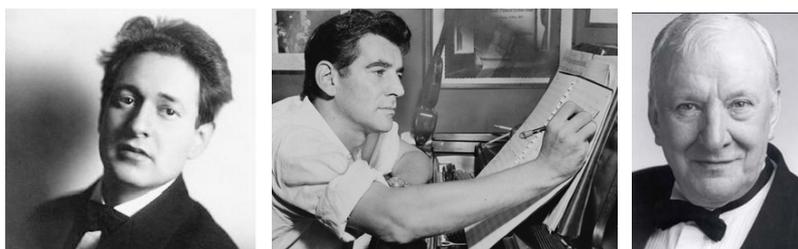




C A M D E N
S Y M P H O N Y
O R C H E S T R A

A Night at the Movies



Conductor: Levon Parikian

Leader: John Crawford

Saturday 16th June 2018 at 7.30pm

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

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

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to our summer concert which celebrates the contribution of some of the 20th century's greatest composers for the cinema as we perform a selection of the finest music ever composed for the big screen. From the pioneering swashbuckling classic *Captain Blood* through to the iconic music of 007, *A Night at the Movies* is a spectacular finale to our 2017-2018 Season.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than thirty 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 Mussorgsky's *Pictures at an Exhibition*, Mahler's *Symphony No 1*, Saint-Saëns' *'Organ' Symphony*, a sell-out Family Concert and Laura Rossi's *The Battle of the Somme*, as well as concertos by Arutiunian, Elgar, Korngold and Shostakovich. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works including Brahms' *Ein Deutsches Requiem*, Handel's *Coronation Anthems*, Haydn's *The Creation* 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.



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

Korngold - ***Captain Blood Overture***

Bernstein – ***Symphonic Suite from On the Waterfront***

Bennett - ***Murder on the Orient Express***

~ Interval ~

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

Steiner - ***Casablanca Suite***

Walton - ***Hamlet and Ophelia***

Barry (arr. Tyzik) - ***The Best of Bond***

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 Priest-in-Charge, the Parish Administrator and PCC of St Cyprian's Church for permission to perform here tonight, and for their assistance in organising this concert.

Erich Wolfgang Korngold (1897-1957) - *Captain Blood Overture* (1935)

Korngold was an Austrian-born composer and conductor. As a child prodigy, his compositions included a ballet and two piano sonatas by the age of twelve. He gained success with his chamber music and operas. At the request of director Max Reinhardt, and due to the rise of the Nazi regime, Korngold moved to the USA in 1934 to write music scores for films. His first was Reinhardt's *A Midsummer Night's Dream* (1935), which was well received by critics and was soon followed by *Captain Blood* (1935), *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). Overall, he wrote scores for sixteen Hollywood films. Along with Max Steiner and Alfred Newman, he is one of the founders of film music and has had a lasting influence on film composers today.

When Warner Bros. asked Korngold to write an original dramatic score for *Captain Blood*, he initially declined, feeling a story about pirates was outside his range of interest. However, after watching the filming, with Errol Flynn and Olivia de Havilland, he changed his mind, but then learnt that he needed to complete the score in three weeks. By using portions of Franz Liszt's symphonies in about a tenth of the work, he achieved his goal. However, he was not willing to take credit for the entire score and insisted that his credit be only for "musical arrangement".

Captain Blood became an immediate hit, with an Academy Award nomination for the composition. As Korngold's first fully symphonic film score, it marked a milestone in his career and he became the first composer of international stature to sign a contract with a film studio. Korngold approached his scoring theatrically and wrote leitmotifs for each of the main characters in a film, varying them based on the emotional level of a scene. He identified characters, places, and ideas musically in a film, which he felt would help keep characters alive in the minds of the audience. Musical motifs were commonly used by other film composers of the period such as Max Steiner. In *Captain Blood* motifs were created for phases of Captain Blood's career as a pirate, using different instrumentation, such as when the ship readies for voyage, or to lend solemnity to a character's demise, or for the climactic battle scene.

Korngold composed in the evenings whilst at the piano as he watched scenes from the film that an assigned projectionist would run for him. He would improvise the music, collect his ideas and concepts and later commit them to paper. In the studio during the day, he worked with orchestrators, creating elaborate musical sketches. His intention was that when divorced from the moving image, his scores could stand alone in the concert hall.

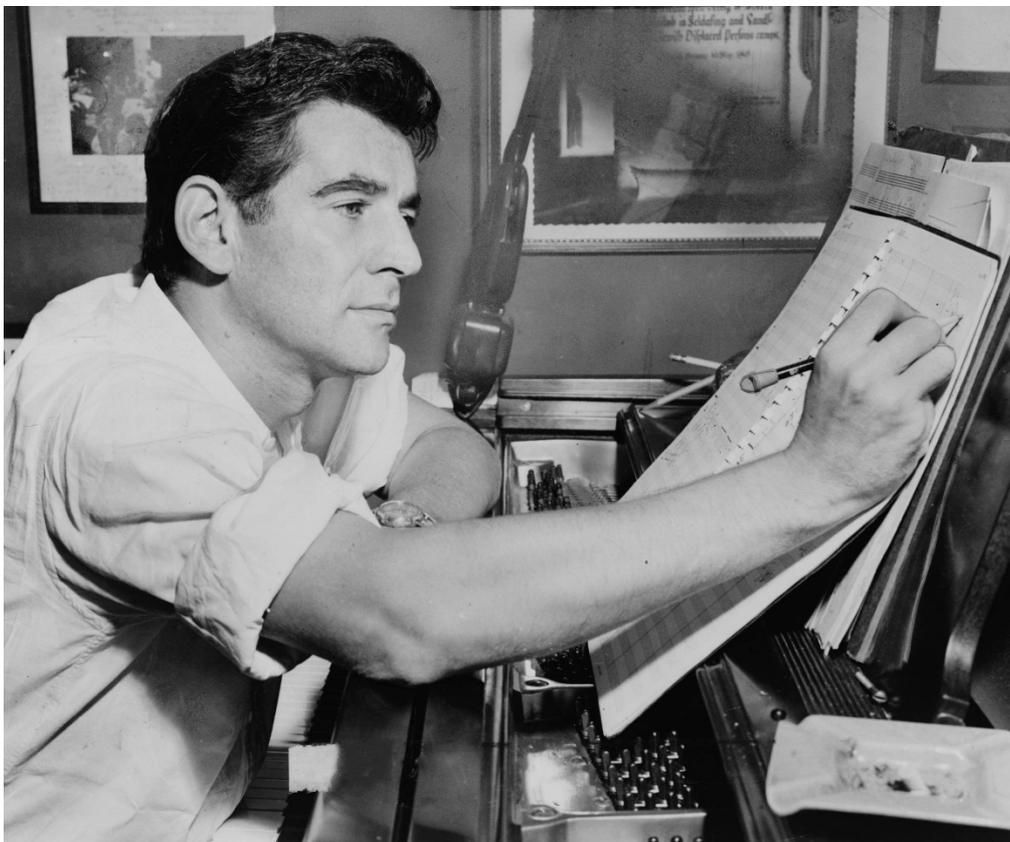
Leonard Bernstein (1918-1990) - *Symphonic Suite from On the Waterfront* (1955)

Leonard Bernstein is one of the most widely performed composers of the 20th century whose works successfully bridge any divide between classical and popular idioms, combining jazz-inspired energy with theatrical panache and eclecticism. His acclaimed stage works include *West Side Story*, *On the Town* and *Candide*. The Leonard Bernstein Centennial is being celebrated this year with special programming being planned by artists all over the world, and his works will feature prominently at this year's BBC Proms. For full details of centennial events, visit www.leonardbernstern.com/at100.

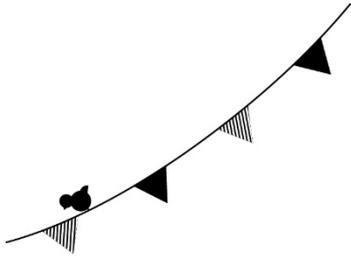
Despite its title, the *Symphonic Suite from On the Waterfront* is a beautifully integrated single-movement work, rather than a collection of short pieces. From the pulsing presto section near the opening, to the tragic dirge-like finale, this score seethes with dramatic tension. The music Bernstein wrote for Elia Kazan's classic film, a searing drama set amid the docks and slums of post-war Hoboken, New Jersey, served as a starting point for the *Symphonic Suite*. In an article introducing the score Bernstein noted that "the main materials of the suite undergo numerous metamorphoses, following as much as possible the chronological flow of the film itself". Bernstein's biographer Humphrey Burton notes that this technique stems from the tone poems of Liszt; moreover, "*On the Waterfront* can be seen as a 20th century equivalent of Tchaikovsky's fantasy overture *Romeo and Juliet*, with the film's principal characters, Terry and Edie, as the star-crossed lovers".

A grey, urban landscape, conjuring up the misty East River docks is invoked by the opening atmospheric horn solo; whereas saxophones, muted trumpets and percussion suggest the city environment. Typical of the composer, the piece contrasts music of a lyrical nature with anxious and energetic rhythms.

Despite the success of the film, Bernstein found the experience of providing the music rather frustrating and despaired at the amount of his musical contribution that ended up on the cutting-room floor. He commented to Aaron Copland that "Hollywood was just as he had expected, only worse". Determined that his efforts should be put to further use, Bernstein used much of the discarded film music in this *Symphonic Suite*.



Bernstein at work in the 1950s. 'On the Waterfront' was his only original film score.



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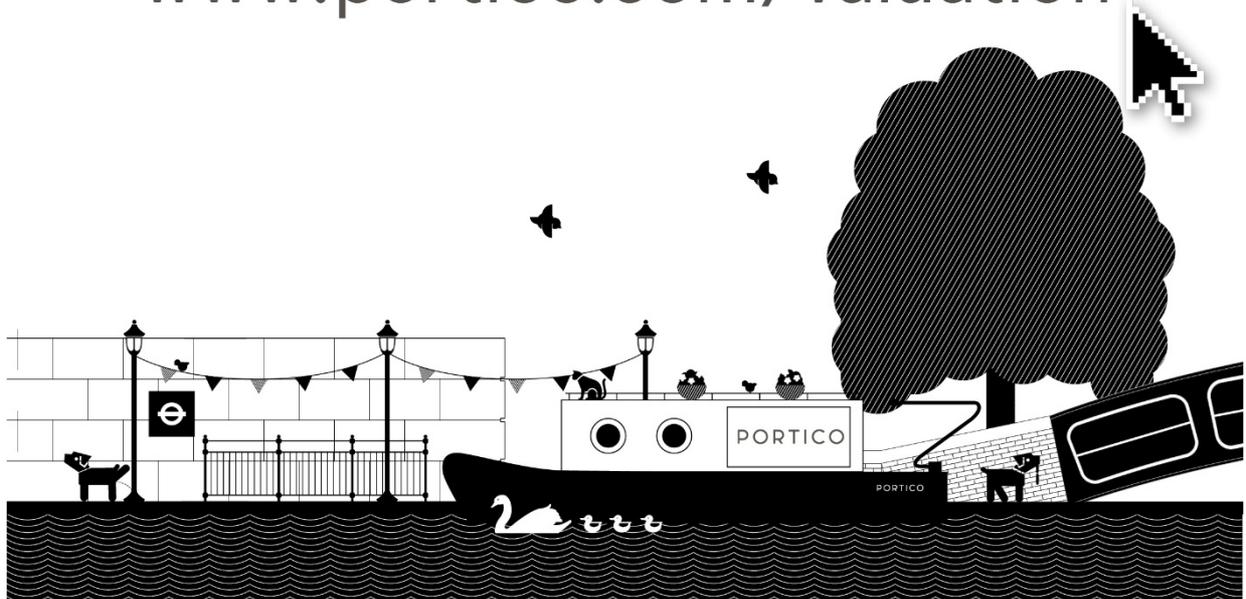


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Sir Richard Rodney Bennett (1936-2012) - *Murder on the Orient Express* (1974)

The 1974 version of *Murder on the Orient Express* is one of the most successful, stylish and faithful adaptations of Agatha Christie ever made for the silver screen. Sidney Lumet directed an all-star cast, built around Albert Finney's fascinating portrayal of the famous Belgian sleuth Hercule Poirot. The film was nominated for six Academy Awards and ten BAFTA Awards, winning two acting awards and the Anthony Asquith Award for Bennett's extraordinary score.

Born in Broadstairs, Kent, Bennett was a prolific and highly versatile British composer known for his innovative approach to 12-tone and serial composition, particularly in his concert works. Born into a creative family, his father wrote children's books, and his mother was a composer who had studied with Gustav Holst. In 1953 he received a scholarship to the Royal Academy of Music in London and whilst a student, he composed a number of noteworthy pieces, including his *Sonata for Piano* (1954). From 1957–59, he lived in Paris, studying with Pierre Boulez. After his return to England, Bennett emerged as a versatile and talented avant-garde British composer whose works included scores for films and television. Wishing to expand his musical horizons, he moved to New York City in 1979, which remained his home for most of the rest of his life.

Bennett wrote many notable compositions in the classical vein but his best-known works are his film and television scores. As well as his success with *Murder on the Orient Express*, he was nominated for an Academy Award for his score for the 1971 film *Nicholas and Alexandra*, and his score for the 1994 movie *Four Weddings and a Funeral* won an ASCAP award in the category of top box-office films and was nominated for a BAFTA Award.

In addition to film music, Bennett composed concert works in a variety of styles; he was an accomplished jazz pianist and a popular cabaret performer. His elegant and glamorous music for *Murder on the Orient Express* spotlights two remarkable themes: a 1930s-style piano-based main title and a sophisticated, melodious waltz. Emphasising style over menace, but not lacking in the latter, the score is often cited as one of his finest contributions to the genre.

Max Steiner (1888–1971) - *Casablanca Suite* (1942)

Max Steiner was an Austrian-born American composer for theatre and films. A child prodigy who conducted his first operetta when he was twelve, he became a full-time professional, either composing, arranging, or conducting, when he was fifteen. He worked in England, then Broadway, and in 1929, moved to Hollywood, where he became one of the first composers to write music scores for films. He is often referred to as "the father of film music".

Composing over 300 film scores with RKO Pictures and Warner Bros., he was nominated for 24 Academy Awards, winning three: *The Informer* (1935); *Now, Voyager* (1942); and *Since You Went Away* (1944). Besides his Oscar-winning scores, some of Steiner's popular works include *King Kong* (1933), *Little Women* (1933), *Casablanca* (1942) and *Gone with the Wind* (1939), the film score for which he is best known. In England, Steiner had written and conducted theatre productions and symphonies. But on the outbreak of World War I he was interned as an enemy alien. He was befriended by the Duke of Westminster, who was a fan of his work, and was given

exit papers to travel to America, although his money was impounded. He arrived in New York City in 1914 with only \$32 to his name.

The score for RKO Pictures' *King Kong* (1933) became Steiner's breakthrough. The studio's bosses, initially sceptical about the need for an original score, disliked the film's contrived special effects, so they let Steiner try to improve the film with music. The studio suggested using old tracks to save on costs, but *King Kong* producer Merian C. Cooper asked Steiner to score the film and agreed to pay for the musicians. Taking full advantage of this offer, Steiner used an eighty-piece orchestra, explaining that the film "was made for music. It was the kind of film that allowed you to do anything and everything, from weird chords and dissonances to pretty melodies". The film became a landmark of film scoring.

Widely regarded as one of the greatest films ever made, *Casablanca* is a 1942 American romantic drama film directed by Michael Curtiz (who also directed *Captain Blood*) based on Murray Burnett and Joan Alison's unproduced stage play *Everybody Comes to Rick's*. The film stars Humphrey Bogart, Ingrid Bergman, and Paul Henreid. Set during (then) contemporary World War II, it focuses on an American expatriate who must choose between his love for a woman and helping her and her husband, a Czech Resistance leader, escape from the Vichy-controlled city of Casablanca to continue his fight against the Nazis.

The song 'As Time Goes By' had been part of the story in the original play. Steiner wanted to replace it with his own composition, but Ingrid Bergman had already cut her hair short for her next role so wasn't able to re-shoot the scenes including the song. So instead Steiner based his entire score around it, along with *La Marseillaise*, transforming the two themes throughout the score to reflect the changing moods in the film. The resulting soundtrack has become one of Hollywood's most iconic, with the piano Sam plays in Rick's Café Américain selling for \$3.4m at auction in 2014.



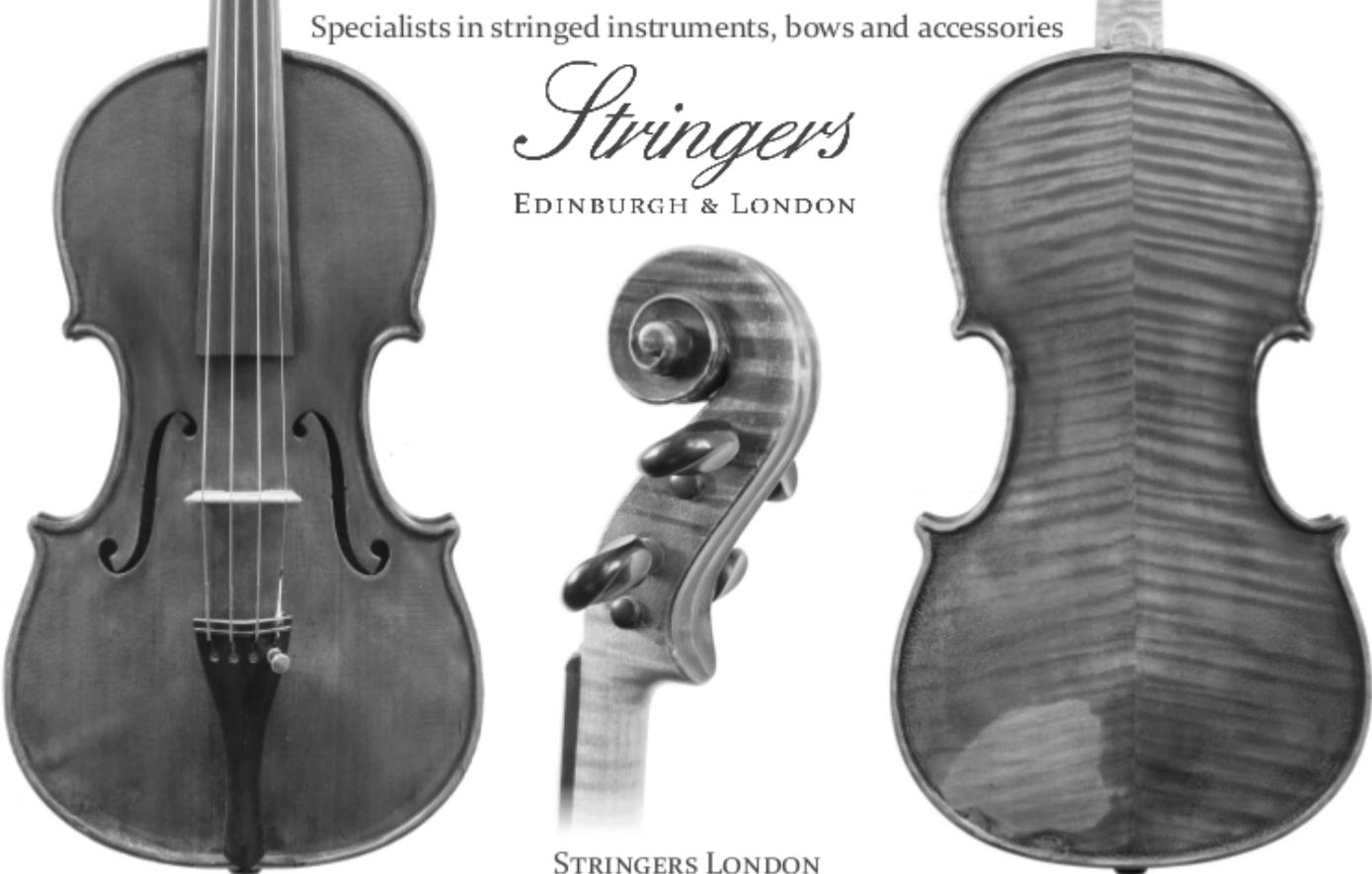
Sam plays 'As Time Goes By' for old times' sake in 'Casablanca'.

Sir William Walton (1902-1983) - *Hamlet and Ophelia* (1947)

William Shakespeare's work has been a source of inspiration for countless authors, composers, and artists all over the world. His plays are performed in hundreds of languages, and have been adapted numerous times as operas, ballets, and films. The most well-known and highly acclaimed Shakespeare films are the trilogy made in the 1940s and 1950s starring Sir Laurence Olivier and featuring music written by William Walton.

Walton was an English composer whose career spanned some sixty years. He wrote music in several classical genres and styles, from film scores to opera. His best-known works include *Façade*, the cantata *Belshazzar's Feast*, the *Viola Concerto* and the *First Symphony*. He wrote scores for fourteen films, including *The First of the Few* from which his popular *Spitfire Prelude and Fugue* was derived as a concert work, but the pinnacle of his film work was the series of scores he wrote for Laurence Olivier's three Shakespeare films, *Henry V* (1943-1944), *Hamlet* (1947), and *Richard III* (1955). Of these, the music from *Hamlet* is, except for the *Funeral March*, the least frequently heard in the concert hall. This is mostly because Walton's music for *Hamlet* is the most fully integrated into the action of the film and for this reason he declined to form it into a separate concert suite. Nevertheless, the music fits superbly with the action of the film, tracing its dramatic and psychological elements with lyrical themes and brilliant scoring.

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All three film scores were highly acclaimed at the time with *Henry V* and *Hamlet* attracting Academy Award nominations. Their success was down to Walton's ability to reflect the nature of each play in his music; he knew how and when to heighten emotions, to create tension, and provide moments of light relief. The scores of *Richard III* and *Henry V* rely on pastiches of "Shakespearean-style" music, including folk songs, brass-heavy battle fanfares, and the use of the harpsichord, whilst *Hamlet* has a darker, motif-led, more brooding score, again reflecting the mood of the play. *Hamlet and Ophelia* is a poem for orchestra taken from the score and arranged by Muir Mathieson.

Although generally a slow and perfectionist composer, Walton was capable of working quickly when required. Some of his stage and screen music was written to tight deadlines, although he regarded his ballet and incidental music as of less importance than his concert works and was generally dismissive of what he produced.

John Barry (1933–2011) - *The Best of Bond*, arranged & orchestrated by Jeff Tyzik (2005)

Dr No/ James Bond Theme; Nobody Does It Better; Live and Let Die; For Your Eyes Only; The Look of Love; 007 Theme; Thunderball; Dr No/James Bond Theme (recap)

As an English composer and conductor of film music, Barry composed the scores for eleven of the *James Bond* films between 1963 and 1987. He arranged and performed the "James Bond Theme" for the first film in the series, 1962's *Dr No*. In a career spanning over fifty years, he also wrote the Grammy and Academy Award-winning scores to the films *Dances with Wolves* and *Out of Africa*, as well as the theme for the British television cult series *The Persuaders!* In 1999, he was appointed OBE at Buckingham Palace for services to music.



John Barry at the podium during a recording for the soundtrack to a James Bond movie.

John Barry and his soundtracks for the James Bond films set the standard for what fans expect in a spy film. When there's a dry martini - shaken, not stirred - a beautiful girl in trouble and a gadget or two, the adventure is never complete without Barry's musical accompaniment. It is his big, brassy, swaggering music that most instantly appeals and resonates with the audience. Barry's love for Russian romanticism is often reflected in his music; his scores unite brass-heavy jazz influence whilst his lyricism and complex key shifting provides melancholic contrast. As Barry matured, his scores, such as *Out of Africa*, became more lushly melodic.

Famous title sequences set the tone for each and every Bond film, with theme songs performed by popular stars of the time. In concert today is an arrangement by Principal Pops Conductor Jeff Tyzik which features *The Best of Bond* and showcases the best of Barry.

Controversy clouds the origin of the famous "James Bond Theme", credited to Monty Norman, composer for the first Bond movie, *Dr No* (1962). In 2001 Norman brought a lawsuit against The Sunday Times for claiming that John Barry wrote the tune. Despite the legal shenanigans over credit, what isn't disputed is the appeal of one of cinema's most famous signature tunes. Jeff Tyzik's orchestral medley *The Best of Bond* continues with *Nobody Does It Better*, Marvin Hamlisch's theme song for *The Spy Who Loved Me* (1977). *Live and Let Die* is Paul and Linda McCartney's rock anthem from the 1973 Roger Moore movie of the same name. *For Your Eyes Only* was written by Bill Conti in 1981. *The Look of Love* is cheekily drawn from the 1967 version of *Casino Royale*, which starred David Niven and the music of Burt Bacharach. The 007 Theme is indisputably John Barry's creation, an alternative leitmotif for Bond that first appeared in *From Russia with Love*. The theme song for *Thunderball* was originally sung by Tom Jones who, legend has it, fainted in the recording studio after holding the final high note.



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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's first book *Waving, Not Drowning* (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, was published in May 2018 by Unbound. His next book, *The Long and the Short of It* is currently crowd-funding at 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.

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.

Now available in all good bookshops

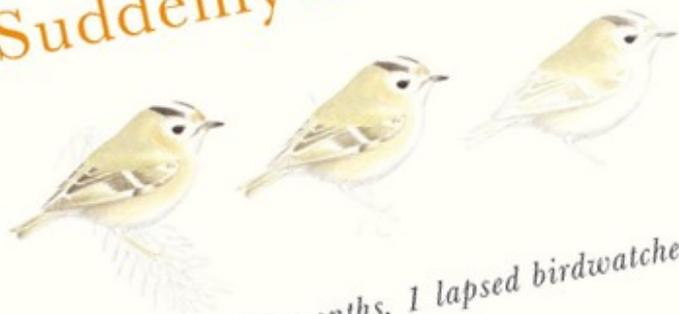
A lapsed and hopeless birdwatcher's attempt to see 200 birds in a year, Lev Parikian's delightful and hilarious new book *Why Do Birds Suddenly Disappear?* is a story about birds, family, music, nostalgia, the nature of obsession and obsession with nature.

"Hilariously honest... Lev Parikian has a fine line in description and a musician's ear for birdsong" – Sam West

"The loveliest book about birdwatching you will ever read"
Emma Kennedy, author of *The Tent, the Bucket and Me*



Why Do Birds Suddenly Disappear?



200 birds. 12 months. 1 lapsed birdwatcher.



Lev Parikian

unbound.com/books/why-do-birds-suddenly-disappear

St Cyprian's Church, Clarence Gate

St Cyprian's is an Anglican Parish of the Church of England in the Diocese of London. Designed by Sir Ninian Comper and built in 1903, it has been described as "a spacious, whitewashed church of beautiful proportions and restrained detail".

The church was originally founded by Charles Gutch in 1866. The fourth son of the Rector of Seagrave in Leicestershire, Gutch was educated at Cambridge and after his ordination served curacies in Leicestershire, Leeds and Bath before moving to London. By 1864 he had served curacies in St Matthias', Stoke Newington, St Paul's, Knightsbridge, and All Saints', Margaret Street. Anxious to acquire a church of his own, he proposed to build a mission church in a poor and neglected north-eastern corner of Marylebone, which would require a portion of the parishes of St Marylebone and St Paul, Rossmore Road to be handed over. However, neither the Rector of St Marylebone nor the Vicar of St Paul's approved of the churchmanship of Father Gutch. Furthermore, he proposed to dedicate the mission to St Cyprian of Carthage.

This caused difficulties, and a few weeks before the mission was due to open, the Bishop of London protested and suggested that the district be named after one of the Apostles instead. Father Gutch pointed out that a number of other churches in the Diocese had recently been dedicated to other saints, and the dedication to St Cyprian was allowed to remain.

Over the next thirty years, St Cyprian Mission Church flourished, and became overcrowded. Lord Portman refused to make available a site which would allow the building of a larger church as he too was opposed to Gutch's churchmanship. Charles Gutch died in 1896 with his vision of his larger church unrealised. His successor, Reverend George Forbes, immediately stressed that a new permanent church was urgently required, and in 1901, Lord Portman agreed to sell a site for well below market value, provided that sufficient funds were available to build the church by June 1904. It was completed with time to spare and dedicated to the memory of Charles Gutch.

The church was designed by Comper in a Gothic Revival style and built in red brick with stone dressings. The building has a nave, aisles and clerestory, but no tower, and features perpendicular window tracery and stained glass by Comper. St Cyprian's was designed to reflect Comper's emphasis on the Eucharist and the influence on him of the Oxford Movement. He said his church was to resemble "a lantern, and the altar is the flame within it".

The interior, also in the perpendicular style, features a white and gold colour scheme with ornate furnishings, including a finely carved and painted rood screen and a gilded classical font cover. The timber hammer beam roof features tie beam trusses with panelled tracery spandrels. The building is regarded as one of London's most beautiful churches.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
David Divitt
Alexandra Bowers
Jonathan Knott
Fiona Patterson
Ashleigh Watkins
Olivia Dalseme-Stubbs
Ellie Shouls
Joyce Yu
Sarah Benson
Jasmine Cullingford

Violin II

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

Viola

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

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Benjamin Phipps

Antje Saunders
Juliette Sung
Grace Hu
Angie Laycock

Double Bass

Stephane Le Vu
Patrick Philip
Alex Ross
Jess Martin

Flute

Amanda Lockhart Knight
Katie Robson

Piccolo

Chris Gould

Oboe

Laura Douglas
Adam Bakker

Cor Anglais

Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bass Clarinet

Jess Sullivan

Alto Saxophone/ Celeste

Jemma Love

Bassoon

David Robson
Miles Chapman

Contrabassoon

Richard Vincent

Horn

Ed Dorman
John Isaacs
Michael Slater
Gwen McDougal

Trumpet

Tim Milford
Sarah Jenkins
David Badger

Trombone

Paul McKay
Alec Coles-Aldridge
Morgan Hollis

Tuba

Tom Steer

Timpani

Sarah Hatch

Percussion

David Danford
André Camacho
George Andrews
Matthew Farthing

Harp

Juan Antonio García Díaz

Piano/ Celeste

Jo Lappin

Guitar

Moises Silva

Electric Bass

Will Franden

Forthcoming Concerts

Saturday 24th November 2018 at 7.30pm

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

Glinka - *Ruslan and Ludmilla Overture*

Rachmaninov - *Piano Concerto No 2*

Brahms - *Symphony No 1*

~

Saturday 23rd March 2019 at 3pm

St John's Church, Waterloo Road, London, SE1 8TY

Family Concert

Arnold - *A Grand Grand Overture*

Bartok - *Romanian Folk Dances*

Dukas - *La Peri Fanfare*

Britten - *The Young Person's Guide to the Orchestra*

~

Saturday 22nd June 2019 at 7.30pm

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

Gershwin - *Girl Crazy Overture*

Britten/ Matthews - *Movements*

Shaw - *Clarinet Concerto*

Bernstein - *Three Dance Episodes from 'On the Town'*

Shostakovich - *Suite for Variety Orchestra No 1*

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

www.camdenso.org.uk