HOME
The ORCHESTRA
MEET the PLAYERS and CONDUCTOR
BRASS
WOODWIND
STRINGS
PERCUSSION

ORLANDO JOPLING Principal Conductor

After reading music at Trinity College Cambridge, Orlando studied conducting with Sir Colin Davis, George Hurst and Colin Metters at the Royal Academy of Music in London. He also studied Bach with William Pleeth, has recorded all six Bach suites for solo cello and regularly gives recitals and concerto performances as well as playing as guest with the Philharmonia and London Symphony Orchestra. He is artistic director of Roman River Music festival.

ALEXANDRA DARIESCU Piano

Selected by Young Classical Artists Trust (YCAT) in 2008, Alexandra was a Laureate at the Verbier Festival Academy in Switzerland where she won the Verbier CUBS Prize. She went on to win the Guildhall Wigmore Prize and the Romanian Ambassador's award for her outstanding contribution to promoting Romania's image in the UK, as well as the Prix Maurice Ravel in France.
Alexandra is the first pianist to be mentored by Imogen Cooper through the Royal Philharmonic Society/YCAT Philip Langridge Mentoring Scheme and she appeared at the Cheltenham Festival in the PLMS Gala, which was broadcast live on BBC Radio 3.

ROYAL ORCHESTRAL SOCIETY

15 JUNE 2014 3pm

St John's Smith Square

BRITTEN Young Person's Guide to the Orchestra

SHOSTAKOVICH Piano Concerto no 2

Alexandra Dariescu (Piano)

INTERVAL

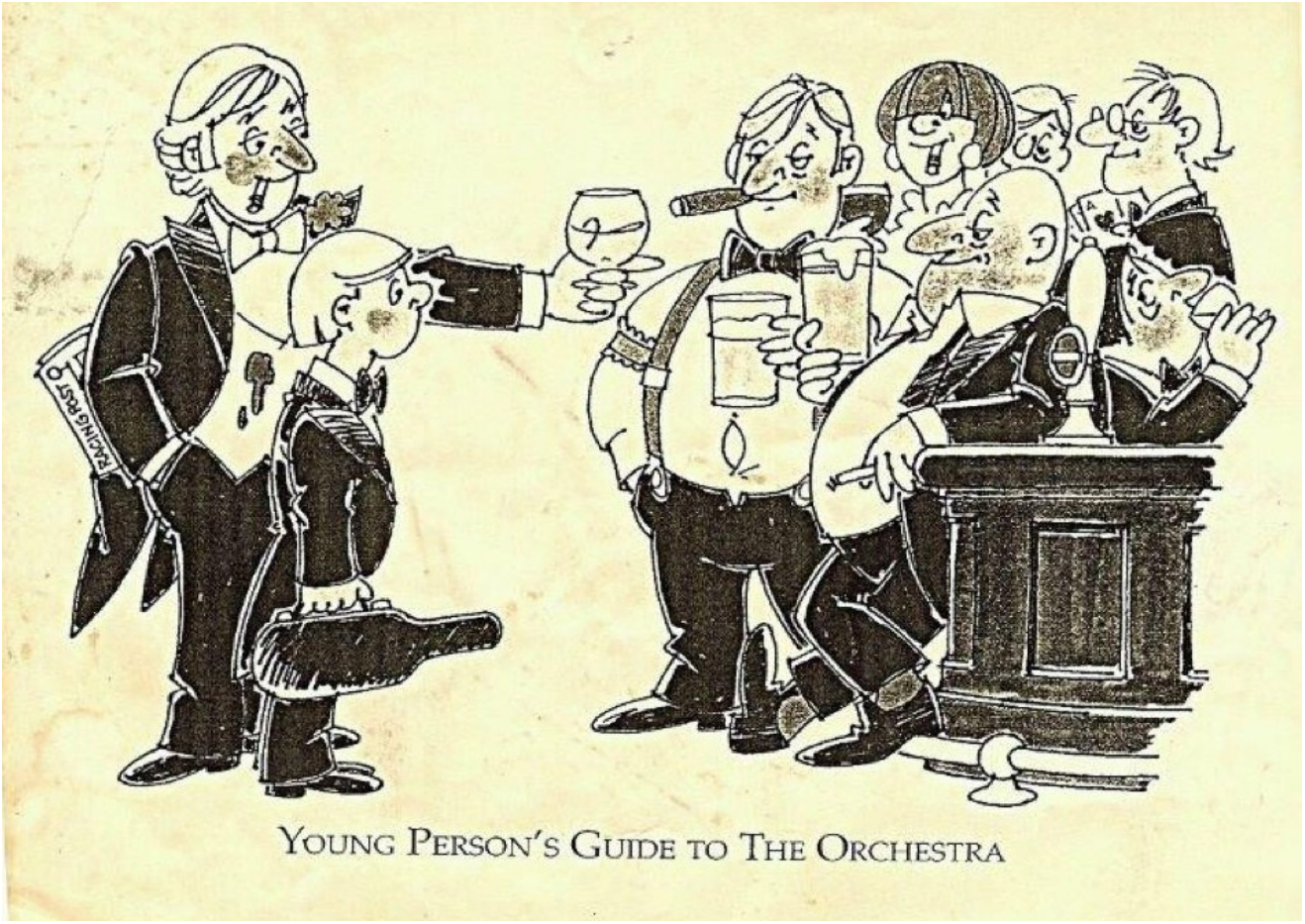
BERNSTEIN Symphonic Dances from West Side Story

twitter @RoyalOrchSoc

facebook

Benjamin Britten (1913-1976) was the son of a dental surgeon and an amateur singer. He loved music and began to compose at the age of 5. He studied the piano and the viola, then began composition lessons, winning a scholarship to the Royal College of Music. After graduating, he was determined to make his living as a composer, writing music for a variety of documentary films and plays.
He went to America during the years of 1939-1942 and then returned to England. He was exempted from military service and allowed to continue his composition work if he agreed to perform as a pianist at the wartime concerts promoted by the Council for the Encouragement of Music and the Arts. The next years were spent performing the compositions he had already written, as well as writing for opera. Britten's work as an opera composer gained him an international reputation. He also received commissions to write works for special occasions. In 1948 he successfully planned the first Aldeburgh Music Festival which quickly became an annual event.

The Young Person's Guide to the Orchestra, Op. 34, was composed in 1946 with a subtitle "Variations and Fugue on a Theme of Purcell". It was originally commissioned for an educational documentary film called The Instruments of the Orchestra, directed by Muir Mathieson with the London Symphony Orchestra conducted by Malcolm Sargent. The work is one of the best-known pieces by the composer, and is one of the three popularly used scores in children's music education, together with Saint-Saens' Carnival of the Animals and Prokofiev's Peter and the Wolf.



YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Dmitri Shostakovich (1906-1975)

Piano Concerto No. 2 in F Major, Op. 102

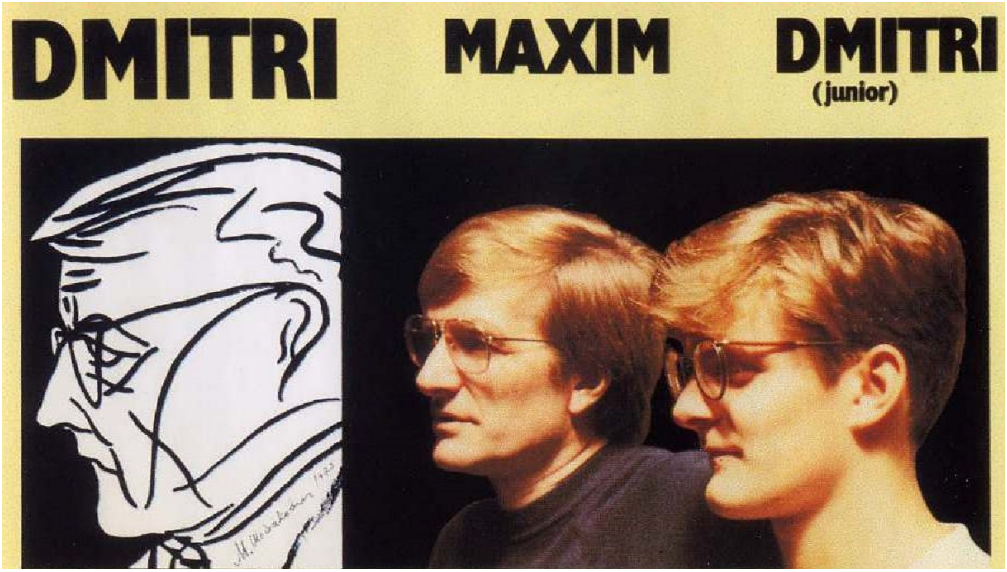
1 Allegro
2 Andante
3 Allegro

For several generations, the members of the Shostakovich family have enjoyed extremely close relationships, sharing both their lives and their art. Dmitri was devoted to his children, particularly to his son Maxim, who showed exceptional musical gifts from an early age. As his talents grew, so did his father's interest in them. For Maxim and his sister Galya, Dmitri composed several volumes of increasingly difficult piano studies, and then, for Maxim and himself to play, a carefree Concertino for two pianos.

"But my dream" Maxim wrote, "was for a big, serious piano concerto. Finally, my perseverance was rewarded, and to my enormous joy, the concerto was written. I was especially proud of the fact that my father dedicated it to me. Learning the score when it was still fresh, I often rehearsed it on two pianos with him. We argued, and I defended heatedly my youthful ideas. At last, on my nineteenth birthday (May 10, 1957), the first performance took place in Moscow." Nikolai Anosov conducted the USSR Sate Symphony Orchestra.

Maxim later traded in the piano for a baton, becoming a noted conductor of his father's and other composers' music, and recording this concerto with his own son, Dmitri junior, as soloist

Befitting the concerto's youthful dedicatee, and the prankish side of the composer's personality, it brims over with energy and impudent high spirits. The finale contains clear parodies of the monotonous finger exercises that young Maxim, like all piano students, was forced to endure. The second movement offers total contrast. In its tender wistfulness, it makes the father's feelings for the son perfectly clear.



Leonard Bernstein (1918-1990)

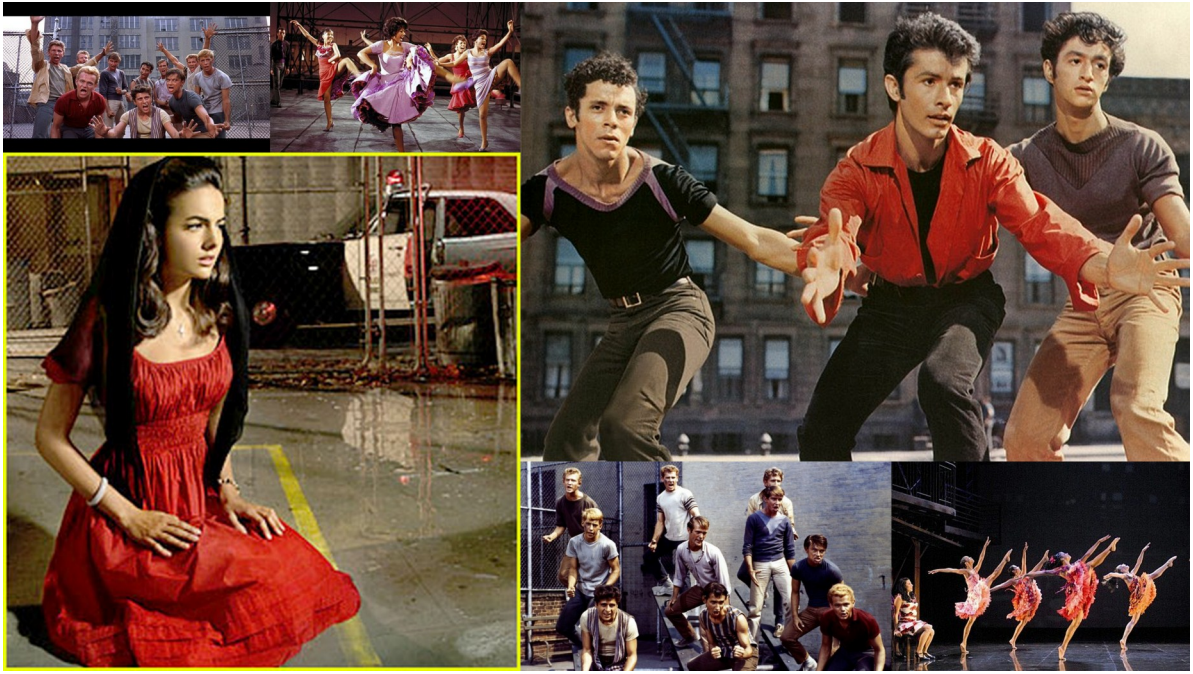
Symphonic Dances from West Side Story

Bernstein composed the musical West Side Story in 1957. These Symphonic Dances were extracted from the score in 1960, by the composer with Sid Ramin and Irwin Kostal, and performed for the first time on February 13, 1961, by the New York Philharmonic.

Originally it was the story of a Jew and a Catholic falling in love during the time of Easter and Passover. Later, when the subject was switched to ethnic gang warfare in New York City, it was (in all seriousness) called Gangway! But when it opened on Broadway in 1957 as West Side Story, the shape of American musical theatre was changed forever, just as Leonard Bernstein had predicted.

The initial idea came from Jerome Robbins, whose smart and flashy choreography would contribute so decisively to the final product. In 1949, while Robbins was coaching actor Montgomery Clift on how to play Romeo in a more contemporary manner, Robbins began to envision an updated version of the Shakespeare play.

The principal sections are a prologue, depicting the rivalry between the Jets and the Sharks; "Somewhere," in which the gangs unite in friendship; a scherzo depicting a visionary world of open space, fresh air, and sun; a combative mambo; a cha-cha treatment of "Maria"; the lovers' first meeting; a fugue on "Cool"; the climactic gang rumble; and the tragic finale, based on "I Have a Love." Like the musical, the suite ends with a haunting, unresolved chord.



The Royal Orchestral Society was founded in 1872 by Queen Victoria's second son, Alfred - the Duke of Edinburgh - himself an enthusiastic amateur musician. At the time it was the only London orchestra apart from the Royal Philharmonic Society.

The first concert was conducted by Sir Arthur Sullivan in the Royal Albert Hall in 1873, and the orchestra went on to perform with Pablo Casals, Fritz Kreisler, Mischa Elman, Jacques Thibaut, Clara Butt and Elgar among many others. It has been performing continuously since 1872 and is now in its 143rd season.

It has introduced many new works to London, including Brahms' Liebeslieder, Dvorak's Symphony no.6 in D major and the Coppelia Suite by Delibes, and the orchestra is also known for performances of the great English composers.

Under their present Principal Conductor -Orlando Jopling - and guest conductor -William Carslake - repertoire has included symphonies by Mahler and Tchaikovsky, pieces by Rachmaninov, Prokofiev, Bartok and Britten, and Verdi's Requiem and Vaughan William's Sea Symphony with Ronald Corp's excellent choir The London Chorus.

The orchestra actively seeks out exceptionally talented young performers and gives them early solo experience, (Thomas Gould and Kyril Zlotnikov being recent examples), as well as inviting internationally known and well-loved musicians such as Emma Johnson and Piers Lane.

The Royal Orchestral Society
at the Queen's Hall in 1896

Peter and the Wolf

Our first children's concert,
St.Mary's, Stoke Newington,
April 2013

ROYAL ORCHESTRAL SOCIETY

President

Mark Tennant of Balfluig

Vice-Presidents

Lord Armstrong of Ilminster, GCB, CVO, Hon FRAM Sir David Lumsden, MA DPhil
Lord Lloyd of Berwick, PC DL, Hon FRAM Viscount Norwich CVO Sir Curtis Price KBE

Committee

Chairman Francis Norton Hon Secretary Franziska Willers
Hon Treasurer Anthony Melhuish FCA Hon Librarian Janet Farrell

Dame Geraldine Andrews Paul Blaker Brian Coffey Joe Smouha QC Dan Gosland

Independent Examiner of the Society's Accounts Mr Denis Argent FCCA

Principal Conductor Orlando Jopling

Leader Nicola Ihnatowicz

Registered charity no. 261421

THE ORCHESTRA

Violin 1
Nicola Ihnatowicz (Leader)
Franziska Willers
Ana Popescu Deutsch
Jeannie Okikulu
Rebecca Cohen
Alexander Carter
Ruiko Asaba
Benjamin Hebbert
Clive Hobday
Jaime Tung
Daniel Gea

Violin 2
Katie Lander
Angela Brooks
Chris Mellor
Sheila Martin
Andrew Roberts
Fumiko Mihara
Anne Maria Hopfmueller
Stina Lyon

Viola
Michael Hall
Colin Kitching
Grace Moon
Sean Overend
Leah Broadfield
Jo Paton
Janet Farrell

Cello
Austen Scully
Dan Ledermann
Kate Valdar
Hugh Larsen
Francis Norton
Frances Spalding

Double Bass
Jeremy Watt
Dominic Nudd
Kai Kim
Stephen Price
Mimi Poon

Flute/Piccolo
Jo Murray
Claire Ardan
Sofia Castillo

Oboe/Cor Anglais
Suzy Wheatley
Heather Bailey
Nina Swann

Alto Saxophone
Bob Lowdell

Clarinet
Roman Licznerski
Ian Pay
Katy Hasler
Dean Michael Wood

Bassoon
Simon Upcott
Claire Ferraro

Contra-bassoon
Cerys Ambrose Evans

Piano
William Carslake

Horn
Jon Cooley
Richard Slater
Derek Holland
Owen Mortimer

Trumpet
Dan Gosland
Matt Woodward
Cameron Johnson

Trombone
Shinichi Ishikawa
Ben Frost
Steve Freeman

Tuba
Tom Torley

Harp
Alicia Griffiths Turrillas

Timpani
John White

Percussion
Claire Sadler
David Coronel
Corrinne Sharp
Rosie Bergonzi
Cameron Lee
Owen Muir

The Royal Orchestral Society is in the middle of a period of exciting innovation and change, developing an outreach programme for the first time in its 140-year history, launching a new mailing list, and radically transforming the way the orchestra rehearses, with intensive periods and away weekends leading to a much higher standard of performance. The orchestra is welcoming a large number of new players, performing for the first time ever in Cadogan Hall later this year, and building links for the first time with other organisations such as the innovative and inspiring children's choir of St John the Divine, Kennington.

Please support the orchestra and be a part of this transformation. Your support will help us seek out exceptional young performers and give them early solo experience, for example Alina Ibragimova, Thomas Gould and Kyril Zlotnikov.

The Royal Orchestral Society gratefully acknowledges the support of its benefactors of the last 5 years

Geraldine Andrews QC
The Basil Samuel Charitable Trust
Dame Elizabeth Gloster DBE
The O.J.Coleman Charitable Trust
The Estate of Mr.Malcolm Turner
The Springer Charitable Trust
Lucy Gent
Lord Lloyd of Berwick Trust
The Monument Trust
The Garfield Weston Foundation
Trusthouse Charitable Foundation
The Viscountess Radcliffe Fund
Sir James Cayzer Bt. (dcd)

Lifetime Associate Members

Anonymous
Mrs. Amanda Norton
Lady Harriot Tennant

Associate Member Benefactors

Hy and Joan Bloom
Mr and Mrs Jon Foulds
Mrs. Angela Howard
Mr. Daniel J. Jacoel
Mr. Peter Nahum
Mr Michael Pearce
David and Ruth Minton
Mr and Mrs Brian Sandelson
Mr and Mrs P. Scarisbrick
Brian and Hana Smouha
Mrs. Lucy Smouha

Associate Members

Ms. Mary Rose Blacker
Sir Timothy Daunt KCMG and Lady Daunt
Mrs. L. Davison
Mr. and Mrs. Richard Duncan
Mr. Nick Gadsby
Mr. and Mrs. Peter Garland
Mrs.E. Lewis
Mrs. L. Mahmud
Mr. & Mrs. C. Manning
Mr. Anthony J. Melhuish
Mrs. Henrietta Phipps
Mr. & Mrs. Simon Raperport
Sir Lyonel & Lady Tollemache
Mr. & Mrs. Peter Thorold

ASSOCIATE MEMBERSHIP SCHEME

You are invited to become an Associate Member of the Society. Every member receives, by post, a ticket for each of the three main concerts a year (given generally in early December, March and June). To entitle you to these tickets, we ask for a minimum subscription of £40 per person.

The Royal Orchestral Society is very grateful for the support of its Associate Members and its past and present benefactors, without whose sponsorship its concerts and other activities would not be possible. The Orchestra offers two further categories of Membership for those who are interested in contributing more.

Associate Member Benefactor – £100 a year or more
Lifetime Associate Member – £1,000 or more
Associate Member Benefactors and Lifetime Associate Members receive two tickets for each concert.

If you would like to become an Associate Member, please fill in the form below and post it with your cheque, or contact the Associate Members' Secretary, Paul Blaker (details below). Tickets will be sent to you in good time for the concerts.

Paul Blaker, 7 Bedser Close, SE11 5BE **p_blaker@yahoo.co.uk**

*I/ we would like to become (an)
◦ Associate Member(s)
◦ Associate Member Benefactor(s)
◦ Lifetime Associate Member(s) (please tick)
I enclose my cheque for £40/£100/£1000

Title.....Name .....

Address……

Email address ……

FUTURE CONCERTS

30th November 2014 6pm Cadogan Hall

BRITTEN - WAR REQUIEM

Geraldine McGreevy
James Gilchrist
Ashley Riches
The London Chorus
The Children's Choir of St John the Divine, Kennington
Conductor Orlando Jopling

14 February 2015 Programme to include Symphony no.2 by Rachmaninov

www.royalorchestralsociety.org.uk