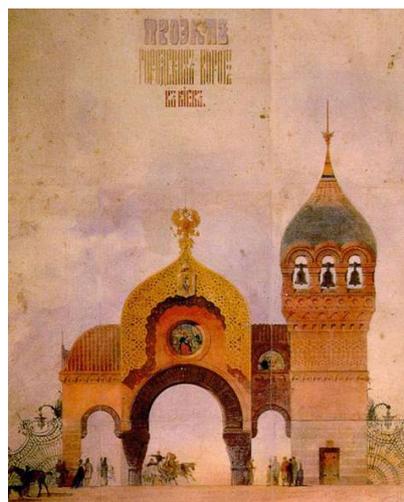
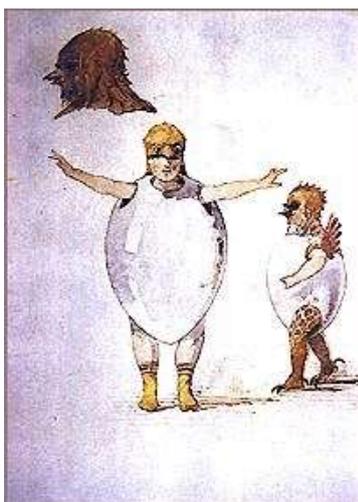
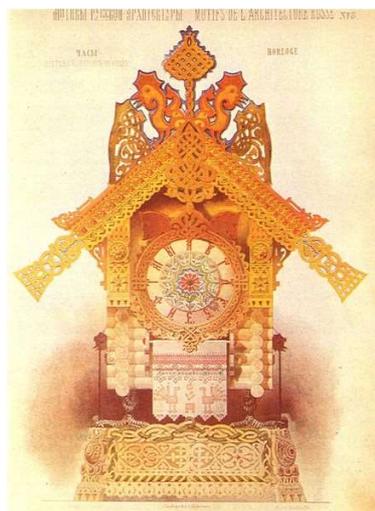




C A M D E N  
S Y M P H O N Y  
O R C H E S T R A

## Spring Concert



**Conductor:** Levon Parikian

**Leader:** John Crawford

**Piano:** Masayuki Tayama

**Saturday 3rd March 2018 at 7.30pm**

St Mary Magdalene, Munster Square, London, NW1 3PT

Tickets: £12 / £10 concessions. Programme: £1.

Camden Symphony Orchestra is a registered charity, number 1081563.

## Camden Symphony Orchestra

Welcome to our spring concert, featuring Masayuki Tayama, a highly accomplished pianist much in demand across Europe and Japan, as our soloist for Shostakovich's *Piano Concerto No 2*. The concert opens with Bernstein's rousing *Candide Overture*, while the second half features Debussy's *Prélude à l'Après-midi d'un faune* and Mussorgsky's *Pictures at an Exhibition*.

Camden Symphony Orchestra has been a mainstay of musical life in north London for nearly 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. 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 programmes have included Mahler's *Symphony No 1*, Saint-Saëns' *'Organ' Symphony*, a sell-out Family Concert, a performance of *The Battle of the Somme* by Laura Rossi accompanying a screening of the 1916 film and Beethoven's *'Choral' Symphony*, as well as concertos by Arutiunian, Elgar and Korngold. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works including Handel's *Coronation Anthems*, Haydn's *The Creation*, Poulenc's *Gloria* and Rutter's *Requiem*.

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.





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

Bernstein - ***Candide Overture***

Shostakovich - ***Piano Concerto No 2***  
*Soloist: Masayuki Tayama*

~ Interval ~

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

Debussy - ***Prélude à l'Après-midi d'un faune***

Mussorgsky (orchestrated by Ravel) -  
***Pictures at an Exhibition***

*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 Parish Priest and PCC of St Mary Magdalene for permission to perform here tonight, and for their assistance with this concert.*

## **Leonard Bernstein (1918-1990) – *Candide Overture* (1956)**

Leonard Bernstein was a versatile conductor, pianist, and composer of both serious and light music. His stage works include *Trouble in Tahiti*, *Candide*, *On the Town* and *West Side Story*. The comic operetta *Candide*, with a libretto based loosely on Voltaire's satirical novella of 1758 by Lillian Hellman, was first produced at the Martin Beck Theatre in New York City on 1<sup>st</sup> December 1956. Despite its frothy, vivacious overture, the work was not a great hit, but it was subsequently revised and future productions enjoyed well deserved success.

In 1957 Bernstein brought the overture into the concert hall as an independent piece, conducting the New York Philharmonic in a performance at Carnegie Hall. Over the next two years, it was performed by nearly a hundred other orchestras. The overture incorporates tunes from the songs *The Best of All Possible Worlds*, *Battle Music*, *Oh, Happy We* and *Glitter and Be Gay* with melodies composed specifically for the overture. Much of the music is written in changing time signatures.

The operetta is in the style of Offenbach and Gilbert and Sullivan, and its music has all the wit, élan, and sophistication associated with that genre. This is immediately apparent in the overture which begins with a fanfare serving as a theme for development throughout the entire operetta. This, in the body of the show, becomes 'battle scene' music. Next, a lyrical contrast from the duet *Oh, Happy We* is stated. This section is repeated with lighter orchestration and a devilish solo violin passage. This is succeeded by a brilliant codetta derived from the aria *Glitter and Be Gay*. The overture concludes with a shower of musical sparks, utilising fragments of the previous passages.

## **Dmitri Shostakovich (1906-1975) – *Piano Concerto No 2 in F major* (1957) *I Allegro - II Andante - III Allegro***

This concerto is the last of the pedagogical works Shostakovich wrote for his own children: Shostakovich would write short pieces for them to master one at a time. Six of these pieces (written between 1944 and 1945) were published as his *Children's Notebook*, Opus 69, and a seventh piece, written for his daughter's ninth birthday in 1945, was later added to the collection. Whereas his daughter Galina decided to make biology her profession, Shostakovich's son Maxim committed himself to the study of music and the piano. Whilst studying at the prestigious Moscow Central Music School, the 16-year-old Maxim premiered the one movement *Concertino for Two Pianos* on 8<sup>th</sup> November 1954 together with a classmate.

In many ways this concerto represents Maxim's coming of age. The work bears a formal dedication and it was on the strength of his performance of the work that Maxim gained entrance into the Moscow Conservatoire. Of the pedagogical works, this concerto was the most significant, and also the most serious, and it immediately became a staple part of Shostakovich's own concert repertoire. The premiere was given by Maxim on his nineteenth birthday, 10<sup>th</sup> May 1957, in the Great Hall of the Moscow Conservatoire, with the USSR State Symphony Orchestra. In a letter to the composer, Edison Denisov complained that the work had no redeeming artistic merits, yet the critics of the day praised it for its charming simplicity, carefree spirit and lyrical warmth.

The work strays little from the typical structure of an 18<sup>th</sup> century concerto, written in the traditional three movements. A notable feature of the work is its continued use of bare octaves in the piano part, as if the work were conceived largely for a single-voiced instrument. With a sonata form opening, the first movement is a cheeky *Allegro* filled with the feeling of Russian patriotism and displays much of the octave piano writing. The middle movement is slow and enchanting, full of long unbroken lines in the style of a Rachmaninov soliloquy. It demonstrates great simplicity and clarity, and is perhaps one of Shostakovich's purest, most lyrical and affecting moments. The brisk, climactic finale follows seamlessly and returns immediately to the spirit of youthful humour and mischief.

### **Claude Debussy (1862-1918) – *Prélude à l'Après-midi d'un faune* (1894)**

Inspired by the symbolist poet Stéphane Mallarmé's poem, it was Debussy's original intention to write a work in three parts. In the event he settled for just the *Prélude*, which premiered in Paris on 22<sup>nd</sup> December 1894. This symphonic poem proved to be one of the most remarkable orchestral works written as it unfolds its erotic impressions of the desires and dreams of the Faun – a mythological creature, half man, half goat – while it slumbers in the afternoon heat. Right from the languid opening flute solo, the sensual imagery of Debussy's orchestration is unique and is an early masterpiece of musical impressionism. Pierre Boulez commented, 'One is justified in saying that modern music was awakened by *L'Après-midi d'un faune*'.

Debussy wrote about his work, '*The music of this prelude is a very free illustration of Mallarmé's beautiful poem... there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realise his dreams of possession in universal Nature.*'

Paul Valéry reported that Mallarmé was initially unhappy with his poem being used as the basis for music as, 'He believed that his own music was sufficient, and that even with the best intentions in the world, it was a veritable crime as far as poetry was concerned to juxtapose poetry and music, even if it were the finest music there is'. However, after attending the premiere performance, Mallarmé's opinion changed and he wrote to Debussy afterwards, 'I have just come out of the concert, deeply moved. The marvel! Your illustration of the Afternoon of a Faun, which presents a dissonance with my text only by going much further, really, into nostalgia and into light, with finesse, with sensuality, with richness. I press your hand admiringly, Debussy.'

In contrast to the large orchestras favoured by other late Romantic composers, Debussy wrote this piece for a smaller ensemble, emphasising instrumental timbre with plenty of solos, and dividing string sections into multiple parts. The development of the main theme moves fluidly between time signatures and there is a complex organisation of musical motifs traded around the orchestra.

## **Modest Petrovich Mussorgsky (1839-1881) – *Pictures at an Exhibition* (1874) Orchestrated by Maurice Ravel 1922**

The composer and pianist Modest Mussorgsky was the wild man of the Mighty Handful, a group of five Russian composers who worked together in the late 19<sup>th</sup> century to create a distinctly Russian classical music. His coarseness was perhaps something he picked up in the army. The correspondingly uncivilised quality of his music was, at the time, widely criticised, and unfortunately his susceptibility to over-indulgence in alcohol led to his early demise. His commendably dedicated fellow composers Rimsky-Korsakov and Glazunov prepared completions of some of his best work and their well-intentioned ‘improvements’ ironed out what they saw as potential flaws.

Mussorgsky composed this astonishingly graphic suite as a tribute to his friend, the artist Victor Hartmann, who died suddenly in 1873. Being originally for solo piano, it escaped his friends’ ministrations, and retained the unsettling earthiness of the real Mussorgsky. As a classic of the virtuoso piano repertoire, its orchestral potential was immediately recognised. In 1891 Tushmalov, ignoring his teacher’s edict, orchestrated seven ‘pictures’, instituting an immense roster of orchestrators which included amongst others Henry Wood and Maurice Ravel. Ravel’s orchestration is considered the finest: a true orchestration (neither adding nor subtracting any significant notes). A prodigious feat of instrumental imagination, its colours vividly harmonise with the images, whether romantic or raging, fleeting or ponderous, humorous or downright ugly.

The following resumé is, literally, a guide, because the work’s layout resembles a stroll round the exhibition, with the recurring ‘promenade’ representing Mussorgsky’s reflections on the exhibits and his lost friend.

**Promenade** Ravel’s interest in ancient forms probably prompted his use of a ceremonial solo trumpet and brass chorale.

**I Gnomus** A glowering interpretation of a curious sketch of a toy nutcracker.

**Promenade** Chastened, he moves on, a pensive solo horn and woodwind alternate, calming the mood for . . .

**II The Old Castle** Hartmann’s painting focuses on a troubadour singing before the castle. His soulful lyric becomes disfigured by strangely dissonant surges.

**Promenade** The composer wrenches himself away until he is diverted by another painting.

**III Tuileries** A fanciful scherzo with chattering squabbling infants at play and a trio which suggests gossiping nannies in the Tuileries Gardens in Paris.

**IV Bydlo** The composer admires Hartmann’s illustration of a Polish ox-cart, its bulk perceptively represented by solo euphonium lumbering past before receding into the distance.

**Promenade** Dazed by the primitive power of this basic form of transport, the composer wanders lost in thought, the next picture gradually intruding on his consciousness.

**V Ballet of the Unhatched Chicks** From the sketches for the decor of the ballet *Trilbi*. The fledglings are canaries.

**VI Samuel Goldenberg & Schmuyle** Two pencil drawings which were gifts to Mussorgsky from Hartmann. Also known as *Two Polish Jews, Rich and Poor*, the ‘Rich’ has resounding unisons, whereas the ‘Poor’ wheedles on emaciated muted trumpet.

**VII Limoges – The Market** Women in a bustling market place gabble furiously, Ravel splashing flashes of brilliant colour across his aural canvas. The composer turns, and confronts the next picture.

**VIII Catacombae: Sepulchrum Romanum** A fearsome vision of the subterranean passages in Paris' Catacombs.

**Cum mortuis in lingua mortua** The composer imagines himself inside the picture in an introspective promenade (*with the dead in a dead language*). Mussorgsky communes with his dead friend's soul. In the manuscript, he explained, '*The creative spirit of the dead Hartmann leads me towards skulls, but apostrophises them - the skulls are illuminated from within*'. Ravel's scoring is chilling.

**IX The Hut on Fowl's Legs** A drawing of an elaborately carved clock representing Baba Yaga, the legendary tiny witch who feasts on human bones.

**X The Great Gate of Kiev** Sketches Hartmann made for his monumental gate. Mussorgsky's music, even without Ravel's sumptuous enlargement, suggests something greater than Hartmann's modest design. Ravel's scoring is massive, but his cunning orchestration does not upstage the rousing percussion finale.



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## Masayuki Tayama – Piano



Masayuki Tayama, one of today's most accomplished pianists, is much in demand across Europe and Japan. He first came to prominence when he won First Prize in the Takahiro Sonoda International Piano Competition in Japan, followed by numerous top prizes in Europe, including the Birmingham International Piano Competition. Tayama studied at the Toho University of Music in Japan, and subsequently in London on a Fellowship from the Japanese Government, where he

was awarded the Performer's Diploma with Honours from both the Royal College of Music and the Guildhall School of Music and Drama.

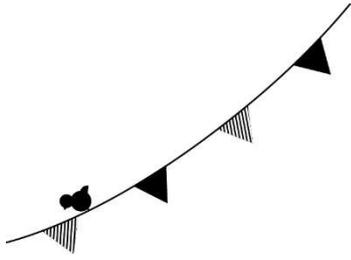
His first London solo concert appearance was in 2002 at the South Bank's Purcell Room, and he gave his debut recital to a sell-out audience at the Wigmore Hall in 2007, both of which were met with critical acclaim. His Tokyo debut recital at Toppan Hall in 2005 was broadcast on Nikkei National Radio in Japan, and he was a featured pianist on BBC Radio in October 2012. Tayama's performances of Rachmaninov *Piano Concerto No 3* with Osaka Symphonika at the Symphony Hall in Osaka, twice on the same day in July 2006, were hailed as 're-inventing the image of Rachmaninov'. He made his USA debut in January 2006 at the Kennedy Center for the Performing Arts in Washington, where the recital was broadcast live on the Internet.

Tayama regularly gives solo recitals at eminent London concert venues such as the Wigmore Hall and the South Bank's Purcell Room. His recent performances with orchestra, notably at the Queen Elizabeth Hall, Cadogan Hall, the Fairfield Halls, St John's, Smith Square and the Last Night of the St Jude's Proms, include all the piano concertos by Brahms and Rachmaninov, collaborating with conductors including Stephen Bell, Adrian Brown, Darrell Davison, John Gibbons, Levon Parikian, Brien Stait and Vladimir Valek.

He has earned an enviable reputation as a Rachmaninov specialist, and is currently in the midst of a project to record Rachmaninov's complete works for solo piano. His first recording of the two Sonatas won the accolade 'Best Recording of the Month' in Stereo magazine, and his second CD of the complete Rachmaninov *Études-Tableaux* and *Morceaux de Fantaisie* followed to critical acclaim. The third disc of the two sets of *Variations* has been chosen as a 'Tokusen-ban' (Specially Selected and Recommended) by Record Geijutsu, Japan's most authoritative classical music and review magazine.

Tayama is much sought after as a teacher and adjudicator. He is a Professor at the Elmitt Piano Academy, where he gives regular masterclasses and Lecture-Recitals. He is one of the youngest faculty members at Chetham's School of Music, and regularly gives solo recitals and masterclasses at the Chetham's International Summer School and Festival for Pianists.

You can find out more about Masayuki at [www.masatayama.com](http://www.masatayama.com)



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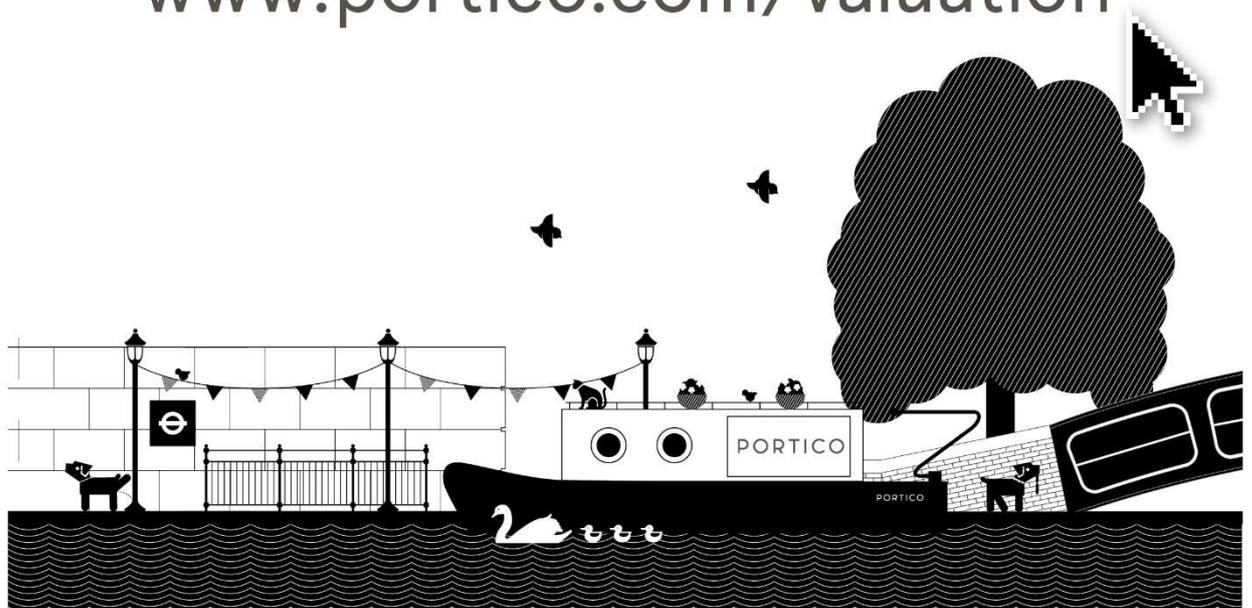


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## **Levon Parikian – Conductor**

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 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 recorded for broadcast on BBC Radio 4.

Lev also has a growing reputation as an author. His first book *Waving, Not Drowning* ([www.wavingnotdrowningbook.com](http://www.wavingnotdrowningbook.com)) was published in 2013 and is an entertaining insight into the conductor's world. His second book, *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching, will be published in May 2018 by Unbound ([www.unbound.co.uk](http://www.unbound.co.uk)). Lev's entertaining blogs on a wide range of subjects including music, birds, cookery books and the frustrations of everyday life can be found at [levparikian.com](http://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. 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 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  
Ashleigh Watkins  
Olivia Dalseme-Stubbs  
Jonathan Knott  
Kate Fern  
Fiona Patterson  
Susie Bokor  
Ellie Shouls  
Joyce Yu  
Sarah Benson  
Jasmine Cullingford

## **Violin II**

Sheila Hayman  
Josh Hillman  
Marion Fleming  
Jo Wilson  
Diana Frattali-Moreno  
Lara Kenber  
Costa Peristianis  
Lea Herrscher  
Kathy He  
Alice Buckley  
Josie Pearson

## **Viola**

James Taylor  
Joanna Dunmore  
Áine McCarthy  
Olivia Mayland  
Sarah Dewis  
Ruth Wasserman  
Cecily McMahon

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Sally Isaacs  
Robert Aitken  
Andrew Erskine  
Antje Saunders  
Juliette Sung  
Aude Wilhelm

## **Double Bass**

Jess Martin  
Daniel Molloy

## **Flute**

Amanda Lockhart Knight  
Katie Robson

## **Piccolo**

Chiawen Kiew

## **Oboe**

Sonia Stevenson  
Rachel Sutton

## **Cor Anglais**

Emily Stephens

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **E♭ Clarinet**

Natasha Chong

## **Bass Clarinet**

Jess Sullivan

## **Alto Saxophone**

Jemma Love

## **Bassoon**

David Robson  
Miles Chapman

## **Contrabassoon**

Calum Kennedy

## **Horn**

Ed Dorman  
John Isaacs  
Gwen McDougal  
Caroline Campbell

## **Trumpet**

Tim Milford  
Sarah Jenkins  
David Badger

## **Trombone**

Jamie Pimenta  
Josh Pennar  
Morgan Hollis

## **Tuba**

Bedwyr Morgan

## **Timpani**

David Danford

## **Percussion**

George Andrews  
André Camacho  
Becky McChrystal

## **Harp**

Laure Genthialon

# Forthcoming Concerts

**Sunday 18<sup>th</sup> March 2018 at 7pm**

St John's Smith Square, London, SW1P 3HA

***Concert with Islington Choral Society***

*Brahms - Ein Deutsches Requiem*

Rather than composing a musical setting of the traditional Latin Mass for the Dead, Brahms' German Requiem was written to console the living, an appeal to God for comfort. When first performed it received a mixed reception, but it's recognised today as one of the truly great choral masterworks and one of Brahms' best known works.

~

**Saturday 16<sup>th</sup> June 2018 at 7.30pm**

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

***Film Music Concert***

Korngold - *Captain Blood Overture*

Bernstein - *On the Waterfront*

Richard Rodney Bennett - *Murder on the Orient Express*

Steiner - *Casablanca Suite*

Walton (arranged Mathieson) - *Hamlet and Ophelia*

Barry (arranged Tyzik) - *The Best of Bond*

Celebrating some of the finest music ever composed for the big screen, our Film Music Concert is a spectacular finale to our season. From Erich Wolfgang Korngold's swashbuckling *Captain Blood* to the evocative theme to the 1974 adaptation of Agatha Christie's *Murder on the Orient Express*, this concert has something for film fans and music lovers alike. Our commemoration of Leonard Bernstein's centenary continues with *On the Waterfront*, his score for the classic 1954 Marlon Brand film and we promise to leave you stirred, and not shaken, with a medley of John Barry's iconic themes from the James Bond movies.

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

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