmonic Society
Founded 1881 Registered charity 701112

President

Ian Wilson

Chair

Margaret Pinder

Musical Director

Simon Chalk

Hon. Secretary

Sharon Walker

Hon. Treasurer

Vanessa Nolan

treasurer@hullphilharmonic.org

Rehearsal Conductor and

Assistant MD

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**Friends
of Hull Phil**



Gold



Silver



Bronze

Visit our website or email for more details

www.hullphilharmonic.org

admin@hullphilharmonic.org



Gold members

Mrs Gillian Barker
Mrs Anne Eccersley & the late Dr P Eccersley
Dr Stephen French & Dr Annemarie French
Ms Margaret Pinder
Mr Peter Rathbone
Mr James Russell & Mrs Carla Ramsay

Mrs Marion Train
Dr John Webster & Dr Patricia Webster
Mr Ian Wilson & Mrs Elizabeth Wilson



Silver members

Mr Robert Barker & Mrs Sally Barker
Mr Peter Bingham & Mrs Delia Bingham
Mrs Julie Bisby & Mr Gerald Bisby
Professor Keith Bottomley & Mrs Denise Bottomley
Mr Anthony Burton
Mrs Karen Constantine
Mr Martin Cox & Ms Emily Cox

Mr Peter Hick
Mr John Pearson
Mrs Pauline Proctor
Mrs Susan Walton
Mr Alan Wilkinson & Mrs Pam Wilkinson



Bronze members

Mr Alan Best & Mrs Janette Best
Mr Alan Crofts
Mr James Emerson & Mrs Lesley Emerson
Mr Anthony Ford
Mr John Groome
Mrs Patricia Haller & Mr John Haller
Mrs Valerie Horspool
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Visit our website or email for more details:
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