



C A M D E N  
S Y M P H O N Y  
O R C H E S T R A

## Spring Concert



**Conductor:** Levon Parikian

**Leader:** John Crawford

**Viola:** Emmanuella Reiter

**Saturday 14<sup>th</sup> March 2015 at 7.30pm**

St Cyprian's Church, Glentworth Street, London, NW1 6AX

Tickets: £10 / £8 concessions. Programme: £1.

Camden Symphony Orchestra is a registered charity, number 1081563.

## Camden Symphony Orchestra

**Welcome to our spring concert. We're delighted to welcome back Emmanuella Reiter to perform Bartók's *Viola Concerto* - Emmanuella gave a memorable performance of Martinů's *Rhapsody-Concerto* with us back in 2011.**

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than thirty years with around sixty regular players. Under our Musical Director Levon Parikian we seek to combine the familiar staples of the classical and romantic repertoire with less well-known and more challenging works. Founded as Camden Chamber Orchestra in 1980, we rebranded in 2013 to reflect better our size and repertoire. CSO rehearses on a weekly basis and performs three major orchestral concerts a year. Since 2008 we have also performed regularly with Islington Choral Society.

Recent concert programmes have included Beethoven's '*Choral*' *Symphony*, Elgar's *Enigma Variations* and works by Janáček, Sibelius and Smetana as well as concertos by Brahms, Prokofiev and Strauss and a concert of stage and screen music. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works by composers including Bach, Bernstein, Handel, Haydn, Vaughan Williams and Verdi.

While we pride ourselves on our friendly, inclusive environment, we take our music-making seriously. We are always pleased to hear from musicians interested in joining us. For more information about the orchestra, please visit [www.camdenso.org.uk](http://www.camdenso.org.uk).



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Camden Symphony Orchestra is affiliated to Making Music which represents and supports amateur choirs, orchestras and music promoters.





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Dvořák - ***Hussite Overture***

Bartók - ***Viola Concerto***

*Soloist: Emmanuella Reiter*

~ Interval ~

*Please join us for refreshments during the interval, which will be served at the back of the church.*

Brahms - ***Symphony No 2***

*Please ensure that mobile phones, pagers, digital watch alarms and other electronic devices are switched off during the performance.*

## **Antonín Dvořák (1841-1904) - *Hussite Overture, Opus 67***

Dvořák was a Czech nationalist composer who frequently employed aspects, specifically rhythms, of the folk music of Moravia and his native Bohemia. With the publication of his *Slavonic Dances* in 1878, Dvořák became internationally known almost overnight. He followed with the *Slavonic Rhapsodies*, after which commissions for major works flooded in.

As the go-to composer in Prague for nationalistic music for semi-official occasions, Dvořák wrote the *Festival March* and the *Prague Waltzes*. With a duration of around 15 minutes, the *Hussite Overture* was commissioned for the gala opening of the new National Theatre in Prague in November 1883. The theatre planned a dramatic trilogy on the Bohemian religious leader Jan Hus and the 15<sup>th</sup> century pre-Reformation struggles, and Dvořák accepted that as the subject of his overture. As his main themes, Dvořák used elements of two traditional Czech tunes, the Hussite battle hymn 'Ye who are God's warriors' and the older chorale 'St Wenceslas' (not to be confused with the well-known carol). The overture has a slow, solemn introduction that suggests the nostalgia and tensions of the pre-Hussite period. Its fierce exposition represents looming conflict after which the energetic development depicts battle. Finally, the recapitulation restores the peace.

## **Béla Bartók (1881-1945) - *Viola Concerto, completed by Tibor Serly in 1949* *I Moderato - II Adagio religioso, Allegretto - III Allegro vivace***

After emigrating from Hungary to the United States of America in 1940, Bartók endured a period of neglect, poverty and homesickness. Despite his reputation as a composer and ethnomusicologist, he was denied teaching posts. Word of Bartók's desperate situation reached Koussevitsky, a visionary musical director who enjoyed commissioning new works. In 1942, upon hearing that Bartók was both ill and destitute, he doubted Bartók's ability to complete a new major composition. However, Bartók was overjoyed at the opportunity and embarked on his *Concerto for Orchestra*, a joyous and brilliant work universally acknowledged as one of the masterpieces of the 20<sup>th</sup> century. After this, Bartók's creative powers returned to full strength, even as his body started to fail. Commissions poured in for the *3<sup>rd</sup> Piano Concerto*, a *Sonata for Solo Violin* and the *Viola Concerto*.

This concerto was one of the last pieces written by the composer. He began the composition in July 1945 whilst living in Saranac Lake, New York. The commission, for William Primrose who was one of the leading viola players of the time, requested that Bartók should provide a challenging piece for him to perform. He requested that Bartók should not 'feel in any way proscribed by the apparent technical limitations of the instrument'. Unfortunately Bartók was suffering from the terminal stages of leukaemia when he began writing the concerto and left only sketches at the time of his death. The work was completed by his close friend Tibor Serly. The concerto was premiered on 2<sup>nd</sup> December 1949 with William Primrose as soloist.

The concerto has three movements: the first movement is in a loose sonata form; the slow second movement is significantly shorter and closes with a very short scherzo movement which leads straight into the third. The first movement is said to loosely contain a phrase reminiscent of the Scottish tune 'Gin a Body Meet a Body, Colmin' Thro the Rye', probably to

honour William Primrose's heritage. The *Viola Concerto* is a profoundly lyrical and spiritual work. In his final years, Bartók found within himself a capacity for expressing warmth that listeners continue to enjoy and appreciate.

## **Johannes Brahms (1833-1897) – *Symphony No 2 in D, Opus 73***

*I Allegro non troppo - II Adagio non troppo*

*III Allegretto grazioso (quasi Andantino), Presto, ma non assai - IV Allegro con spirito*

Brahms' start in life seemed unpromising: he was born in the poor quarter of the Hamburg dockside, an area known by sailors as 'Adulterers' Walk'. He was the son of a double bass player who recognised his son's talents at an early age and arranged expert tuition. Brahms was very critical of his early work, so much so that he destroyed everything written before he was 19. He regularly discarded his compositions even after he became famous.

Following the twenty-year gestation of his *Symphony No 1*, finally completed in 1876, Brahms wrote the second in a mere four months in 1877. At the time he was living in Portsach, a lakeside resort in southern Austria. Brahms described the area as 'replete with Austrian cosiness and kind-heartedness' and wrote that, 'So many melodies fly about here that one must be careful not to tread on them'. In contrast with the first symphony with its tragic nervous tension and conflict, the second is most radiant and genial.

Prodigal as Brahms appears to be with lyrical melodies, supposedly plucked from the Portsach air, each theme in the first, third and fourth movements is derived from the symphony's opening statement, and is shared between the lower strings, horns and woodwind. A three-note string motif is prominent throughout the symphony. The first movement has dark moments; the first trombone entry falls shadow-like on a sunlit landscape. The movement ends with an eloquent horn solo leading into a gentle nostalgic sunset coda. The slow movement starts with a cello melody, its middle section includes a gentle rhythmic theme with a stormy fugato, and the recapitulation is disturbed by agitated figurations. By contrast the scherzo-substitute movement has a simple serene oboe melody, which is lightly scored and is virtually mono-thematic. During the finale, Brahms recalls the good feeling found in the first movement. The music has great rhythmic vitality and strength.

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## **Emmanuella Reiter - Viola**

Praised as an excellent violist with wonderful technique, innate musicality and intelligence, Emmanuella Reiter enjoys a varied international career. As a chamber musician, she has been a member of prize-winning string quartets and has performed with internationally renowned artists. As a concerto soloist, she has played with orchestras in Europe and USA. She has recorded for Arsis, Hessischer Rundfunk, Jigsaw Live, Terezin Music Anthology and has appeared on Boston's WGBH classical music radio. In 2008, Emmanuella founded The Jigsaw Players, offering chamber music and jazz as well as educational projects in and around the borough of Merton. As an orchestral player, Emmanuella has performed with many London orchestras and she has been a member of the London Philharmonic Orchestra since 2008.

For over three years, Emmanuella was Teaching Assistant to Kim Kashkashian at the New England Conservatory of Music, Boston. She later held the position of Visiting Viola Tutor at Birmingham Conservatoire and is now a regular guest at the Royal Academy of Music. Recently she was appointed Viola Professor at Trinity Laban Conservatoire of Music. Her passion for teaching led her to publish a book entitled *Karen Tuttle's Heritage: the Theory and Practice of Co-ordination*. The book expounds a technique developed by the late Karen Tuttle, assistant of William Primrose, to help prevent and overcome playing-related injury, as well as dealing with issues of expression, gesture and sonority on the viola.

Born into a musical family in Jerusalem, Emmanuella began her lessons at an early age with her father. After studying at the Conservatoire National de Region de Nice, France, she entered the Longy School of Music Cambridge, USA. In January 2001, she entered the class of Kim Kashkashian where she received her Bachelor's and Master's Degrees.

### **Levon Parikian - Conductor**

Levon Parikian studied conducting with George Hurst and Ilya Musin. Since completing his studies he has pursued a freelance career, and is much in demand as Guest Conductor with orchestras in Britain. He currently holds Principal Conductor posts with several London-based orchestras, is Principal Conductor of the City of Oxford Orchestra, and Artistic Director of The Rehearsal Orchestra. He has worked extensively with students and youth orchestras, including the Hertfordshire County Youth Orchestra, National Youth Strings Academy, Royal College of Music Junior Sinfonia, and at Royal Holloway, University of London, where he also teaches conducting. In 2012 Levon conducted the UK premiere of Armen Tigranian's opera *Anoush* with London Armenian Opera. He recently conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes broadcast on Radio 4. His first book *Waving, Not Drowning* was published in 2013 ([www.wavingnotdrowningbook.com](http://www.wavingnotdrowningbook.com)) and is an entertaining insight into the conductor's world. Levon has been one of our regular conductors since 2000, and our Musical Director since 2004.

### **John Crawford - Leader**

John Crawford has been our leader since September 2006. He received his early musical training in Sheffield, but later was able to study with Molly Mack at the Royal Academy of Music through the help of the National Youth Orchestra. He won a Foundation Scholarship to the Royal College of Music where he studied with Leonard Hirsch. After further study in Vienna and Siena, John joined the BBC Symphony Orchestra. A growing interest in teaching led to his appointment as principal violin teacher at the Keski-Pohjanmaan Conservatory in Finland. John now combines a busy performing life with teaching at Trinity Laban Conservatoire of Music and Dance, the Purcell School and the Royal College of Music Junior Department. He is also a qualified teacher of the Alexander Technique, and has had a lifelong interest in freedom of movement for musicians. He works regularly as an adjudicator, and leads the Forest Philharmonic and Ernest Read Symphony orchestras as well as CSO.

# Camden Symphony Orchestra

## **Violin I**

John Crawford (Leader)  
Robbie Nichols  
David Divitt  
Alexandra Bowers  
Jonathan Knott  
Marianne Frost  
Antonia Denford  
Yvonne Spark  
Aaron Fish  
Stacey Lupton  
Morgane Allaire-Rousse  
George Maddocks

## **Violin II**

Sheila Hayman  
Josh Hillman  
Jo Wilson  
Sarah Denton  
Susie Bokor  
Diana Frattali-Moreno  
Annie Burton  
Georgia Tulley  
Teowa Vuong

## **Viola**

James Taylor  
Joanna Dunmore  
Ed Thorne  
Jenny Duckett  
Annina Vischer  
Sarah Dewis  
Mark Denza

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Sally Isaacs  
Robert Aitken  
Antje Saunders  
Kate Nettleton  
George Andrews

## **Double Bass**

Mark McCarthy  
Sara Dixon  
James Mott  
Lewis Tingey

## **Flute**

Amanda Lockhart Knight  
Isobel Colchester

## **Piccolo**

Hollie East

## **Oboe**

Sonia Stevenson  
Adam Bakker

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Bassoon**

David Robson  
Zoë McMillan

## **Horn**

Ed Dorman  
John Isaacs  
Michael Slater  
Maria Vitale

## **Trumpet**

Tim Milford  
Anna Rawlings  
Laura Gilroy

## **Trombone**

Paul McKay  
Lydia Bowden  
Morgan Hollis

## **Tuba**

Bedwyr Morgan

## **Timpani**

Emily Cumby

## **Percussion**

George Andrews

## Forthcoming Concerts

**Saturday 28<sup>th</sup> March 2015 at 7.30pm**

St Mark's Church, Regents Park, London, NW1 7TN

*Concert with Islington Choral Society*

*Durufié - Requiem*

*Poulenc - Gloria*

Join us as we accompany Islington Choral Society for a performance of French choral masterpieces including Durufié's *Requiem*, a deeply spiritual work commissioned by the collaborationist Vichy regime, and Poulenc's *Gloria*, a celebrated work which provides a joyful and jazzy contrast.

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**Saturday 13<sup>th</sup> June 2015 at 7.30pm**

St Paul's Church, Covent Garden, London, WC2E 9ED

*Arnold - Peterloo Overture*

*Glazunov - Symphony No 5*

*Dvořák - Cello Concerto*

Our summer concert opens with Malcolm Arnold's depiction of the Peterloo Massacre. Known as 'The Heroic', Glazunov's *Symphony No 5* is a masterpiece by a Russian composer who had an imposing reputation in the early 20<sup>th</sup> century. After the interval, we will be joined by distinguished cellist Jonathan Ayling to perform one of the greatest works written for the instrument.

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For further details about these concerts, including ticket information, visit:

**[www.camdenso.org.uk](http://www.camdenso.org.uk)**