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TONIGHT'S CONCERT

Conductor: Simon Chalk

Leader: Patricia Mitchell

Soloist: Laura Bradford (Marimba)

DMITRI KABALEVSKY

*Overture to the Opera
Colas Breugnon, Le Maître
de Clamecy*

EMMANUEL SÉJOURNÉ

*Concerto for Marimba
and Strings*

INTERVAL

SERGEI RACHMANINOV

Symphony No. 2 in E minor, Op. 27

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COACHMAN





A message from the Chair

This concert has given me a welcome opportunity to focus on our young people.

You can read elsewhere in this programme my conversation with our soloist, Laura Bradford, who began her musical journey at her local primary school in Beverley and who now plays with some of the finest orchestras in the country.

In 2021 we made a commitment as a society to strive always to reflect the diversity of our local area, and nurture local musicians of every age and background. Laura is the perfect example of the strength of our local talent, and the value that our local music services bring to the education of young people across our schools.

The evidence is clear that learning music helps children develop across all academic disciplines. Music improves cognitive and non-cognitive skills, building confidence and a keen grasp of the benefits of collaboration and creative expression. I am therefore delighted to welcome students from our local schools to our audience this evening.

I am even more delighted to take this opportunity to send a big thank you to Williamsons Solicitors who have once again stepped up to provide sponsorship for our Young Persons' Ticket Scheme. Thanks to their generosity we have been able to donate seats to 12 GCSE music students from the Sirius West academy.

We received some tremendous feedback from Sirius West students who attended our November concert.

"Watching an orchestra as opposed to listening changes the experience of the music because of the atmosphere it creates and how the orchestra expresses itself, as you can actually feel the music through your soul!" – David

"Seeing younger musicians in the orchestra and the audience was a pleasant surprise because I thought only older people were interested in classical music!" – Maria

To our experienced players and supporters, I would like to say: "Our young people are the musicians and audiences of our future. Please always show them how welcome they are." To our younger audience I say: "Thank you for giving us your time and attention this evening. We hope you will enjoy our music and keep coming back for more!"

This promises to be an exciting evening. Our second guest conductor for this 22/23 season, Simon Chalk, has already thrilled us with his energy and enthusiasm in rehearsal; so sit back, buckle your seat belts and prepare for an exhilarating musical ride!

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 wonderful 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 through 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 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 Hessle Sinfonia. She is thrilled to be involved with the Hull Philharmonic Orchestra this year as Rehearsal Conductor.



Laura Bradford

Laura Bradford is a freelance professional percussionist and timpanist based in London. Originally from Beverley, Laura began her musical education with the East Riding Music Service, where she was taught by Chris Sykes and Ben Croombs. She later became a member of the East Riding Youth Orchestra, Hull Philharmonic Orchestra and National Youth Orchestra of Great Britain.

In 2013, Laura moved to London to study orchestral percussion and timpani at the Royal Academy of Music, graduating with a Bachelor of Music (First Class with Honours) followed by a Master of Arts (Distinction), and a Diploma of the Royal Academy of Music for outstanding performance in her Master's degree.

Since graduating in 2018, Laura has enjoyed a varied and exciting career performing with some of the UK's major orchestras. These include the London Philharmonic Orchestra, Orchestra of the Royal Opera House, London Symphony Orchestra, Philharmonia Orchestra, Aurora Orchestra, Britten Sinfonia, London Mozart Players and the Bournemouth Symphony Orchestra.

Some of her recent musical highlights include performing *Symphonie Fantastique* and *The Firebird Suite* from memory at the BBC Proms with the Aurora Orchestra, doing a run of *La Bohème* and *The Wreckers* with the London Philharmonic Orchestra at Glyndebourne Opera House, going on a tour around Europe with the Aurora Orchestra and performing with Sinfonia Cymru in Abu Dhabi.

Outreach is also an important part of Laura's career. As well as holding teaching positions at Newland House Preparatory School and Coloma Convent Girl's School, Laura has covered tutoring at the Junior Royal Academy of Music, London Symphony Orchestra's East London Academy, London Philharmonic Orchestra's FUNharmonics and the English School's Orchestra.

Laura is looking forward to upcoming performances of *Cinderella* and *Innocence* at the Royal Opera House this Spring and is delighted to be performing once again with the Hull Philharmonic Orchestra.

Rehearsal Conductor

Elaine King

First Violin

Patricia Mitchell**

Mike Witty

Lesley Emerson*

Linda Robinson*

Veronica Evans*

Rosie Owen

Sarah Ward

Robyn Lawrence

Lisa Brewster

Becky McKee

Vicky Thompson

Kieran Lynch

Julie Lynch

June Pitts

Eleanor Quantick

Second Violin

Michael Nolan*

Sarah-Jane Waterhouse

Diane McDermid

Ian Wilson**

Claire Read*

Caroline Mutch*

Caroline Smith*

Louise McLellan*

Kathryn Queen

Jo Aitchison

Laura Whitworth

Jennie Laing*

Nicola Brown

Viola

Peter Brewster

Helga Penny**

Linda Wilson**

Chris Maynard

David Constantine*

Joseph Armah

Clare Chatfield

Oliver Clark

Orlaith O'Malley

Cello

Tyler Wood

Jim Gillespie**

Lynne Gill**

Chris Pollock*

Stephen Cook*

Sue Williamson

Alex Thorley

Duncan Siddle

Rebecca Stokes

Elaine King

Bass

Margaret Pinder*

Pietro Lusvardi

Matt Clarkson

Rosie Morris

Flute

Ian Denley**

Julie Harris*

Margaret Pearson**

Piccolo

Margaret Pearson**

Oboe

Hana Drábková

Emma Calvert

Chloe Peterson

Cor Anglais

Chloe Peterson

Clarinet

Sharon Walker*

Rachael Dixon

Will Hammond

Bass Clarinet

Rachael Dixon

Bassoon

Jacob Redhead

Barbara Lake

Fiona Latham

Horn

Beckie Giles

Bob Mitchell**

Bob Ashworth

Daniel Edwards

Janus Wadsworth

Trumpet

Trumpet

Joshua Dickinson

Sandy Clark

Rowan Edwards

Trombone

Peter Walker*

William Stewart

Toby Calvert

Bob Bacon

Tuba

Andrew Garbutt

Timpani

Isobel Newton-Green

Percussion

Martin King

Chris Sykes

Jess Bestley

Luca Paish

Tomas Remblance

Orchestra Manager

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* Denotes 25 years' service or more

Haydn



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String Quartet op 76 no 2

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MP: First of all, Laura, I want to say how wonderful it is to have you back playing with us, but this time very much front and centre rather than working your magic at the back of the orchestra in the percussion section. I want to retrace some of that journey for our audience.

LB: Thank you. It's great to be playing this concerto with the orchestra. When you first asked me, I felt quite apprehensive, but after our first rehearsal together, it was as if I'd never left and I was back playing with friends.

MP: I know a lot of people will want to know: what drew you to percussion?

LB: I wouldn't say I was immediately drawn to percussion per se. I'd always loved music as a child. I loved singing but then I was too scared to sing in front of everyone else, so I was always the kid sitting in the corner crying! It started with music lessons at my primary school in Beverley. I tried out brass and strings, but that didn't work out and then I ended up taking percussion lessons with Chris Sykes. I remember that at one point I really wanted to learn the flute, but then a group of teachers brought in a selection of different percussion instruments to demonstrate to us. Watching them, something just clicked with me, and I thought "Yes! This is absolutely my thing!"

MP: So, percussion became your focus from quite an early age.

LB: It did, but I was one of those kids that tried to do everything. I was also playing football at the time and I used to leave the matches at a run to get to my percussion lessons. I was asked to join the youth ensemble when I hadn't actually been playing that long. We were playing Prokofiev - *Lieutenant Kije* - and Chabrier's *España*, and I remember looking at the time signature: 3/8 - and thinking "What the hell is that?" There was so much I still didn't know, but the thing with percussion is you learn so much just by doing it.

MP: We've got 11/8 in the Séjourné which proved a bit of a challenge for some of us at first!

LB: I love the rhythms in that concerto. The whole piece is such a joy.

MP: It is. But, to go back. You joined us as a percussionist while you were still at school, as well as playing with the Youth Orchestra.

LB: Yes. I think I was about 13 or 14 when I joined the Hull Phil and that was amazing. I think in my first concert we were playing *West Side Story* which starts with a pitch drum solo. There was a lot of percussion in that concert and there weren't really enough of us to cover it all so we were scampering about between instruments. Maybe that was the American Music concert where we also did Copland's *Rodeo* which was brilliant. It was so memorable for me. But that was just one of so many brilliant experiences I had with the Phil. *Sounding The Deep*, that was another one that was a real challenge for everybody, but it was amazing in its own way.

MP: I have a great memory of both the East Riding Youth Orchestra and the HPO playing at the Malcolm Arnold festival in Northampton. You were on percussion for both orchestras.

LB: That's right. The Youth Orchestra played Symphony 8 and the HPO did 9.

MP: The stand-out memory for me from those concerts was you playing the cowbells in #8. I do love a good cowbell!

LB: Yes, it was kind of crazy. They were huge. We didn't just have regular cowbells; we had fully pitched almglocken. They sounded incredible.

MP: You turned 18 in 2013 and that was a big year for you.

LB: It was. I was accepted into the Royal Academy and I got the news on my 18th birthday.

MP: And I was Mayor of Beverley and made you my Young Person of the Year. You had a rehearsal which clashed with Mayor Making, so I came to the music centre to present you with the award earlier that day.

LB: That was such a surprise. I couldn't understand why you were so insistent you needed to see me! I've still got the award on my wall at home.

MP: Not as prestigious as getting a place at the Royal Academy, though. What was that like.

LB: Crazy. Wonderful. I was one of four percussionists in my year and I was there for five years including my postgrad. We all just worked like mad and we're all still really close friends.

MP: Since then you've been working freelance as a teacher and performer. Tell me about some of the orchestras you've played with

LB: My first concert was with the LSO: Mahler 2. I was playing off-stage. It was livestreamed and for some reason I ended up being interviewed about it. That whole experience was pretty memorable. Since then I've played with the LPO, Bournemouth, and at the Royal Opera House. I've got a couple of engagements coming up there for another ballet - Cinderella, and Kaija Saariaho's amazing opera Innocence. I've also been fortunate to do some really exciting work with the Aurora Orchestra.

MP: Now you're back playing with the Phil playing the Séjourné. I don't think we've ever had a percussion soloist before

LB: It's so special to be here playing this work. Solo work for percussionists like this doesn't come along very often so this is a brilliant opportunity for me. As I said before, I was a bit apprehensive at first, but after our first rehearsal together I was just so happy to be working with the orchestra again. It reminded me what a special place it is: the atmosphere is so collaborative and so generous. This kind of music making really brings out the best in people. Everyone in the orchestra is there because they want to be there, to make music and to enjoy everything that means. It's been such a privilege to be part of that again; like coming back to my family where everyone is welcome and we're all loved whoever we are. Does that sound over the top?

MP: Not at all. I think you've summed up perfectly how so many of us feel about playing in the orchestra. We can't wait for this concert and to play this amazing concerto with you. One last question: do you ever regret not learning the flute?

LB: Not at all! I'm a percussionist all the way now. That's my thing and I wouldn't change it for the world!

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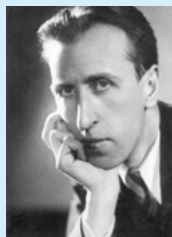
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Overture to the Opera, Op. 2

Dmitri Kabalevsky

1904 - 1987

*Last performed at these concerts on 9th
February, 1967*

Colas Breugnon is a three-act Russian language opera, which has the subtitle *The Master Craftsman of Clemency*. Its inspiration was the novel of 1924 by the French dramatist Romain Rolland, who had been awarded the Nobel Prize for Literature in 1915, as a tribute to the lofty idealism of his literary production and to the sympathy and love of truth with which he has described different types of human beings. In due course, Kabalevsky and Rolland met, the idealism shared between them leading to the almost inevitable outcome of this opera of 1938.

The opera is based on the central fictional character of Rolland's novel, *Colas Breugnon*, the *Master Craftsman of Clamecy*, which is a region of Burgundy. Colas Breugnon is an irrepressible optimist who cannot sit still for a second. In the overture, this is reflected in the almost self-destructive tendency of some conductors to whip their forces into a frenzy from the start. *Allegro* is indicated at first, lasting for nine bars, before *Presto* takes over,

keeping the energy going for the rest of the overture, itself lasting a little less than five minutes. Interestingly, there have been many arrangements of this overture, none more so than for the many variations for percussion ensemble, where the demands pose formidable challenges for any malletted instrument involved. The fireworks which are possible when the marimba is in the right hands will be acutely visible during the concerto by Séjourné, but the orchestra in this brief Kabalevsky item gives the audience more than just a taste of what is to come!



Concerto for Marimba and String Orchestra

Emmanuel Séjourné

1904 - 1987

Avec force – Tempo souple – Rythmique
First performance at these concerts

For an orchestra such as the Hull Philharmonic, with an enviable history of well over a hundred years, it is inevitable that some works will receive many more than just single performances. This absolutely delightful concerto for the four-mallet marimba has only been in existence for a little over ten years. It took a while for the BBC to invite young percussionists to show off their wares in the BBC Young

Musician Competition, which began to include percussion in 1994. Percussion have appeared in every competition since, with the first percussionist to win the competition, Adrian Spillett in 1998; two percussionists have won the top prize in the last two competitions, in 2020 and 2022. It all seems to catch on quickly.

Although the percussion fraternity tends, as a group, to be slightly reticent and self-contained, they are blessed with a family of instruments which demands a high level of ostentation, brazenness (!) and theatricality whenever the whole array of instruments is on display. At the other extreme, where the marimba is concerned, the moods are often, subtly different. The bars are mostly made of soft wood and call for beater-attacks, which are now soft-hued, now diabolically hard-edged.

The trend for percussion instruments had a slow start, but composers such as Paul Creston, Svoboda and Ney Rosauro have led the way, with an increasing number of gems. This evening's concerto was the result of a commission in 2006 by Bogdan Bacanu, one of France's superlative percussionists. The style and hypnotic quality of which the marimba is capable makes description unnecessary.

INTERVAL



Symphony No. 2 in E minor, Op. 27 Sergei Rachmaninov

1873 - 1943

*Largo/allegro moderato – Allegro molto –
Adagio – Allegro vivace*

*Last performed at these concerts on
27th February, 1999*

Rachmaninov's creative faculties suffered greatly when his First Symphony was rejected at its première; in fact, the hostile reaction from the critics nearly drove him out of his mind. However, he put himself into the hands of an expert in hypnosis and auto-suggestion, Dr Nicolai Dahl, whose unorthodox methods unlocked the psychological impasse; the first creative result of this therapy was the immensely successful Second Piano Concerto.

Although an established and successful conductor, pressure of work thereafter forced him to take a sabbatical for three years in Dresden, a fruitful period in his life, which saw the composition of the Second Symphony, along with other major works of his output. He conducted the first performance of the Symphony in Moscow in 1909, before leaving on an extensive tour of the United States, when he was able to introduce the work to American audiences with the Philadelphia Orchestra.

Rachmaninov always maintained that a composer's music should reflect his native country; although less nationalistic in feeling than that of Borodin and Rimsky-Korsakov and the other members of the Five, the symphony is tinged with a certain degree of 'Russianism'. It opens with a *Largo* introduction in three sections, the first of which, for cellos and basses, is the most significant. This soon leads, via a cor anglais linking passage, to the movement proper, an *Allegro Moderato*. Although based on two relatively simple themes, the intricate working and blending of these motives into a cohesive movement took Rachmaninov longer to achieve than the composition of the other three movements put together.

The second movement is a scherzo: horns blare out the opening theme, which is taken up by the violins. A passage on the solo clarinet leads to a sentimental second theme from the strings, which soon gives way to a repeat of the opening; this is followed by a Trio where quaver figures in a *fugato* style appear, now gutsy and vigorous, now delicate and pointed. The return to the opening material is inevitable, although with slightly different scoring. Clarinet, bass clarinet and lower strings have the last word.

It suffices to state that the third movement is characterized by typical Rachmaninov sentimentality: expansive phrases, full of longing; luscious, yet poignant harmonies; and the chief feature - a clarinet solo which players of that instrument would kill for; this is no joke!

The final movement is essentially a statement of triumph: six introductory bars herald the main theme from the full orchestra. Rasping horns lead to the second main theme, a sinister march from the woodwind. After the opening material is reprised, an expansive and lyrical episode is sung out by the strings; a linking passage based on motifs from the third movement then leads into the development and subsequent recapitulation, with an ebullient Coda bringing the symphony to a radiant conclusion.

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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.

HULL CITY HALL CLASSICS

2022/2023

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Saturday 13 May 2023, 7.30pm

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£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



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