



# Invitation to Dance

An Orchestral Concert

**Saturday 22 February  
7.30pm  
Hull City Hall**



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Orchestra

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## TONIGHT'S CONCERT

Conductors: Simon Chalk and Elaine King  
Leader: Richard Quick

**Prokofiev**      *Three Movements from Romeo & Juliet*

I.      *Dance of the Knights*

II.     *The Child Juliet*

VII.    *Romeo at the Grave of Juliet*

**Khachaturian**      *Adagio from Spartacus and Phrygia*

**Blake**              *Innocence Invictus from The Song of Oothoon*

**De Falla**            *Three Dances from Three-Cornered Hat*

I.      *The Neighbour's Dance*

II.     *The Miller's Dance*

III.    *Final Dance*

## INTERVAL

**Bliss**                *Selections from Checkmate*

I.      *Prologue: The Players*

III.    *Dance of the Four Knights*

V-VI. *The Red Knight's Mazurka –  
Ceremony of the Red Bishops*

XII.   *Finale: Checkmate*

**Stravinsky**        *Firebird Suite (1919 version)*

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### *A message from the Chair*

Dear Friends,

I would like to warmly welcome you to our second concert of the 24-25 season. Entitled “Invitation to Dance”, it is a celebration of an art form that is so firmly intertwined with all musical genres that various influential composers have created some of the most entertaining, moving and awe-inspiring music for ballet and other forms of dance.

In tonight’s offering we will be performing some of the most well-known “dance music” from the orchestral repertoire. The programme has been a challenging one for the orchestra, as they have prepared under the leadership of Simon Chalk and Elaine King over the last couple of months – arguably some of the most difficult orchestral repertoire in the form of Stravinsky’s Firebird and De Falla’s Three Cornered Hat. We will also be performing movements from the ballet Checkmate by Arthur Bliss, which is a very interesting work and should be heard more.

If you enjoy tonight’s concert please tell your friends, family and work colleagues – in fact anyone who will listen – about the Hull Philharmonic Orchestra and encourage them to come along to a future concert. As you know, they won’t be disappointed!

Enjoy the concert and thank you so much for your continued support of this jewel in Hull’s musical crown.

**Peter Walker**

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 Hesse Sinfonia. She is thrilled to be involved with the Hull Philharmonic Orchestra as Rehearsal Conductor and Assistant MD.

# Handel



## Acis & Galatea

Hull Bach Choir  
and Orchestra

conducted by  
Julian Savory

*The two lovers, Acis and Galatea, spied on by the jealous cyclops, Polyphemus*

*Johann Heinrich Tischbein (1758)*

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Shortly before Christmas we were sad to hear of the passing of two ex-members of the Hull Philharmonic's violin section: Karen Constantine and Jill Booth.

Here we remember them and the contribution they made throughout their time with the orchestra.



**Karen Constantine**

**We remember Karen Constantine who sadly lost her long battle with Multiple Sclerosis in November 2024.**

Karen studied medicine at Newcastle University where she led the University Orchestra. She also played in the New Tyneside Orchestra, where she met husband-to-be David, and the Durham Sinfonia. In September 1990, Karen and David joined the second violin section of the Hull Philharmonic Orchestra, immediately after moving to this area, and a few years later joined the first violins.

Karen performed with the orchestra until May 2009, but soon after that her progressing illness impacted her left hand function and so prevented her from playing. However, this did not prevent her from supporting the orchestra in other ways. She joined the Executive Committee as Membership Secretary and was able to continue to support the orchestra with her unwavering dedication, enthusiasm and efficient administration skills until standing down at the AGM in 2022. In February 2014, Karen began producing what was to become her legendary orchestra Newsletter which was circulated shortly before each concert. She kept the members and Friends of the Hull Philharmonic entertained and informed with a wide variety of articles which ranged from concert reviews, player and soloist interviews, fun and interesting facts, quizzes and much more. Karen even produced the newsletter throughout the pandemic, before increased disability prevented her from continuing after the May 2022 edition.

Karen was also very active in other areas of local music-making. After a brief time working at Smith & Nephew, she became a primary school class teacher in 1992.



It was in this role that she became subject lead for music in a number of schools, supporting and encouraging many young people on their musical journeys. In addition to playing the violin she was an accomplished singer, guitarist and pianist. She enthusiastically directed the Withernsea Ladies' Choir and, for several years, she was the efficient secretary of the Friends of the East Riding Youth Orchestras.

Karen was committed to music within her own family. She was a great support for hers and David's son Liam who, at the age of just 12, became one of the youngest players ever to perform in the Hull Philharmonic Orchestra. He performed with the percussion section in this orchestra, as well as in several of the East Riding Music Service Ensembles, which gave Karen enormous pride. In recent years Karen was also determined to ensure that, despite his extensive and demanding caring role, David could continue playing in the orchestra – by this time in the viola section. This was facilitated by a loyal friend staying with Karen on rehearsal evenings and ensuring that she could attend concerts in her wheelchair. It seemed appropriate that the last concert that she attended included Bernstein's Suite from West Side Story, one of her favourite orchestra scores.

Karen is fondly remembered by her many friends within the orchestra and beyond and she will be sadly missed.

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## **Jill Booth**

### **Andrew Penny remembers Jill Booth:**

"Jill Booth came to the East Riding in the 1960s, when she had been appointed as a String Teacher with the East Riding Music Service. Her peripatetic work in the schools of the area produced a great many musicians of outstanding calibre, many of whom went on to Music College and thence into the music profession. She was much in demand as a member of the local orchestras supporting the Bach Choir, the East Riding County Choir, the Hull Choral Union and the University Orchestra. In the 1980s she became Principal Second Violin here at the Hull Phil, a position she held for many years. When I arrived in 1982, I had cause to admire and appreciate her conscientious and loyal presence at the front of her section. We were very lucky to have Pat Mitchell and Jill Booth working together leading the violins for so long.

It is not generally known that Jill was also a fine viola player, enjoying any opportunity to play quartets with friends. It is a tribute to the value placed on her friendship and her faith that at her funeral, late in 2024, so many members of all the societies mentioned above, past and present, came to pay their respects."



Hull Choral Union

# English Spring Serenade

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# HULL PHILHARMONIC ORCHESTRA

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## Rehearsal Conductor

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  
Sarah Milner  
Becky McKee  
Vicky Thompson  
Sarah King  
June Pitts  
Sophie Zeeman

## Second Violin

Michael Nolan\*  
Lisa Brewster  
Diane McDermid  
Ian Wilson\*\*  
Claire Read\*  
Caroline Mutch\*  
Caroline Smith\*  
Louise McLellan\*  
Kathryn Queen  
Jo Alexander  
Ros Aitchison  
Nicola Bown  
Laura Whitworth  
Jennie Laing\*  
Sophie McAuley  
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\*  
Sue Williamson  
Alex Thorley  
Rebecca Johnson  
Bethany Ward  
Elaine King  
Jim Gillespie\*\*  
Ben Gaden

## Double Bass

Margaret Pinder\*  
William Blake  
Bryan Rudd  
William Hollands

## Flute

Ian Denley\*\*  
Julie Harris\*  
Margaret Pearson\*\*

## Piccolo

Margaret Pearson\*\*

## Oboe

Hana Drábková  
Emma Calvert

## Cor Anglais

Emma Calvert

## Clarinet

Sharon Walker\*  
Rachael Dixon  
Claire Cairns

## Bass Clarinet

Rachael Dixon

## Tenor Saxophone

Rachael Dixon

## Bassoon

Jacob Redhead  
Vikki Parry

## Horn

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

## Trumpet

Suzanne Pymm  
Sandy Clark

## Trombone

Peter Walker\*  
Toby Calvert  
Bob Bacon

## Tuba

Andrew Garbutt

## Timpani & Percussion

Isobel Newton-Green  
Jessica Bestley  
Jonathan Chapman  
Jonathan Wilcox  
Martin King

## Harp

Kathryn Mason

## Piano/Celesta

Amy Butler

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\*\* Denotes 40 years' service or more

\* Denotes 25 years' service or more

# Programme Notes by Ian Denley



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## Sergei Prokofiev 1891-1953

### Three movements from *Romeo and Juliet*, Op. 64

I. *Dance of the Knights*

II. *The Child Juliet*

VII. *Romeo at the Grave of Juliet*

Prokofiev studied at the St. Petersburg Conservatoire with Liadov and Rimsky-Korsakov. Although destined to become a brilliant pianist, he applied his musical skills to composition, often appearing as soloist in his own fiendishly difficult works. For example, his second piano concerto is regarded as one of the warhorses of the repertoire.

He is one of the many composers to adapt the emotional side of the works of Shakespeare for concert use; the three dances this evening speak for themselves.



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## Aram Khachaturian 1903-1978

### Adagio from *Spartacus* and *Phrygia*

(Solo Oboe: Hana Drábková)

Khachaturian was one of the many composers to make an indelible mark on classical music in his Soviet Russia. This evening's Adagio has become better known as the theme from BBC television's 'The Onedin Line'.



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### William Blake 1994- 'Invictus' from The 'Song of Oothoon' A Ballet in Eight Dances

'Innocence Invictus' is the eighth and final dance from the ballet 'The Song of Oothoon'. The ballet is based on the poem 'The Visions of the Daughters of Albion' by the early-Romantic poet William Blake. This piece charts Oothoon's journey from enmity and despair to forgiveness and reclaimed innocence.

The ballet is built around two core motifs. The first is Oothoon's theme – a melody beginning with a triplet that will cascade down through the woodwinds and back up through the strings. The second is the theme of innocence and experience – a singular chord that changes tonality from major to minor, whilst a melody outlines the same chord but in the reverse order; a technique the composer refers to as 'mixed thirds', which appears many times in 'Innocence Invictus'. (WB)



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### Manuel de Falla 1876-1946 Three Dances from the *Three Cornered Hat*

- I. *The Neighbour's Dance*
- II. *The Miller's Dance*
- III. *Final Dance*

Although born in Cádiz, Spain, Falla lived most of his life in Argentina, where he contributed much to the indigenous Spanish music idiom. Amongst other works, his *Nights in the Gardens of Spain*, three pieces for piano and orchestra, have also provided a significant and colourful group of movements.

INTERVAL



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## Arthur Bliss 1891-1975

### **Checkmate: Movements from the Ballet Suite**

- I. *Prologue: The Players*
- III. *Dance of the Four Knights*
- V-VI. *The Red Knight's Mazurka – Ceremony of the Red Bishops*
- XII. *Finale: Checkmate*

Of this work, Bliss wrote: “*Checkmate* was the first and best known of my four ballets. It was danced by the Royal Ballet over 300 times having been given its first performance in Paris in the summer of 1937”. The action varies considerably with the characters, all tending to bloodthirstiness irrespective of their gender. Characters we’ll meet include light-hearted pawns, four knights, the majestic Black Queen (the most dangerous piece on the board) and the monarch, the Red King.

As the action moves on, the Black Queen hypnotises one of the Red Knights, one of whom has the Queen at his mercy, but she is able to turn the tables and treacherously stabs him in the back. After she has left the board, the remaining knights have their arms ceremonially blessed by the Red Bishops. The final scene centres around the citadel of the

Red King. The ailing monarch feebly attempts to reestablish his power, but he is too old and frail and is struck down, accompanied by a vision of himself as a young and strong ruler. It is, indeed, Checkmate!



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## Igor Stravinsky 1882-1971

### **Firebird Suite (1919 Version)**

*Introduction - The Firebird and its Dance and Variation -*

*Khorovod - The Round Dances of the Princesses -*

*Infernal Dance of the King Kastcheï -  
Finale*

Musicologist Christopher Palmer is one of many figureheads to describe the metamorphosis that Stravinsky’s *Firebird* went through before history settled on the playing order of the various versions. The impresario Diaghilev commissioned the first of these versions in 1909, based on a classic Russian fairytale. This evening’s 1919 performance is the third of the four versions and easily the most familiar of them. A thorough description of what to expect is unnecessary, given that the titles of each movement are so self-explanatory.

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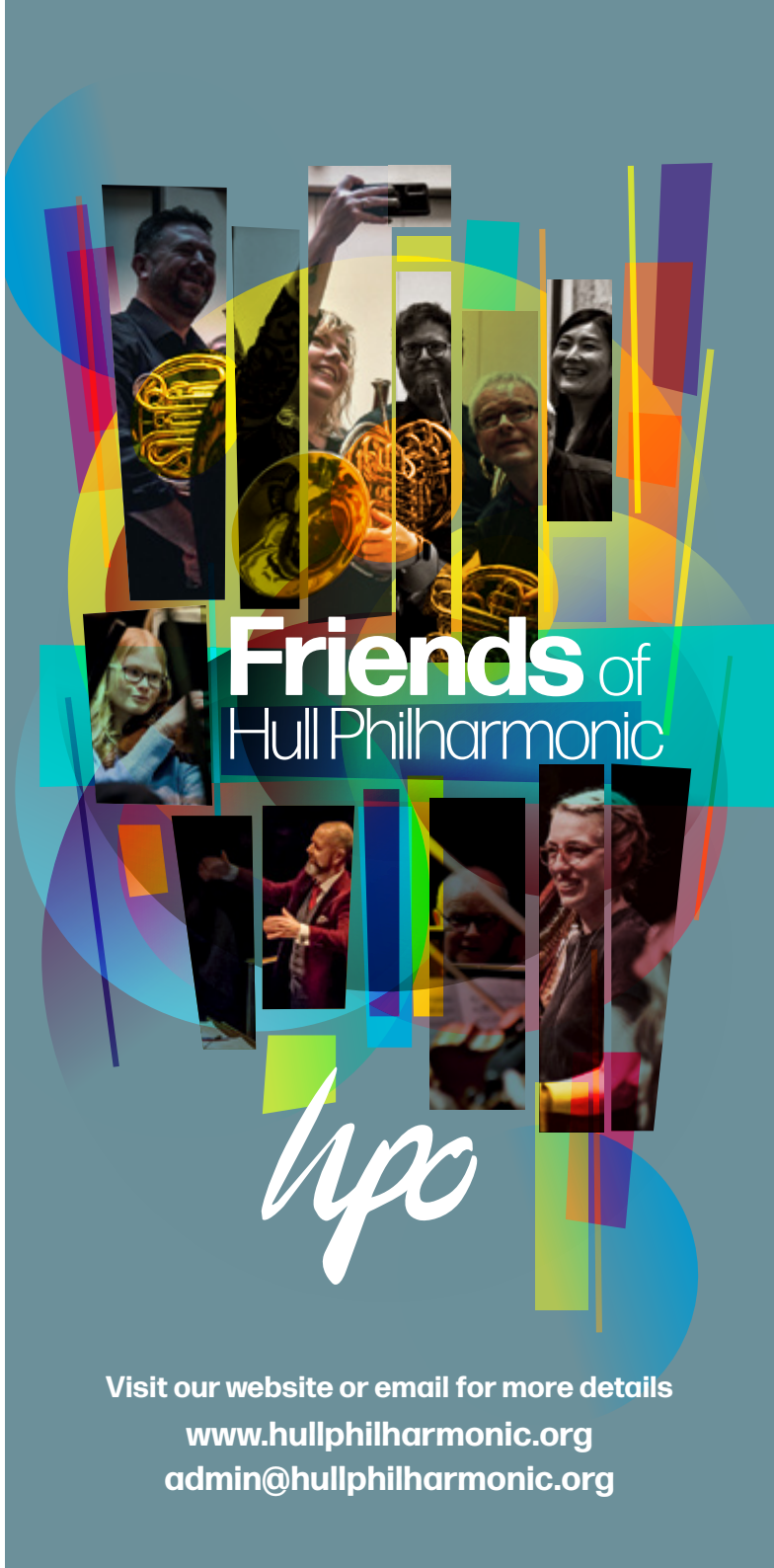
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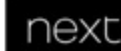








  
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