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**Saturday May 10, 7.30pm**

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## TONIGHT'S CONCERT

Conductor: Andrew Penny, MBE  
Leader: Richard Quick

**Edward Elgar**

*Sursum Corda*

**Sergei Rachmaninov**

*Concerto in C minor, Op. 18*  
*For Piano and Orchestra*

### INTERVAL

**Johannes Brahms**

*Symphony No. 3 in F major, Op. 90*

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### *A message from the Chair*

I am so pleased that you have chosen to join us for the final concert of our 2024-25 season.

Tonight we welcome back Andrew Penny, our conductor Emeritus, to direct the orchestra in a concert which pays tribute to Malcolm Ruddiforth, a loyal and valued audience member, sadly no longer with us. We are honoured by his generosity which will help to secure the future of the orchestra and maintain the magnificent City Hall Organ for future audiences to enjoy.

We are delighted to be joined by a good friend of the orchestra, the internationally renowned pianist Alessandro Taverna, in his 4th appearance with the Hull Philharmonic Orchestra. You are in for a real treat!

As we head into our Summer break I would like to sincerely thank you for your continued support of the orchestra and look forward to seeing you next season.

With all best wishes

**Peter Walker**

CHAIR

Hull Philharmonic Society



## Andrew Penny

**Conductor Emeritus,  
Hull Philharmonic Orchestra**

Andrew Penny was born in Hull. He attended Bricknell Junior School and Kelvin Hall, who along with the Hull Music Service, the Hull Junior Philharmonic and of course his parents, fostered his desire to play and conduct. Andrew first conducted in this hall 55 years ago in 1970: some Beethoven with the Hull Youth Orchestra under the watchful eye of Geoffrey Heald-Smith.

He played clarinet in the Hull Philharmonic Orchestra from 1969 to 1971, receiving further encouragement in conducting from Terence Lovett, before, at the suggestion of his teachers Reginald Shaw and William Arter, studying clarinet with Sydney Fell at the Royal Manchester College of Music. As a postgraduate, he was the first holder of the Rothschild Scholarship in Conducting at the RNCM. There he studied with Timothy Reynish, David Jordan and Sir Charles Groves, working extensively with the Opera Unit. He was subsequently awarded the Ricordi Prize, later studying with Sir Edward Downes in Holland and also on the BBC European Year of Music Conductor's Course in 1985.

In 1977 he was appointed Head of Woodwind at Hymers College, a position he held for 45 years. He conducted the Sheffield Philharmonic Orchestra and was much in demand as a freelance conductor and adjudicator.

In 1982 he became Musical Director of the Hull Philharmonic Orchestra and so began a period of forty years of learning and discovery, achieving the kind of success with an amateur orchestra he always believed was possible.

Since 1992 he has made over 70 recordings for the Naxos and Marco Polo labels, taking him to Ireland, Australia, Ukraine, Poland and Hong Kong. Much of the repertoire is of British Music and includes symphonies by Sir Malcolm Arnold and Havergal Brian, film music by Vaughan Williams and Walton, theatre music by Sullivan and German and light music by Coates, Joyce, Duncan and Arnold. Many of these recordings won awards and are broadcast regularly on BBC Radio Three, Classic FM and worldwide.

Since retiring from Hymers College and the Hull Phil three years ago, he has devoted himself to some volunteering and much oil painting. He writes regularly on music for the Light Music Society, the Malcolm Arnold Society and most recently, for the Elgar Society, writing on Elgar's visit to Hull in 1909.

Andrew was awarded the MBE for services to music in the Queen's Birthday Honours of 2014.

He was delighted to accept the invitation to return to the Phil in this glorious programme which acknowledges the generous bequest by the late Malcolm Ruddiforth.

## SOLOIST

### Alessandro Taverna

Alessandro Taverna's "*music making stimulates the senses as does a visit to his native Venice*", and gives "*rise to a feeling of wonderment*". When he reached the final and performed Chopin's First Piano Concerto at the 2009 Leeds International Piano Competition, "*the world was suddenly suffused with grave beauty: flawless minutes of poetry*", said the newspaper The Independent.

Alessandro Taverna established his international career by winning major prizes at Minnesota Piano-e-Competition, London International Piano Competition, Leeds International Piano Competition and Busoni Piano Competition in Bolzano. Since then he has gone to perform in some of the most important concert halls and seasons including Teatro alla Scala Milan, Teatro San Carlo Naples, Teatro Petruzzelli Bari, Teatro Comunale di Bologna, Teatro La Fenice Venice, Musikverein Vienna, Konzerthaus Berlin, Gasteig Munich, Wigmore Hall and Royal Festival Hall in London, Bridgewater Hall Manchester, Salle Cortot in Paris, Philharmonic Hall Liverpool, Musashino Hall in Tokyo, Auditorium Parco della Musica Rome.

His success has led to engagements with many prestigious orchestras including Filarmonica della Scala, Münchner Philharmoniker, Dallas Symphony Orchestra, Orchestra Sinfonica Nazionale RAI, Royal Philharmonic Orchestra, Minnesota Orchestra, Royal Liverpool Philharmonic, Bournemouth Symphony, Bucharest Philharmonic, Scottish Chamber, Orchestra of the Accademia Teatro alla Scala, working with conductors including Lorin Maazel, Riccardo Chailly, Fabio Luisi, Myung-Whun Chung, Daniel Harding, Michele Mariotti, Reinhard Goebel, Carlo Boccadoro, Thierry Fischer, Michael Guttman, Claus Peter Flor, Roland Böer, Joshua Weilerstein.

The London Keyboard Trust has presented him in recitals in Europe and the United States.

Born in Venice, Alessandro Taverna studied with Laura Candiago Ferrari at the Santa Cecilia Music Foundation in Portogruaro and with Franco Scala, Leonid Margarius, Boris Petrushansky and Louis Lortie at the Imola International Piano Academy. He later specialised at the Santa Cecilia National Music Academy in Rome with Sergio Perticaroli, at the Hochschule für Musik in Hannover with Arie Vardi, and at the Lake Como Piano Academy.

Taverna teaches at Imola International Piano Academy “Incontri col Maestro”, at the Conservatory of Music “Cesare Pollini” in Padova and at Santa Cecilia Music Academy in Portogruaro.

For his artistic achievements and his international career, he was awarded the Premio Presidente della Repubblica in 2012.

A documentary on his life was shown on BBC-4 TV. He has also recorded for BBC Radio 3, Rai Radio 3, Slovenian National Radio and Television and for RSI Swiss Radiotelevision.

Following the critical success of his Medtner Sonatas disc for SOMM Recordings, Taverna released an all-French recital disc for the same label: “this superb release will add lustre to his reputation” (Fanfare Magazine).





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# HULL PHILHARMONIC ORCHESTRA

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Elaine King

## First Violin

Richard Quick  
Sarah-Jane Waterhouse  
Lesley Emerson\*  
Linda Robinson\*  
Veronica Evans\*\*  
Rosie Owen  
Sarah Ward  
Robyn Lawrance  
Kieran Lynch  
Julie Lynch  
Amanda Pettit  
Anthony Clarke  
Becky McKee  
Vicky Thompson  
Sarah King  
June Pitts  
Sarah Milner  
Sophie Zeeman  
Patricia Mitchell\*\*

## Second Violin

Michael Nolan\*  
Lisa Brewster  
Ian Wilson\*\*  
Diane McDermid  
Becky Roberts\*  
Claire Read\*  
Caroline Mutch\*  
Caroline Smith\*  
Louise McLellan\*  
Kathryn Queen  
Jo Alexander  
Ros Aitchison  
Nicola Bown  
Laura Whitworth  
Jennie Laing\*  
Jasmine Taylor  
Ava Buchan

## Viola

Peter Brewster  
Helga Penny\*\*  
Chris Maynard  
Linda Wilson\*\*  
David Constantine\*  
Mike Witty  
Oliver Clark Godber  
Orlaith McDonnell  
Clare Chatfield  
Xavier Goddard

## Cello

Rebecca Stokes  
Duncan Siddle  
Lynne Gill\*\*  
Chris Pollock\*  
Stephen Cook\*  
Rebecca Johnson  
Alex Thorley  
Bethany Ward  
Elaine King  
Jim Gillespie\*\*  
Ben Gaden

## Double Bass

Margaret Pinder\*  
William Blake  
Bryan Peter Rudd  
Sophie Walker

## Flute

Ian Denley\*\*  
Margaret Pearson\*\*

## Oboe

Hana Drábková  
Christine Rostron

## Clarinet

Sharon Walker\*  
Rachael Dixon

## Bassoon

Jacob Redhead  
Vikki Parry

## Contrabassoon

Barbara Lake

## Horn

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

## Trumpet

Joshua Dickinson  
Sandy Clark

## Trombone

Peter Walker\*  
Toby Calvert  
Bob Bacon

## Tuba

Andrew Garbutt

## Timpani & Percussion

Isobel Newton-Green

## Percussion

Jessica Bestley

## Organ

Robert Poyser

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Beckie Giles

## Librarian

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\*\* Denotes 40 years' service or more

\* Denotes 25 years' service or more



## The Malcolm Ruddiforth Concert

by Andrew Penny

Malcolm Ruddiforth was a supporter of this orchestra and concert-going in Hull for over 40 years. Although I never met him, we corresponded during my time as Musical Director when he wanted to congratulate us, thank us or make suggestions about repertoire and soloists for the future.

When he died, he left us a bequest which we publicly wanted to recognise. He also left a sum to Hull City Council for the maintenance of the magnificent Forster and Andrews organ in the City Hall.

The HPO Committee invited me to come out of retirement as they thought the period Malcolm enjoyed so much was mainly my fault. This was extremely generous of them and as it will be three years since I left, I thought the timing was right.

I wanted to devise a programme that would reflect Malcolm's taste in both repertoire and soloists; so, no Mahler then.

First, there had to be a piece that used the organ, so that the Phil and the City Hall could show their gratitude on the same occasion. Elgar's *Sursum Corda* fits the bill perfectly. The title is from the section of the Liturgy which translates as *Lift Up Your Hearts*, whilst maintaining a reverential and suitably solemn mood.

In my time at the Phil, Alessandro Taverna became a regular visitor and was extremely popular as a soloist with both orchestra and audience alike; and also, with this conductor by the way. One piece we had never done in at least five appearances together was the great Second Piano Concerto by Rachmaninov, so that was included.

In a week in which we have acknowledged the 80th anniversary of the ending of World War II, this is a piece that is so inextricably linked for so many people to the nostalgia for those lost in love and war. The film *Brief Encounter* may have had something to do with that.

Before I retired, we had planned a cycle of the four Brahms Symphonies. Our ideas were affected by the Covid Pandemic of course, but we had played *No. 1* before that arrived. After the lockdowns we presented a short welcome-back concert in Hull Minster and played *No. 2*. My final concert in 2022 contained *No. 4* so we *had* to choose *No. 3* for this concert!

It fits in well really. Our first composer, Edward Elgar was extremely fond of Brahms' Third Symphony. He conducted it often and it was the subject of one his lectures, 120 years ago, at Birmingham University as the Peyton Professor of Music in November 1905.

It was also a symphony in the romantic tradition that was much admired by Malcolm Ruddiforth so I think we have a balanced, popular programme that he would have liked to attend.

My thanks to David Todd who did so much work as Malcolm's executor on our behalf; it has not been easy. Ironically, after two years of planning, he cannot be with us tonight for medical reasons. I am also grateful to Gill Morrell and Brian Huggett, who also knew Malcolm and have assisted us in making this evening happen.

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## Malcolm Ruddiforth Remembered

by David Todd

Good evening. I am sorry I can't be with you this evening but the NHS beckoned. I hope you understand. Malcolm Ruddiforth passed away 5 years ago last January and here we are celebrating his life.

It has taken 5 years to put the concert together so on behalf of myself, my wife Judy and all his family, may I offer my whole hearted thanks to the Hull Philharmonic Orchestra and Andrew Penny without whose efforts it never would have happened. Thank you, Andrew.

I first met Malcolm when I was about 12 and he was 14 at a Youth Club on Anlaby Common and we've remained firm friends right until the end. Malcolm and I really had very little in common; I'm a sports enthusiast and Malcolm had no interest in sport whatsoever, although he did have some sympathy for snooker!

Malcolm loved his classical music but that was not for me, I'm more into Status Quo and Chuck Berry, and yet we never fell out. We would meet up every Wednesday and to this day I have no idea what we talked about.

In 1958 he was called up for his 2 years National Service, but the army was not for him. He didn't like the colour of the uniform or the pay.

So, he joined the RAF for 3 years as a medic and saw active service in Aden where he came under fire more than once.

For many years I chipped away at trying to get him to come and see comedians, musicals or plays and the like. It was an absolute no to plays or musicals, he felt they were embarrassing.

It would have been the late 90's when I managed to persuade him to come to the New Theatre to see Ken Dodd. The deal was, if he didn't enjoy it, we would pay for his ticket. He loved it and paid in full.

He came with me to Headingley to watch England v India and also to Wembley to see the 2008 play off final. For the trip to Wembley, I insisted he had to wear something with Hull City colours and I directed him to the shop at the MKM stadium. On the day, we were in Trafalgar Square I remember saying to Malcolm "Come on, City colours" out came a cap, with a Hull FC badge on it. He'd only gone in the wrong shop! Good old Malcolm, true to form.

On his retirement from Reckitts he declared "I will never wear a suit again" and ceremonially proceeded to burn them. He grew his hair into a ponytail and at one point threatened an earring but that never came to pass.

And then there's the tattoo! It was of a Reckitts Blue bag on his right upper arm. He had to find a picture of one to show to the tattooist so she knew what to draw. His reasoning: "they bought my house and fed me, the least I can do is take them to my grave". The stories can go on, but if I can quote our son Richard: "Dad" he said "in a world of beige Malcolm was multicoloured".



# Derek Orton Remembered

by Andrew Penny

Left to right: Derek Orton,  
Alan Thorpe.

**Derek was Principal Viola when I was appointed Musical Director of the Phil in 1982. His twin sister Irene sat at the front of the second violin section, I remember.**

In the Centenary Brochure of 1981, it mentions that Derek arrived from Teeside in 1974 and that he and his sister were introduced to the orchestra by Marjorie Matthews, a former Leader of the orchestra. His day job when I arrived was as Head of Inter-Library Loans at the Brynmor Jones Library, Hull University. Appointed by Philip Larkin, he was also involved in the decision to house the Hull Philharmonic Orchestra's music library in the basement there.

When Derek's front desk partner Alan Thorpe (photographed) moved on, Helga was promoted to the front desk and has been there ever since, taking over as Principal when Derek retired – although she now sits No 2 to Peter Brewster, her former pupil.

Derek was a fine player and took many of the solos in the repertoire in his stride. Elgar's *In the South* and *Introduction* and *Allegro*, Prokofiev's *Romeo and Juliet*, Vaughan Williams' *Tallis Fantasia* and Holst's *Perfect Fool* to name just a few.

In the early years of my stewardship, I remember Helga and I spending a week

at the University going through every bag of music in the HPO Library to augment parts, make repairs and generally assess what we had. Derek was extremely helpful and was delighted that such an interest was being shown in his area. We even received a visit from Philip Larkin at the table Derek had supplied; we always thought it was just to satisfy himself we were not stealing the stock.

When Derek stood down as Principal, he stayed on in the viola section, but at his own insistence, towards the back. Here he would choose to partner the younger, inexperienced players who had joined us and impart sound advice over well-known pitfalls in the music. He remained a respected and much-loved figure in the orchestra and there are many viola players out there who owe him a great deal, as Peter Brewster and Jonathan Penny would testify.

Derek loved his chamber music and regularly played quartets and quintets with friends. Since leaving the orchestra due to poor health, he continued to enjoy his books and music at home. He was a classic example of what our orchestra has produced over time and will continue to do so; talent applied with dedication and loyalty. Amateur yes, but in the sense of doing something you love; he loved what he did.

# Programme Notes

Ian Denley, Andrew Penny and John Watson

## Facts and Figures\*

Brahms's Symphony No. 3 has only been played twice before at the Hull Philharmonic Orchestra concerts since 1882, we think. These performances took place in 1965 with Sir Charles Groves and in 1983 under Nicholas Smith. I remember rehearsing the orchestra for that one.

Compare that with nine performances of Symphony No. 2, seven of Symphony No. 1 and six of Symphony No. 4.

In contrast, the Rachmaninov Piano Concerto No. 2 has been played eleven times at these concerts since it was written in 1901, in addition to the first movement being used twice in concerts of Film Music.

So, this evening, we are in the company of Henry Wood and Solomon [Cutner], Basil Cameron and Benno Moiseiwitsch, Clarence Raybould and Cyril Smith, Richard Hickox and John Ogdon to name just a few pairings who have collaborated in this space; and with Malcolm Ruddiforth, you are in the numbered thousands who have listened to this great music at Hull City Hall.



The *Sursum Corda* by Elgar exists in several versions, none of which feature the full orchestra. This evening's offering, designated as Elgar's Op.11 is scored for a full brass section, timpani and strings, all of which centres around the mighty City Hall organ. The initial speed marking is *Adagio* solenne with only one brief increase in tempo – *Poco più mosso* – where the solo organ comes into its own, before gradually receding and inviting the orchestral forces to contribute a forceful *fff* as they make their way towards the end. The *Sursum Corda* by Elgar has never been played here before this evening, as far as we can tell.

(AJP)

\*I have been pleased to consult **Hull Philharmonic Orchestra - Programmes 1882-2022** compiled by Ian Denley for this article. It should be noted that there are gaps in our records.



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## Sergei Rachmaninov

1873 —1943

### Concerto No. 2 in C minor, op. 18

For Piano and Orchestra

Moderato – Adagio sostenuto –  
Allegro scherzando

Rachmaninov was a notoriously private man who had little time for explanations regarding the source of his musical inspiration. He once revealed some of these inspirations to be the country of his birth, his religion, the books that influenced him as well as the pictures that he loved. Nowhere is this more apparent than in the deeply autobiographical pages of this Second Piano Concerto.

As a child, he was deeply affected by the sound of bells, which punctuated his everyday life, not least as iconic symbols of religious worship. The massive iron bells of Novgorod haunted the pages of many of his scores, notably the indelible opening chords of the Second Concerto.

The period which followed the creation of the Second Concerto's first movement saw Rachmaninov falling in love with a married lady, Anna Lodizhenskaya, much as Tchaikovsky had fallen for his patron, Nadezhda von Meck. This is represented in Rachmaninov's Second Concerto by

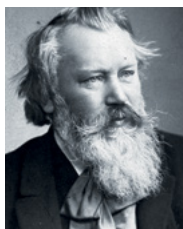
a languorous melody in the flute which opens the second movement, following hypnotic piano triplets.

The Concerto should have had an immediate success, but the members of the Russian Five (Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin) inveighed against Rachmaninov's work, not helped by the criticism of Glazunov, who, although feted in his own right, was disinterested in any but his own music, and was known for spending much of his time in a state of inebriation. Nonetheless, Rachmaninov came under a course of experimental hypnotic treatment of one Moscow physician, Nikolai Dahl, to whom the composer dedicated the Second Concerto. Success was almost immediate, with the Second Piano Concerto then responsible for launching Rachmaninov's international career, both as a performer and a composer, notably his success in the United States.

The Second Piano Concerto has become too well-known to need detailed description. Andrew Penny refers above to Rachmaninov's use in film music: notably the 1945 film *Brief Encounter*, starring Celia Johnson and Trevor Howard, whose passion for each other is described by the BBC as a smouldering romance. It is surely a work that will never lose its brilliance and acclaim.

(IBD)

INTERVAL



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## Johannes Brahms 1833 – 1897

### Symphony No. 3 in F, op. 90

Allegro con brio – Andante –  
Poco allegretto – Allegro

Possibly among the audience at the first Hull Philharmonic concert in 1882, or more likely amongst the old sailors idly watching the gentry arrive, were men who had heard the impecunious teen-aged Brahms some thirty years earlier playing the piano in Hamburg dockside cafes. There is little doubt, however, that if that audience had been asked who was the greatest living composer, his would have been the name on most people's lips. He had already written two symphonies, two piano concertos and a violin concerto, and received in 1879 a PhD at Breslau, after turning down Cambridge's offer of a Mus.D. His Third Symphony, written in the usual four movements, arrived in 1884.

A short introduction to the first movement leads to a typically Brahmsian first subject, a virile tune played by the violins. The time signature changes to 9/4 for the second subject and the woodwind is prominent. During the short development which follows, the horns introduce a motto theme which plays a prominent part

throughout the symphony. The second subject reappears in D major in the recapitulation and the movement ends with a reflective Coda.

The opening theme of the andante played by the clarinets and bassoons sets the tone of lyrical beauty which permeates this movement, consisting mainly of a series of variations on this first subject. Once again, Brahms provides an ending of remarkable beauty.

Set in the classical minuet and trio form, this movement uses only strings, woodwind and two horns. Brahms uses these forces to great effect, especially when the minuet reappears in a rescored form after the trio. As before, the atmosphere is one of calm and peace, especially at the end of the movement.

If, as is often said, the last movement of a symphony is the most difficult to write, this must be the hallmark of Brahms's genius. The two main themes appear early in the movement: the first on the strings and bassoons has an ominous tone which soon disappears when the other woodwind join in; the second is announced by the trombones. Both themes are fully developed, one version of the first subject played by the violas being especially prominent. The aura of peaceful contentment which the symphony creates is dominant right to the end. It will not have escaped notice that each movement in this symphony ends quietly.

(JW)

# Join the 100 club

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

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Each member of the 100 Club is allocated a number between 1 and 100. Every month our Treasurer, Vanessa Nolan, draws one number at random and the happy winners receive congratulations and a cheque. Since the 100 Club formed in 2005 it has raised over £8,000 in funds to support the Hull Philharmonic Orchestra.

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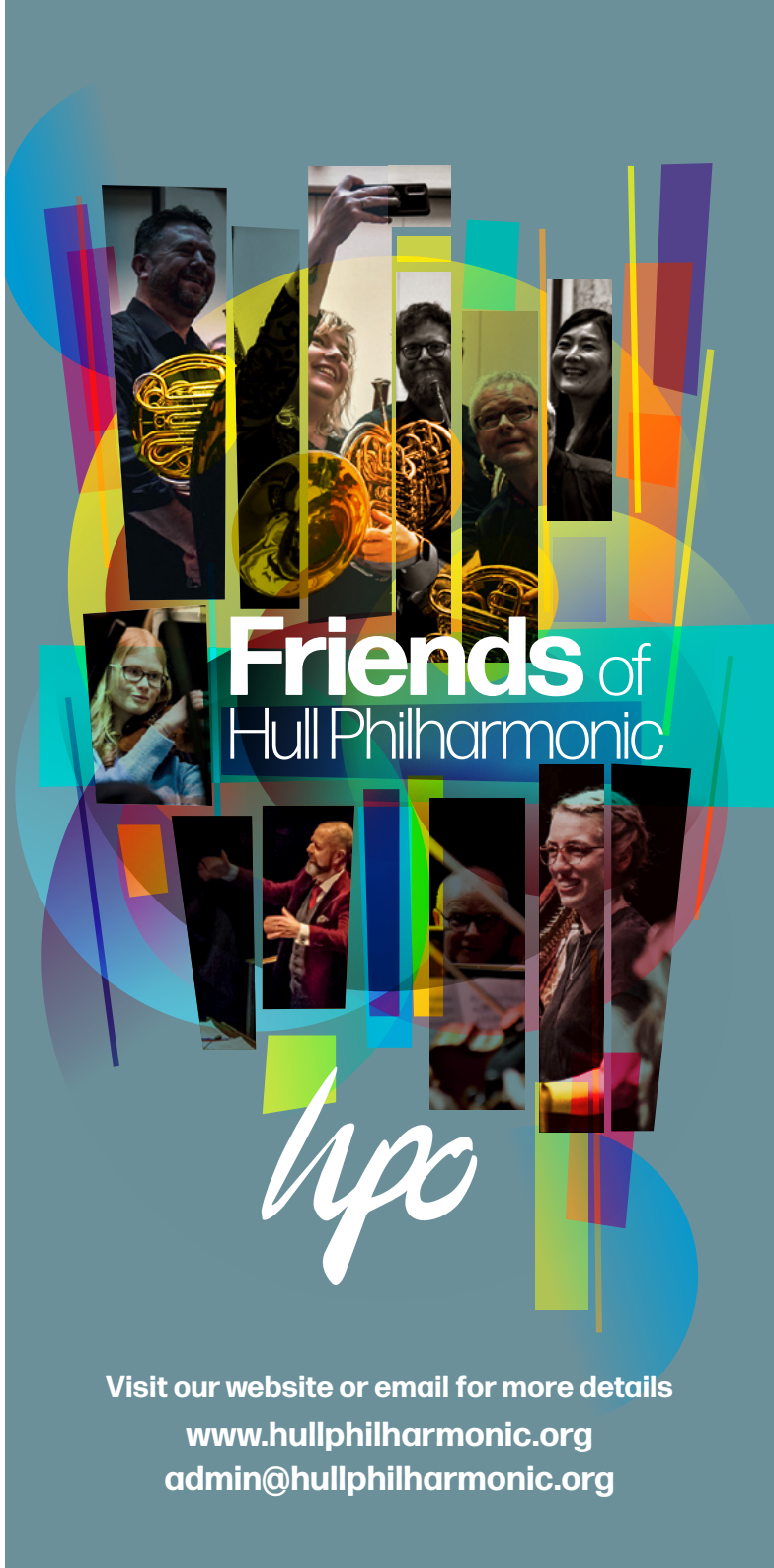
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Mr Peter Rathbone  
Mr James Russell & Mrs Carla Ramsay  
Mrs Marion Train  
Dr John Webster & Dr Patricia Webster  
Mr Ian Wilson & Mrs Elizabeth Wilson

## Silver members

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

Mr James Emerson & Mrs Lesley Emerson  
Mr Peter Hick  
Mr John Pearson  
The late 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 John Groome  
Mrs Patricia Haller & Mr John Haller  
Mrs Valerie Horspool  
Mrs Wendy Hunter  
Mr Stuart Leadley  
Mrs Jean McAdam  
Dr D.R.K. Medley  
Mr John Moss & Mrs Susan Moss  
Mr Leo Murphy  
Mr Andrew Pate

Mr Ian Pearson & Mrs Joanne Pearson  
Mr John Peck & Mrs Alison Peck  
Mr Peter Pinder  
Mrs Jean Powell & Mr Ian Powell  
Mr Martin Roscoe  
Professor Valerie Sanders  
B Schudermann  
Mr David Scruton & Mrs Jenny Scruton  
Mr Christopher Train & Mrs Christine Train  
Mr James Webb  
Mr Donald Woodhouse & Mrs Barbara Woodhouse

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[www.hullphilharmonic.org](http://www.hullphilharmonic.org) [admin@hullphilharmonic.org](mailto:admin@hullphilharmonic.org)

# Beverley Chamber Choir

**Music Director : Paul Dewhurst**

## Summer Concert

*Hassler : Missa "Dixit Maria" Britten : Rejoice in the Lamb*

*Britten : Hymn to the Virgin Britten : Te Deum and Jubilate*



**Saturday 28th June 7.30pm to 9.15pm**

**St. Mary's Church, Beverley**

**Tickets £17.50 Reserved, £15 Unreserved**

Available from Beverley Tourist Information ( 01482 391672 ) ; online from May 21st

**[www.beverleychamberchoir.org](http://www.beverleychamberchoir.org)**

or on the door from 7pm

Registered Charity No : 1094877