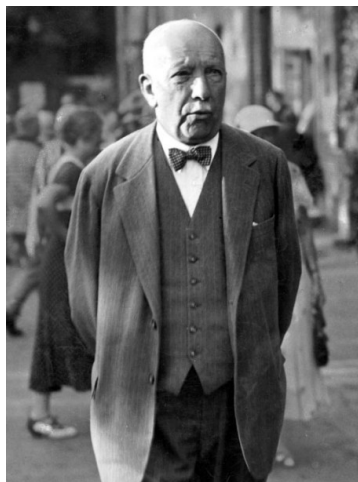




C A M D E N
S Y M P H O N Y
O R C H E S T R A

Summer Concert



Conductor: Levon Parikian

Leader: John Crawford

Improvising Vocalist: Claire Victoria Roberts

Soprano: Elizabeth Roberts

Saturday 2nd July 2022 at 7.30pm

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

Tickets: £15 / £12 concessions including programme.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

This concert has been three years in the making. We were due to perform Strauss' *Four Last Songs* and Vaughan Williams' *A London Symphony* in March 2020, but just days before the concert the start of national lockdown forced us to cancel. In 2019, we adopted Claire Victoria Roberts as our Composer-in-Residence, intending to premiere the resulting commission at our 40th anniversary concert in November 2020 but lockdown continued. As we finally perform these works, we hope you agree it's been worth the wait!

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than forty years with around seventy 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. CSO rehearses on a weekly basis and performs three major orchestral concerts a year.

Recent highlights have included Sibelius' *Finlandia*, Dvořák and Tchaikovsky's sixth symphonies, our 'All That Jazz' concert and a family concert including Britten's *The Young Person's Guide to the Orchestra*. 'A Night at the Movies' was a concert dedicated to film music. Recent concerto performances include Strauss' *Horn Concerto No. 1*, Brahms' *Double Concerto for Violin and Cello* and Artie Shaw's *Clarinet Concerto*. The orchestra has performed many choral works including Brahms' *Ein Deutsches Requiem*, Elgar's *The Spirit of England*, Handel's *Coronation Anthems* and Parry's *Blest Pair of Sirens*.

Whilst 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.



*Follow us on Facebook, Twitter and Instagram, and join our mailing list, via the links at: [**www.camdenso.org.uk**](http://www.camdenso.org.uk)*

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





C A M D E N
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Claire Victoria Roberts

Dream Big for Tomorrow

World Premiere of Adopt a Composer Commission

Improvising Vocalist: Claire Victoria Roberts

Richard Strauss

Four Last Songs

Soprano: Elizabeth Roberts

~ Interval ~

Please join us for refreshments which will be served at the back of the church.

Ralph Vaughan Williams

A London Symphony

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

We would like to thank the Clergy, Parish Administrator and PCC of St Cyprian's Church for permission to perform here tonight, and for their assistance in organising this concert.

Claire Victoria Roberts (1992-) - *Dream Big for Tomorrow* (2022)

For Improvising Vocalist and Orchestra - World Premiere of Adopt a Composer Commission

Dream Big for Tomorrow is a montage of memories from members of Write for Life, a Freedom From Torture creative writing group led by Sheila Hayman, a long-standing member of Camden Symphony Orchestra. The music reflects on times we have been able to celebrate together, written in lockdown, moving between ethereal textures of distant memories and hope for the future. Originally intended to be premiered at what would have been our 40th anniversary concert in November 2020, the piece was workshopped with the orchestra in rehearsals and zoom sessions both pre- and post-pandemic. As the process became affected by lockdown restrictions, the text took on a new meaning of coming together and being with each other, something at the heart of music ensembles like CSO.

Dancing Like I Will Never Dance Again

*I remember,
I remember when I was eight years old,
Dreaming vividly the night before my birthday.
I was trying to dance,
Like I'll never dance again in my life.
Almost taking flight in my dance,
My mum and dad were cheering me on.*

*I remember,
Like I'll never dance again in my life.
Almost taking flight,
It was such a sweet dream.*

Crying Out to Everyone

*Let me tear my throat crying out to everyone we are nothing,
Let me tear my throat crying out to everyone we are nothing without each other.*

The Music Plays, We Dance and Dream Big for Tomorrow

My uncle was a band leader, and we used to play his records on my daddy's gramophone.

We Are Nothing Without Each Other

*I remember,
The aroma of long grain rice and fish filled the air.
We children could get drunk on happiness, good food and fresh water.
But confess how much you love those others,
And admit how much you miss those others.
Let me tear my throat crying out to everyone,
We are nothing without each other.
But confess how much you love those others,
And admit how much you miss.*

Dreams of Each Other

We are nothing,

*We are nothing without each other,
Without each other.*

The piece was written as part of Making Music's Adopt a Composer scheme. Since 1935, Making Music has supported and championed leisure-time music groups across the UK with practical services, artistic development opportunities and by providing a collective voice for its members. Representing over 3,700 groups of around 200,000 musicians of all types, genres and abilities Making Music helps them with the practicalities of running their group so they can get on with making music. The Adopt a Composer project brings together music groups and composers to collaborate on creating a brand-new piece of music. The project pairs leisure-time music groups with a composer for a year, culminating in a premiere performance, a recording and a possible radio broadcast. The composer has the opportunity to get to know a performing group and write a piece especially for them, while the group has the chance to contribute to the creation of a new work by some of the UK's most promising composers.

Described as writing "music of mood and muscle" by Wales Arts Review, Claire Victoria Roberts is a composer, vocalist and violinist who creates richly-scored, glimmering music, that draws upon diverse influences: from her love of lyrical jazz, to traditional fiddle music, and impressionist orchestral textures. Born in Wales, she began performing classical and folk music on the Eisteddfod stages. Her dad, a gypsy jazz violinist, gave her a taste for swing, and after graduating from Oxford with a choral scholarship she cut her teeth touring as violinist-vocalist with the Swing Commanders around the UK and Europe. Singing and fiddling on 1940s Western Swing, Claire soon began to make a name for herself as a versatile vocalist performing jazz, swing, bossa, folk and chanson.

As a contemporary composer, Claire's music has been performed by the BBC National Orchestra of Wales, Psappha Ensemble, cellist Oliver Coates, Opra Cymru, Uproar Ensemble, Solem Quartet, and The Carice Singers. In collaboration with producer David Coyle, she created electroacoustic works as composer-performer, playing violin, synths and virtual instruments, for Morley Arts Festival, Aberystwyth Arts Festival, and Sherman Theatre. Claire is the Winner of a Royal Philharmonic Society Composition Prize 2019-2020, as well as 2017 winner of the Mathias Composition prize, and 2019 winner of a Francis Chagrin award. She has been broadcast on Radio 3, Radio Wales and Radio Cymru.

Adopt a Composer is run by Making Music in partnership with Sound and Music, and is funded by the PRS Foundation and the Philip & Dorothy Green Music Trust.



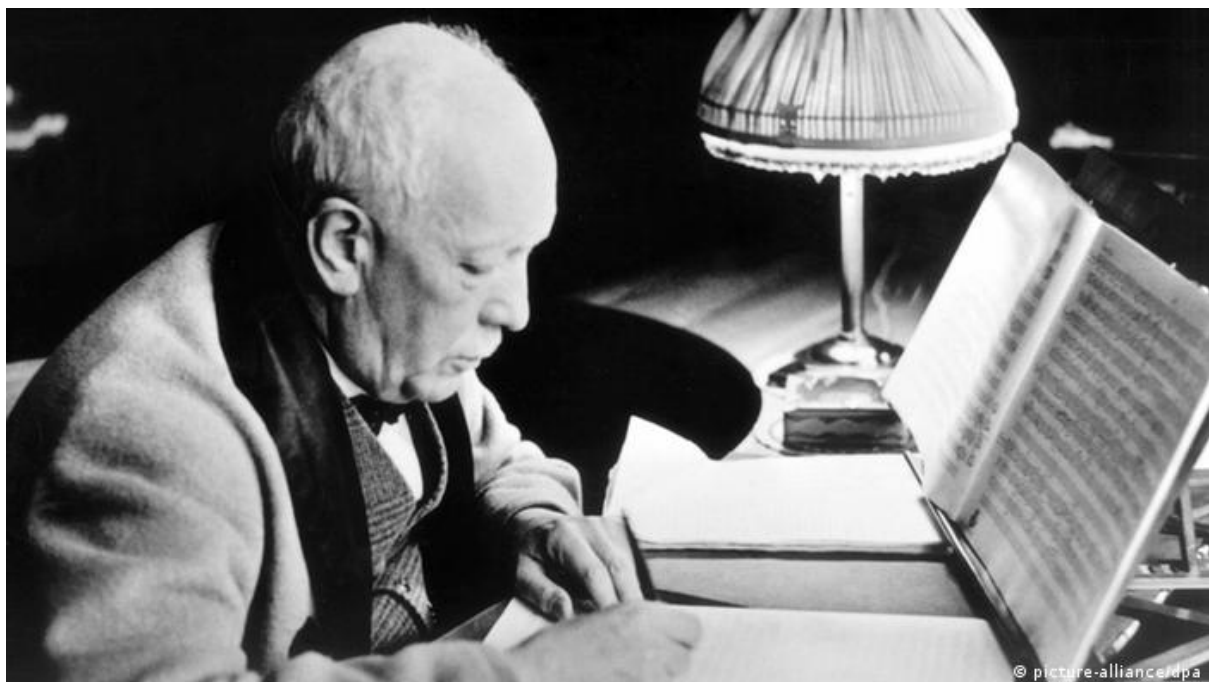
Around the world, torture is still used to silence and destroy lives. Freedom From Torture stands with survivors, providing therapy and support, and fighting for change together. The Write to Life project is the world's only long-running creative writing group for survivors of torture. Members meet each week to explore stories and ideas. If they choose to write about their experiences, Write to Life helps them process thoughts and feelings in a safe environment. For more information, visit freedomfromtorture.org.

Richard Strauss (1864-1949) - *Four Last Songs* (1948)

Frühling – September – Beim Schlafengehen – Im Abendrot

"I am the composer of *Rosenkavalier*, now go away and leave me in peace". American soldiers arriving at the Villa Garmisch in lower Bavaria, in April 1945, didn't know what to make of the tall grumpy old man who turned them away from his door. Amongst them was John de Lancie, principal oboist of the Philadelphia Orchestra, who was then serving in the US army. He visited the composer frequently and from this friendship came the *Oboe Concerto*.

Like that concerto, the *Four Last Songs* came during a period of late creativity that began with Strauss's last and finest opera *Capriccio* and also includes the *Horn Concerto No. 2* and his masterpiece *Metamorphosen*. This musical farewell is a celebration of a long tradition of German musical genius. It celebrates Strauss's passion for the soprano voice and his devotion to the romantic orchestra. The music is almost unbearably beautiful, with sumptuous harmony, sensuous long melodic lines, and a lifetime's mastery in the art of composition.



Richard Strauss working on a score for one of his later compositions.

Strauss wrote songs throughout his long life and it is fitting that his last complete composition should have been *September*, part of the *Four Last Songs*. The songs were completed in September 1948. Three of the poems are by the poet and novelist Hermann Hesse, who wrote with a spiritual and mystical vein. The final song is by the 19th-century German romantic Joseph von Eichendorff. Strauss never heard the songs performed as he died on 8th September 1949 at Garmisch. The first performance was given by Kirsten Flagstad with the Philharmonia Orchestra in the Royal Albert Hall on 22nd May 1950.

Frühling (Spring) – Herman Hesse
*In darkling caverns I dreamed long
Of your trees, your accents and birdsong
There quivers through my limbs
Your blessed presence*

September – Hermann Hesse
*The garden is in mourning;
The rain sinks coolly on the flowers,
Summertime shudders quietly to its close.*

Beim Schlafengehen (Going to sleep) – Hermann Hesse
*Now the day has gone
Now all my senses
Long to sink themselves to sleep.*

Im Abendrot (At Sunset) – Joseph von Eichendorff
*Through good and ill we have
Walked together hand in hand
How tired we are of travelling -
Is this perchance death?*



Richard Strauss at the piano, photographed in the 1940s.



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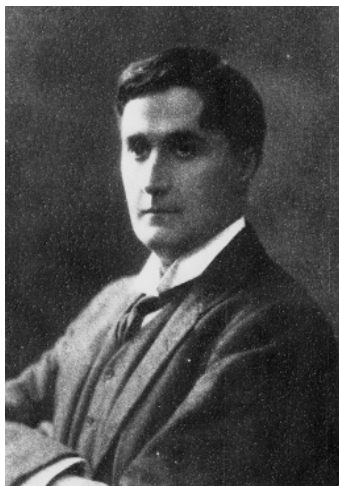
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Ralph Vaughan Williams (1872-1958) - *A London Symphony* (1911-1913)

I Lento; Allegro risoluto – II Lento – III Scherzo (Nocturne) - IV Andante con moto; Maestoso alla marcia; Allegro; Epilogue (Andante sostenuto; Lento)

Vaughan Williams was a leading English composer of the first half of the twentieth century whose works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. His compositions were strongly influenced by English folksong and his approach broke British music away from the German influences that had been dominant in the 19th century.

Born into a well-to-do family with strong moral views and a progressive social outlook, Vaughan Williams sought to be of service to his fellow citizens and believed in making music as available as possible to everybody. Musically, he was a late developer who found his true voice in his late thirties whilst studying with the French composer Maurice Ravel who helped to clarify his musical textures.



Left: Ralph Vaughan Williams in 1913. Right: conducting the Boyd Neel Orchestra in 1953.

The First World War, in which he served in the army, had a lasting emotional effect on his personal life. Twenty years later, though in his sixties and married, he was reinvigorated by a love affair with a younger woman, who became his second wife. He continued to compose through his seventies and eighties, producing his last symphony months before his death at the age of eighty-five. His works are a staple of the British concert repertoire, and all his major compositions and many of the minor ones have been recorded.

As one of the best-known British symphonists, he is noted for his wide range of moods, from stormy and impassioned to tranquil, from mysterious to exuberant. The composer Elliott Schwartz wrote in 1964, "It may be said with truth that Vaughan Williams, Sibelius and Prokofiev are the symphonists of this century". In his analysis of Vaughan Williams'

symphonies, Schwartz found it striking that none of the symphonies were alike, in structure or mood.

A London Symphony, which the composer later observed might more accurately be called a “symphony by a Londoner” is highly evocative but not overtly pictorial in its representation of London. Vaughan Williams insisted that it is “self-expressive, and must stand or fall as ‘absolute’ music”. References to the urban soundscape include brief impressions of street music, with the sound of the barrel organ mimicked by the orchestra; the characteristic chant of the lavender-seller; the jingle of hansom cabs; and the chimes of Big Ben played by harp and clarinet. Commentators have suggested references to some social comment in sinister echoes at the end of the scherzo and an orchestral outburst of pain and despair at the opening of the finale. Schwartz comments that the symphony, in its “unified presentation of widely heterogeneous elements”, is “very much like the city itself”.

Vaughan Williams revised the score a number of times over several years, but he retained great affection for *A London Symphony* long after its creation. In 1951, when he still had three symphonies to come, he wrote to Sir John Barbirolli, “The London Symphony is past mending – though with all its faults I love it still; indeed it is my favourite of my family of six”. Two years later Vaughan Williams returned to London and in his remaining years the six became nine.



Westminster Bridge and the Palace of Westminster, circa 1910, around the time the symphony was written.



C A M D E N
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Friends of Camden Symphony Orchestra

Would you consider supporting the orchestra by joining our Friends Scheme?

We enjoy performing an extremely varied range of repertoire for you, but it costs around £5,000 to put on a concert, and ticket sales only cover around a third of the costs. In the present climate, funding for any arts endeavour is increasingly difficult and like any other organisation, we face rising costs every year.

Our aim is to continue to provide players and audiences with the opportunity to perform and hear adventurous repertoire, to keep membership of the orchestra open to accomplished players regardless of their means, and to provide a platform for emerging soloists. We would like to thank our Friends who are helping us to achieve this.

Gold Friends

Mr András Bokor

Mr Nigel Mott

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Denis Ribeiro in Memory of Marie Francisca Ribeiro

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Dr Eduardo Álvarez Armas

Mr John Bowers

Mrs Elizabeth Jones

Mrs Jennie Taylor

If you have enjoyed our concert and feel able to contribute to the orchestra's future development, we ask you to consider becoming a Friend of Camden Symphony Orchestra.

For a donation of **£50** per year, **Gold Friends** will receive:

- Two free tickets per year for our concerts.
- Complimentary refreshments with those concert tickets.

For a donation of **£25** per year, **Silver Friends** will receive:

- A free ticket for one concert per year.
- Complimentary refreshments at that concert.

All Friends will also receive:

- An acknowledgement in each programme (unless you prefer to remain anonymous).
- Reserved seating at each of our concerts.
- The opportunity to attend a rehearsal, giving insight into how the orchestra works.

If you have any questions, please don't hesitate to contact us at info@camdenso.org.uk.

Friends of Camden Symphony Orchestra Subscription Form

Name: _____

Address: _____

Post Code: _____ Telephone: _____

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Please tick as appropriate:

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I would like to become a Gold Friend of Camden Symphony Orchestra for one year for a donation of £50.

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I would like to make a donation of £_____ to Camden Symphony Orchestra.

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I enclose a cheque made payable to Camden Symphony Orchestra.
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5 South Villas, Camden Square, London, NW1 9BS.*

Gift Aid

The value of your donation to Camden Symphony Orchestra can be increased by 25p for every £1 you give under Gift Aid Tax Reclaim arrangements, at no extra cost to you. To enable the orchestra to benefit from this scheme, please complete the declaration below.

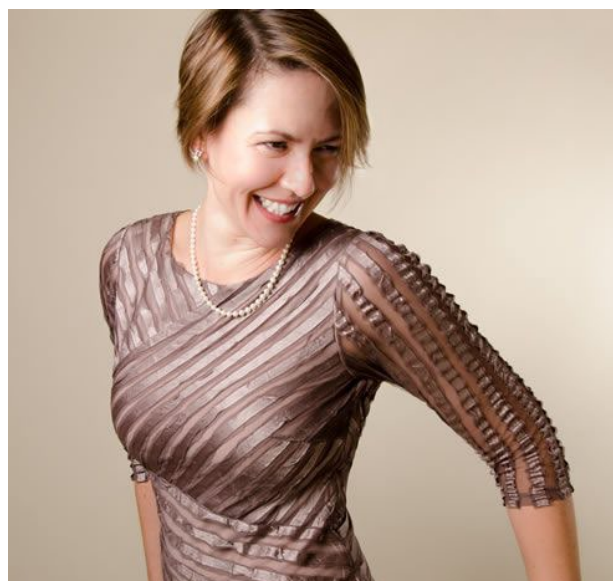
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I wish all donations I have made since 6th April 2000 and any future donations to Camden Symphony Orchestra to be treated as Gift Aid donations. I understand that I must pay an amount of Income Tax and/or Capital Gains Tax at least equal to the tax the charity reclaims on my donations in the tax year.

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Camden Symphony Orchestra is a registered charity, no. 1081563.

Elizabeth Roberts – Soprano



Elizabeth made her debut at London's Royal Festival Hall and on BBC Radio 3 with the BBC Symphony Orchestra in the London premiere of Birtwistle's *The Second Mrs Kong* (Terror and First Woman), conducted by Martyn Brabbins and directed by Kenneth Richardson.

Elizabeth also appears on two recordings with the BBC Symphony Orchestra: Chausson's opera *Le roi Arthus* under Leon Botstein; and Josef Marx's *Herbstchor an Pan* under Jirí Belohlávek. She was honoured to be chosen as soprano soloist at the entry of the Olympic Flame and the

lighting of the cauldron in the Opening Ceremony of the London 2012 Olympic Games.

Elizabeth's oratorio repertoire spans from Mozart's great choral works to Tippett's *A Child of Our Time*, Orff's *Carmina Burana* and Verdi's *Requiem*. Working with conductors such as Paul McCreesh, Jonathan Willcocks and Adrian Partington, she has performed in many of the great venues and festivals throughout the UK, including St John's Smith Square, Christ Church Spitalfields, Durham Cathedral, Truro Cathedral, Dorchester Abbey and Tewkesbury Abbey. Outside the UK, concert performances have taken her to Darmstadt for Vaughan Williams' *A Sea Symphony* with the Konzertchor Darmstadt and Philharmonie Südwestfalen under Wolfgang Seeliger; to All Saints English Church in Rome for Bach's *St John Passion*, Mozart's *Coronation Mass* and Brahms' *Ein Deutsches Requiem*; and to Spoleto (Vaughan Williams with the Berkshire (USA) Choral Festival).

Her operatic roles include Massenet's *Salome (Hérodiade)* with Francisco Lara, Valladolid; Lauretta (*Gianni Schicchi*) under Nicoletta Conti, Italy; Cio-Cio San (*Madama Butterfly*) under Harry Ogg, Les Heures Musicales d'Aujols, and for Opera Southeast and Regents Opera; Mimì (*La bohème*), Headfirst Productions and Opus One Opera; Donna Elvira (*Don Giovanni*), Headfirst Productions; Countess of Dunmow (*A Dinner Engagement*), Minotaur Music Theatre; Tosca (*Tosca*); Contessa Almaviva (*Figaro*), Fiordiligi (*Così*), Musetta (*La bohème*).

Elizabeth studied music at the University of Newcastle upon Tyne, winning the David Barlow Memorial Award, before going on to English National Opera's young artist course 'The Knack' with Rufus Norris, Leah Hausman and Mary King. She has worked privately and in masterclasses with Philip Langridge, Lillian Watson, Yvonne Howard, Mary Plazas, Donald Maxwell, and with Nicoletta Conti in Bologna. In 2010 she was one of seven singers selected for a week of intensive study of song repertoire with Malcolm Martineau at Crear.

Elizabeth first performed with us in 2008, singing the soprano solos in Barber's *Knoxville: Summer of 1915* and Mahler's *Symphony No 4* and she joined us again in 2014 as one of the soloists for Beethoven's *Symphony No 9*. We're delighted to welcome her back tonight.

Levon Parikian - Conductor

Levon Parikian has been one of our regular conductors since 2000, and our Musical Director since 2004.

After studying conducting with Michael Rose, David Parry and George Hurst, Lev went to St Petersburg to study with the great Russian teacher 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 taught conducting for fifteen years. In 2012, Lev conducted the UK première of Armen Tigranian's opera *Anoush* with London Armenian Opera. In 2014 he conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes recorded for broadcast on BBC Radio 4. Lev conducted the BBC Concert Orchestra again, along with violinist Jack Liebeck, for *Raptures*, the debut orchestral album of composer Stuart Hancock which was released in November 2019.

Lev has a parallel career as a writer, with his latest book *Light Rain Sometimes Falls: A British Year Through Japan's 72 Seasons* published in September 2021. He is now working on a book about flight in the animal kingdom for publication in 2023. Lev's previous books include: *Waving, Not Drowning*, an entertaining insight into the conductor's world; *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching; *Into the Tangled Bank*, an exploration of our relationship with nature longlisted for the Wainwright Prize; and *Music to Eat Cake By*, a collection of essays commissioned by readers exploring everything from the art of the sandwich and space travel to how not to cure hiccups and, of course, his beloved birdsong. For further information, visit levparikian.com.

John Crawford - Leader

John Crawford has been our leader since September 2006.

John 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 where he played for a decade. 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.

John 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 Ernest Read Symphony Orchestra as well as CSO.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
Jonathan Knott
Ashleigh Watkins
Nick Sexton
Eos Counsell
Jonny Markham
Susie Bokor
Hannah Hayes
Jasmine Cullingford
Mark Denza

Violin II

Josh Hillman
Diana Muggleston
Marion Fleming
Jo Wilson
Josie Pearson
Kathy He
Martin Young
Nanako Kimura
Ivelina Ivanova
Radu Kis

Viola

James Taylor
Ingolf Becker
Roz Norkett
Sarah Dewis
Stephen Brown
John Broad
Joanna Dunmore

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Benjamin Phipps
Antje Saunders
Rebecca Cowper
Richard Campkin
Sophie Linton

Double Bass

James Mott
Rachel Smith
Daniel de Wijze
Sue Moss

Flute

Amanda Lockhart Knight
Jarad Slater
Bryony Clark

Piccolo

Chris Reding

Oboe

Sonia Stevenson
Rachel Sutton

Cor Anglais

Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bass Clarinet

Jess Sullivan

Bassoon

David Robson
Sebastian Till

Contrabassoon

Sheila Wallace

Horn

Ed Dorman
John Isaacs
Michael Slater
Gwen McDougal
Jay Sewell

Trumpet

Tim Milford
Sarah Hall
Stone Tung
Richard Knights

Trombone

Kirk Robinson
Alice Batchelor
Peter Biddlecombe

Tuba

Wilf Driscoll

Timpani

Lewis Blee

Percussion

Peter Ashwell
Francisco Negreiros
Theo Francis
Johan Smith
Robbie Wills

Piano/Celeste

Jo Lappin

Harp

Sara Flores Montes

Forthcoming Concerts

Thank you for supporting our 2021-2022 season. We look forward to seeing you back at St Cyprian's for our 2022-2023 season.

Saturday 19th November 2022 at 7.30pm

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

Johann Strauss II - *Die Fledermaus Overture*

Concerto to be announced

Holst - *The Planets*

Saturday 25th March 2023 at 7.30pm

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

Louise Farrenc - *Overture No. 2*

Edward Elgar - *Cello Concerto*

Johannes Brahms - *Symphony No. 4*

Saturday 24th June 2023 at 7.30pm

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

Aaron Copland - *Our Town*

George Gershwin - *Piano Concerto*

Florence Price - *Symphony No. 1*

Further details about these concerts, including ticket information, will be available later in the summer at:

www.camdenso.org.uk