



Hull Philharmonic Orchestra

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TONIGHT'S CONCERT

Conductor: James Ham
Leader: Patricia Mitchell

Soloist: Graziana Presicce

ANTONÍN DVOŘÁK

Die Mittagshexe, Op. 108
[The Noon Witch, Op. 108]

ANATOLY LIADOV

Der verzauberte See, Op. 62
[The Enchanted Lake, Op. 62]

CÉSAR FRANCK

Les Djinns (1884)
Symphonic Poem for Piano
and Orchestra

INTERVAL

DIMITRI SHOSTAKOVICH

Symphony No. 5 in D minor, Op. 47

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

In the concluding concert to our last season, we said goodbye to our musical director of 40 years, Andrew Penny. Tonight we are bidding a fond farewell to another stalwart of the orchestra who has played with us for an astounding 50 years: our leader, Pat Mitchell.

You can read elsewhere in the programme Pat's own reminiscences about her life in music and her time with the orchestra, so there is no need for me to rehearse the facts of her extraordinary history, and instead I can talk to you about what that history means for us.

Pat has touched many lives, not only as a performer, but also as a teacher, my own included. I was present as a young programme seller at her first concert with the society when Paul Tortelier gave an electrifying performance of the Elgar cello concerto. Nearly 30 years later, my daughter entered the Beverley High School for Girls where she thrived as an instrumentalist and singer under Pat's inspirational tenure.

This kind of service across so many years should be the stuff of legends, and Pat is a legend to us all, albeit a quiet and unassuming one. In honouring her, I am recognising how most of the things we value in life are made possible by people who do not make the solitary grand gesture, but turn up, date in, day out, and do the right thing for the people who depend on them, and for their community. These are the real heroes, and Pat stands front and centre of their ranks in the musical life of our city, where so many musicians, professional and amateur alike, have benefited from her skill, dedication and generosity.

However, if we are saying farewell to Pat as our leader, it would be impossible to say goodbye to her as our friend. The history of the society is testament to so many who have given their service to the orchestra and to our musical life, and for whom our affection still burns bright. This really is the stuff of legend.

This evening, we are looking forward to an unusual and dynamic programme led by our third guest conductor, James Ham, who is already building a tremendous name for himself both at home and abroad. This may be a concert filled with poignancy as Pat takes the leader's seat for the final time, but there is so much more to celebrate for this amazing lady, and I am sure you will be as generous in your applause as you are in your attentive presence with us here in the City Hall this evening. Let the music speak for us all.

Margaret

Margaret Pinder

CHAIR

Hull Philharmonic Society



James Ham

James Ham enjoys a growing reputation across the orchestral, opera and ballet repertoire for his versatility, wealth of ideas, and genuine music making.

Engagements in 2022 and 2023 include Scottish Ballet, Northern Ballet, Opera della Luna, the Royal Liverpool Philharmonic Orchestra, and the English premiere of Tchaikovsky's opera *The Oprichnik* at the Cadogan Hall, as well as projects as an assistant conductor with the London Philharmonic Orchestra. Other recent performances include concerts with the Magdeburg Philharmonie, Neubrandenburger Philharmonie, Südwestdeutsche Philharmonie Konstanz, Brandenburger Symphoniker, Ensemble Modern Akademie, Gibraltar Philharmonic, and the London Orchestra Project which he co-founded with the leader of the BBC Symphony Orchestra.

In the theatre, James has conducted performances of *A Midsummer Night's Dream*, *Le Nozze di Figaro*, *Eugene Onegin*, *Il Tabarro* and *Tosca*. He has assisted Edward Gardner on *Peter Grimes* at the Bayerische Staatsoper and *La Damnation de Faust* at the Norwegian National Opera, Wayne Marshall on *Porgy and Bess* at the Theater an der Wien, and Anthony Bramall on *Rigoletto* at the Gärtnerplatztheater. With Birmingham Royal Ballet, during his time as Conducting Fellow, he conducted several performances of *The Nutcracker*, *Coppélia*, *The Grand Tour* and mixed bill programmes both in Birmingham and on tour.

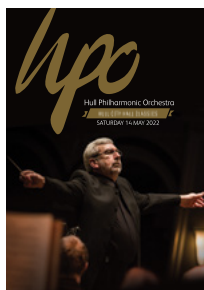
James studied conducting at the St Petersburg Conservatory, receiving specialist training in contemporary music with the London Sinfonietta Academy, Ensemble Modern Akademie, and Lucerne Festival Academy, where he was Conducting Fellow.



Elaine King

REHEARSAL CONDUCTOR

Elaine King is from Bexhill-on-Sea in East Sussex. She 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 Hesse Sinfonia. She is thrilled to be involved with the Hull Philharmonic Orchestra this year as Rehearsal Conductor.



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admin@hullphilharmonic.org



Graziana Presicce - Piano

Graziana Presicce is an Italian pianist based in East Yorkshire. She completed a scholarship-funded PhD in Music Performance at the University of Hull (2020). Graziana graduated in 2012 with a First Class BA Music Degree at the University of Hull, where she was awarded the Sir Thomas Beecham Music Scholarship and Special Prize in Music. The friendly atmosphere and the privilege to study piano under the guidance of Irina Glushenkova encouraged her to pursue her studies in Hull further, completing a Master course with Distinction (2014). As a performer, Graziana actively engages in recitals, both as a soloist as well as accompanist.

In March 2017, she performed what is believed to be the recorded premiere of works by the Hull-born composer Ethel Leginska, alongside baritone Lee Tsang. The events, part of *Women of the World Festival* and *Hull City of Culture 2017*, were also featured on BBC Radio 3's *Music Matters*.

Graziana is grateful to be a *Launchpad 2022* supported artist, and to be the recipient of the *St. Hugh's Foundation's* Artists Respond award. As classical pianist, she has a particular passion for the Romantic and Early 20th Century repertoire, as well as a keen interest in promoting the works of contemporary composers. Graziana had the pleasure of performing as part of the Hull Philharmonic Orchestra on various occasions, and is delighted to be back for this very special performance.

HULL PHILHARMONIC ORCHESTRA

Rehearsal Conductor

Elaine King

First Violin

Patricia Mitchell**

Mike Witty

Lesley Emerson*

Linda Robinson*

Veronica Evans*

Rosie Owen

Sarah Ward

Kieran Lynch

Julie Lynch

Lisa Brewster

Anthony Clarke

Becky McKee

Vicky Thompson

June Pitts

Second Violin

Michael Nolan*

Sarah-Jane Waterhouse

Diane McDermid

Ian Wilson**

Claire Read*

Caroline Mutch*

Louise McLellan*

Kathryn Queen

Laura Whitworth

Jennie Laing*

Nicola Brown

Viola

Peter Brewster

Helga Penny**

Chris Maynard

Linda Wilson**

David Constantine*

Joseph Armah

Oliver Clark

Orlaith McDonnell

Cello

Tyler Wood

Jim Gillespie**

Lynne Gill**

Chris Pollock*

Stephen Cook*

Sue Williamson

Alex Thorley

Duncan Siddle

Elaine King

Rebecca Stokes

Bass

Margaret Pinder*

Pietro Lusvardi

Matt Clarkson

Sophie Walker

Rosie Morris

Flute

Ian Denley**

Julie Harris*

Margaret Pearson**

Piccolo

Margaret Pearson**

Oboe

Hana Drábková

Christine Rostron

Clarinet

Sharon Walker*

Rachael Dixon

Will Hammond

Bass Clarinet

Rachael Dixon

Bassoon

Jacob Redhead

Vikki Scruton

Barbara Lake

John Morrison

Contrabassoon

Barbara Lake

Horn

Beckie Giles

Bob Mitchell**

Simon Neligan

Robin Tait

Janus Wadsworth

Trumpet

Joshua Dickinson

Sandy Clark

Rowan Edwards

Niall McEwan

Trombone

Peter Walker*

William Stewart

Bass Trombone

Toby Calvert

Tuba

Shaun Crowther

Timpani

Isobel Newton-Green

Percussion

Jess Bestley

Martin King

Sarah Gage

Harp

Stephanie Halsey

Molly Hartley

Piano/Celesta

Anthony Fountain

Orchestra Manager

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Chris Pollock*

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A Leader Reminisces....



The Hull Phil has been an enormously important part of my life. Growing up in a musical family in Wales, I began learning the violin with my mother at the age of eight. It was an exciting time to be a young musician. As a result of instrumental teaching becoming established in local schools, many bands and orchestras were being formed, so there was plenty of opportunity to play in ensembles. Starting out as a young violinist in our County Youth Orchestra, I gradually progressed from the back of the seconds (where the wind players sitting behind could easily spot you making mistakes in bowing and “faking” difficult passages) to eventually become the leader of the National Youth Orchestra of Wales. In these youth orchestras we played big symphonic repertoire and were tutored by professional players in lengthy sectional rehearsals. It was during these sessions, when we fastidiously took the music apart, that I gained insight into orchestral string technique. This invaluable training has guided my approach to orchestral playing ever since.

In the summer of 1973, the Phil was looking for a deputy leader. I was thrilled and excited when Robert Marchant suggested that I express an interest in the post, and in the autumn, after performing at the society’s AGM, (an audition of sorts!) I began a 50-year journey with the orchestra. Terence Lovett was the conductor at the time, and Brian Paynes trained us in the weekly rehearsals at the YPI on George Street. I played in my first Phil concert in November 1973, when Paul Tortelier performed the Elgar cello concerto. What an amazing introduction!

In those days, we had rehearsal principals who were replaced by professional players for the concerts, but, soon after he was appointed Musical Director, Andrew Penny invited me to become the permanent leader. Part of Andrew’s vision was to recognise and promote the talents and positions of the many fine players within the orchestra and to encourage other musicians in the local area to join. His style was innovative, and he inspired in us all a loyalty and commitment to give of our best, which led to some thrilling performances. The Phil became an orchestra to which we were all proud to belong.

Now, as I look back, I am truly amazed at the range of music that we've performed. Some of this repertoire has been audaciously challenging! Stravinsky's "Rite of Spring" and Debussy's "La Mer" immediately come to mind, and some of the violin solos that have cropped up, most notably in Rimsky Korsakov's "Scheherazade" and Rachmaninoff's "Symphonic Dances", have provided me with some exciting (and occasionally slightly terrifying) moments. The "Four Last Songs" of Richard Strauss and Vaughan Williams' "Fantasia on a Theme of Thomas Tallis" have been an absolute joy to play, and our performances of Bruckner, Mahler and Sibelius symphonies have been very special achievements.

There have been so many highlights: working with Nigel Kennedy on the Sibelius Violin concerto, accompanying Martin Roscoe, Peter Donohoe and Alessandro Taverna in the great piano concertos, and rehearsing with inspirational conductors Meredith Davies and David Lloyd Jones. Stand out moments have included performing Karl Jenkins' "6000 Pipes!" during the City of Culture 2017 (such fun!) and our two performances of Mahler's epic 8th "Symphony of a Thousand" in November 1999, which featured a massive orchestra, stunning soloists and many singers from local choirs. These concerts were sold out and we all enjoyed the glorious thrill of playing to a full house.

For me, the great privilege of playing in an orchestra is being able to spend time doing the thing you love. It's intellectually and technically challenging (you do have to practise a lot!) but it is immensely satisfying. The undoubted rewards are being part of something much greater than your own contribution and, of course, the experience of performing all this wonderful symphonic music in the magnificent Hull City Hall.

I now have to recognise that 50 years is a significant milestone and probably the appropriate moment to step back. It's not an easy decision to make, but it is the sensible one! My family, many of whom have played with the Phil, and my husband Bob in particular, have always been amazingly supportive in understanding the time and commitment needed to fulfil this role. I don't intend to pack up my violin just yet, it's good for the grey matter, and I actually enjoy practising! Anyway, how do you stop making music? You never know, you may even find me tucked away at the back of a string section where it all began!

I am immensely grateful to have played amongst so many fine musicians, soloists and conductors and wish the orchestra every success in the exciting future ahead.



FOLLOW MY LEADER

A historical perspective by Andrew Penny.

I am delighted to send my own appreciation of the wonderful service Pat Mitchell has given to the Hull Philharmonic Orchestra for fifty seasons.

The tradition I inherited was one that employed a full-time professional violinist as guest leader joining the orchestra for the final rehearsals. I have always thought this title to be a contradiction in terms, but it had certainly been the case at the Phil since the 1920s. In those days Sir Henry Wood had Laurence Turner from the Halle at the front, Basil Cameron used Leonard Hirsch, also from the Halle and later the Philharmonia, Norman del Mar invited Irene Richards from the BBC and Terence Lovett used Reginald Morley of the Sadlers Wells Royal Ballet.

The extraordinary dynasty of ladies who led the orchestra in regular rehearsals over this period and then had to sit No 2 for the concerts, were the estimable Evelyn Alexander from Henry Wood's time in the 1920s up to 1963, Marjorie Matthews for ten years until 1973 and then Pat.

The concerts in my first season in 1982-3 were conducted by Nicholas Smith and the society had engaged Harvey Marsden as the guest leader. He was a fine free-lance player from Manchester who I knew and had worked with before. However, he absolutely agreed with me when I discussed with him the termination of the contradictory practice of guest leader as I wanted Pat Mitchell to do the rehearsals and the concerts in the position of leader.

So, Pat and I had a working relationship over nearly 40 years involving auditioning players, sorting out desking positions and bowings, discussing the suitability of future repertoire, working together setting standards in rehearsals for the greater good and having big hugs backstage at the end of concerts. Her wonderful playing in the many solos that cropped up from time to time will live long in the memory; she has such a sound that always fills our wonderful City Hall.

That she is a consummate musician is not in doubt; what is special is her quiet method of leadership which is always at the service of the conductor and, more especially, the composer. I think every conductor she has played for would agree; be it back in the days of the National Youth Orchestra of Wales or for fifty years at the Hull Choral Union, the East Riding County Choir, the Beverley Chamber Orchestra and the Hull Phil. But also remember the hundreds of players, young and old, who have sat behind her, or played opposite her and shared that approach to practice, ensemble and intonation that have been the hallmarks of a long career.

She has had massive support from her family, especially her husband Bob who is himself a fine player, a former committee man and chair of the Society for over fifty years on his own account. What wonderful service; you both have our thanks and very best wishes for the future.



Die Mittagshexe, Op. 108
[The Noon Witch, op. 108]

Antonín Dvořák

1841 - 1904

First Performance by the HPO

After completing the last of his nine symphonies, the *New World* (1893), Dvořák turned his attention, as others had done before him, to smaller scale items, which included five symphonic poems. Liszt had set the pattern in such works by demonstrating that the features in a symphony, for example, could be compressed and expressed with no loss of musical impact. *The Noon Witch* was the second of five such tone poems. Russian and Bohemian composers had claimed such styles as their own, with Smetana undoubtedly wearing the crown in his cycle of six such works, *Má Vlast*.

Dvořák's contribution was based on the strongly narrative ballads of the Czech poet Karel Jaromír, and this provides some clue of what to expect in the music's impact. The characters in *The Noon Witch* are redolent of those in Humperdinck's *Hänsel*

and *Gretel*: there is a mother, a father, a witch, but only one child, an infant who will not stop whining, driving its mother to distraction. The mother eventually loses her temper and attempts to scare the child into behaving by threatening that the noonday witch will come and carry it off. No sooner has she spoken the words, when an eerie hush descends, and the witch appears. The mother struggles valiantly to hold onto her infant until the father returns home and the witch vanishes. But is this a happy ending? No – the child lies dead in its cot.



Der verzauberte See, Op. 62
[The Enchanted Lake, op.62]

Anatoly Liadov

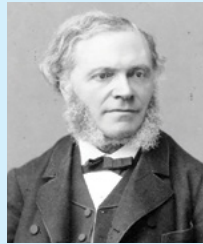
1855 - 1914

Legend for Orchestra -
First performance by the HPO

The name Liadov (Lyadow) is still relatively little known in the West, but for various reasons, his oeuvre constitutes only a clutch of compositions, most of which, however, have always been worthy of note. What held him back was his infamous laziness. In spite of this, and for reasons

which have not always been clear, he managed to attain the post of Professor of Composition at St. Petersburg Conservatory where several famous names came under his influence. Prokofiev was one such: in his autobiography, he quoted Liadov: “I cannot understand why you bother to study with me. Go to Richard Strauss or Debussy.” He might just as well have said “Go to the devil!” Liadov was the original choice of composer for the *Firebird* ballet, but his abject sluggishness prevented him from getting down to work on the piece, and he indifferently passed it onto his pupil Stravinsky, for which the musical world must be grateful.

Nonetheless, the works that Liadov did manage to produce have always had a significant following, not just in his homeland. It is thanks to three of his tone poems for orchestra that he can count himself worthy of being regarded as a significant early twentieth century composer. *The Enchanted Lake* is the second of these poems. One encyclopaedia describes the work thus: “This is a whimsical, lush portrait of a lake being home to water nymphs, wood sprites and all manner of fairies.” Liadov creates a mystical, magical place of charm and beauty enthralled in the other world.” For a composer who could count the master orchestrator Rimsky-Korsakov as one of his teachers and closest influences, the characterization and atmosphere of the piece is superbly realized.



Les Djinns (1884) Symphonic Poem for Piano and Orchestra

César Franck

1822 - 1890

First Performance by the HPO

Franck's music has often attracted the somewhat unfair description that it is dull and passé. This is hardly borne out when one listens to his Symphony in D minor, and the Violin Sonata in A (arguably his best-known work). Although born in Liège, then part of the Netherlands, circumstances took him to France where he spent the rest of his life, including spending years of study at the Paris Conservatoire. Here, he made organ and composition his principal studies, although his astonishing skill as a pianist in his younger life made the piano his likely professional avenue. During his time at the Conservatoire, he gradually switched his allegiance to the organ, which would remain his primary focus for the rest of his life. However, his self-contained approach to study did not endear him to his

instructors; the master of the improvisation class would often shout at him: “Modulate, modulate!!” to which Franck would calmly respond: “Why should I modulate? I’m perfectly happy where I am!”

Nevertheless, his reputation was second to none, and, alongside his stunning facility as an organist, he enjoyed life as a patient and kindly pedagogue. Composition came to occupy him equally alongside his other skills, even though not all of his works received equal acclaim.

In the summer of 1884, Franck composed a short piece for piano and orchestra at the request of Caroline Montigny-Rémaury, but she declined the opportunity to play the work; that task fell to pianist Louis Diémer, who premiered it on 15 March, 1885 at a concert for the Société Nationale de Musique.

Although the work is essentially a partnership between piano and orchestra, the piano is the dominant, controlling voice throughout. Alfred Cortot likens the work to a dual-nature dissertation where an obviously aggressive, quick-fire effect is balanced against the “calm that happens after grace.” The soloist is ever-present and shares the responsibility for control of the ensemble with the conductor, whom some have likened to a circus-ringmaster trying to keep the lions at bay!

INTERVAL



Symphony No. 5 in D minor, op. 47

Dimitri Shostakovich

1906 – 1975

Last performed by the HPO on 30th November.2002

When one reads of the troubles Russian composers had to go through in order to survive the ignorant nonsense aimed at them by the Stalinist regime, it is surprising that any of what is now regarded as some of the greatest music in the world exists today. Shostakovich bore the brunt of this for much of the time he should have enjoyed as the country’s leading composer. For a while, in the mid-1930s, his reputation had been enhanced by the outstanding success of his second opera *Lady Macbeth of Mtsensk*; at the same time, he had been working earnestly on the Fourth Symphony. Towards the end of its run, however, *Lady Macbeth* received two spiteful reports in *Pravda*, one of which described the opera as ‘cheap clowning’, and stating, ominously that, if Shostakovich did not mend his ways: “such a game of clever ingenuity might end very badly for, the composer.”

By this time, however, the composer had developed a tough shell in the face of party pressure, and continued work on his Fourth Symphony. It was offered to the conductor Fritz Siedry and the Leningrad Philharmonic for performance in 1936, but at the last minute, on the morning of the planned concert, it was withdrawn by the composer, very likely thanks to further *Pravda* reports that he had written discordant and emotionally unhinged music, and for ignoring the threats of Party officialdom. As a result, the Fourth symphony would not be heard until 1961.

In spite of his resilience, Shostakovich was still deeply affected by the brutal repression foisted upon society by the Stalinist regime, and experienced by virtually every citizen of the Soviet Union. He might well have publicly expressed some sense of remorse, but the initial impulse behind the Fifth Symphony and his experience with the premiere of the ill-fated Fourth, led him to utilise more conservative features than he himself might initially have planned. The first movement contains a variety of highly contrasting figures which emerge as the movement progresses. Amidst the group of solo instruments which is featured here, the horn, flute, piccolo, piano trumpet and celesta are the dominant characters. It is most certainly a movement designed to disarm, and must have shocked the powers-that-be as it is followed by the muscular launch of the second moment, with its brief, but musical play-upon-words assigned to the violin in particular, the flute, the E flat

clarinet, to name just a handful of players, all clearly enjoying themselves. If the audience at the first performance had begun to enjoy itself with the bombastic second movement, it would then settle down to experience an entirely different mood, one of the darkest sobriety. Shostakovich's writing for multi-divided strings here is exemplary, with oboe and flute adding much to the pathos with their long, drawn-out solos, and later complemented by clarinets at the bottom of their register. Divided strings terminate the movement in a beautifully drawn passage, perfectly assisted by the celesta and harp harmonics.

As if realizing that a not-so-covert slap in the face of the Supreme Soviet has been delivered, the finale of the symphony bursts into the stillness, showcasing extensive writing that maintains its bombast for some time. Peace is regained in a lyrical passage with solos from the horn and the flute, until the spirit of exuberance returns, building towards the end as each section of the orchestra joins in the joviality. Rarely can the key of D major have been sustained for quite so long, while achieving so much.

This symphony received its first performance on 21 November, 1937 in Leningrad, followed by the Moscow premiere two weeks later. Erik Levi explains: "tears flowed freely at both performances, the audience empathising closely with the tragic struggle embodied in the work. The vast majority of the audience knew perfectly well what the symphony was all about."



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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.

Beverley Chamber Choir

Music Director : Jeffrey Makinson

Summer Concert

Tippett : Five Spirituals

Rutter : The Sprig of Thyme

Britten: Flower Songs

Byrd : Anthems



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

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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

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Susan Houlton
Wendy Hunter
Yvonne Lyster Barwick
Ruth Macfarlane
John O'Dwyer
Derek Orton
Edwina Parker
Ian Pearson

John Peck
Andrew Penny
Helga Penny
Jonathan Penny
Sarah Penny
Eileen Pinder
Margaret Pinder
Peter Pinder
Susan Rubinstein
Valerie Sanders

Steve Saunders
Marion Train
Rebecca Veitch
Andrew Veitch
Nicole Wilson
Carol Wilson
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Elizabeth Wilson
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