



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

## **Autumn Concert**



**Conductor:** Levon Parikian

**Leader:** John Crawford

**Trumpet:** Ellie Lovegrove

**Saturday 18<sup>th</sup> November 2017 at 7.30pm**

St Cyprian's Church, 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 autumn concert. Tonight we present one of the landmarks of the repertoire, Mahler's *Symphony No 1*, a remarkably original work for a first symphony. We're delighted to be joined by Ellie Lovegrove to perform the Armenian composer Alexander Arutiunian's *Trumpet Concerto*. And the evening opens with three of Dvořák's ever popular *Slavonic Dances*.**

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 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 works by Britten, Elgar, Korngold, Ravel 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 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.





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**Dvořák - *Slavonic Dances, Opus 46 Nos 1-3***

**Arutiunian – *Trumpet Concerto***  
*Soloist: Ellie Lovegrove*

~ Interval ~

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

**Mahler - *Symphony No 1***

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

**Antonin Dvořák (1841-1904) - *Slavonic Dances*, Opus 46 Nos 1-3 (1878)  
*No 1 in C major (Furiant)* - *No 2 in E minor (Dumka)* - *No 3 in Ab major (Polka)***

Dvořák's *Slavonic Dances* are a series of sixteen orchestral pieces composed in 1878 and 1886. Originally written for four hands at the piano, the dances were inspired by Brahms' *Hungarian Dances* and orchestrated at the request of Dvořák's publisher soon after composition. These lively pieces, full of national character, are among the composer's most memorable works.

Prior to the publication of the *Slavonic Dances*, Dvořák was a relatively unknown composer of modest means. Consequently, he applied for the Austrian State Prize fellowship to fund his composing work. After he won the prize three times in four years (1874, 1876 and 1877), Brahms referred Dvořák to his own publisher, Fritz Simrock. The first work by Dvořák's to be published by Simrock was the *Moravian Duets*, which attained widespread success; encouraged, Simrock requested something with a dance-like character. Whereas Brahms made use of actual Hungarian folk melodies in his *Hungarian Dances*, Dvořák used the characteristic rhythms of Slavic folk music but the melodies of the *Slavonic Dances* were entirely his own. The enormous success of the Opus 46 dances quickly established Dvořák's international reputation and led to another set in 1886, Opus 72, which met with a similar reception.

The *Slavonic Dances* are robust and colourful, driven by the rhythmic patterns and features of traditional Czech folk music. Each dance consists of several folk-like melodies of contrasting characters, keys, and tempos. Opus 46 No 1 is a highly spirited and cheerful Furiant in 3/4 time, but is filled with cross-rhythms throughout, an important feature of the dance. No 2 opens with a gentle rocking theme that is contrasted with a much jauntier and faster dance. The lyrical and promenading Czech Polka is the basis for No 3. Exotic and charming, these dances capture a vivacious snapshot of Eastern European culture from Dvořák's perspective.



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**Tote Bags - £10  
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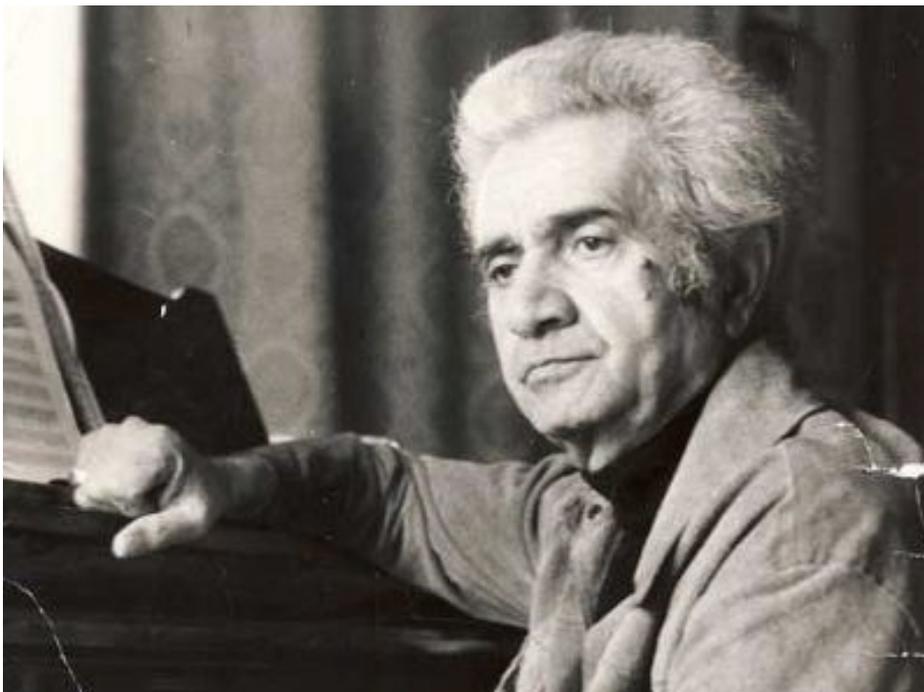
## **Alexander Arutiunian (1920-2012) - *Trumpet Concerto* (1950)** *Andante, Allegro energico, Meno mosso, Allegro energico*

Alexander Arutiunian was a Soviet and Armenian composer and pianist, widely known for his virtuoso showpiece trumpet concerto completed in 1950. He was recognised with many awards for his work, including the Stalin Prize in 1949 and People's Artist of the USSR in 1970, as well as numerous honours from his Armenian homeland.

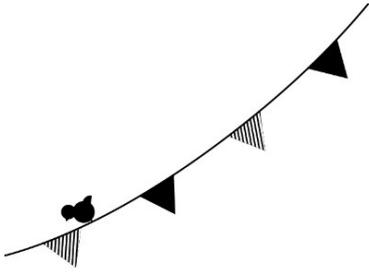
The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutiunian's work. As a composer, he expresses his nationality by incorporating the flavour of ashughner (folk minstrel) improvisations. At the time the concerto was written, his compositions were similar in style to Khachaturian's. By the 1960s he tended towards classical forms and clearer tonality.

This trumpet concerto was Arutiunian's sixth major composition. He originally intended to write it in 1943 for his student Zsolak Vartasarian, principal trumpet in the Armenian Philharmonic Orchestra. However, Vartasarian died in the Second World War and the concerto was not completed until 1950. Aykaz Messlayan was the first performer of the Concerto and Timofei Dokschitzer was its first recording artist.

The concerto was conceived, and written, as a single-movement concerto with an extended lyrical episode. It consists of seven major sections which are all performed without break; *Andante, Allegro energico, Meno mosso, Tempo I, Meno mosso, Tempo I, Cadenza & Coda*. It contains a slow introduction to a fast section, followed by a slow central passage and a fast finale, in which much earlier material returns, but is treated in a more elaborate manner. The writing for the soloist is free, giving the improvisatory feeling that is typical of the composer's style. The orchestral writing shows jazz influences with some allusions to Shostakovich. The rich harmony in the slow sections provides contrast to the faster passages.



*Alexander Arutiunian wrote extensively for brass instruments with his Trumpet Concerto his best-known composition.*



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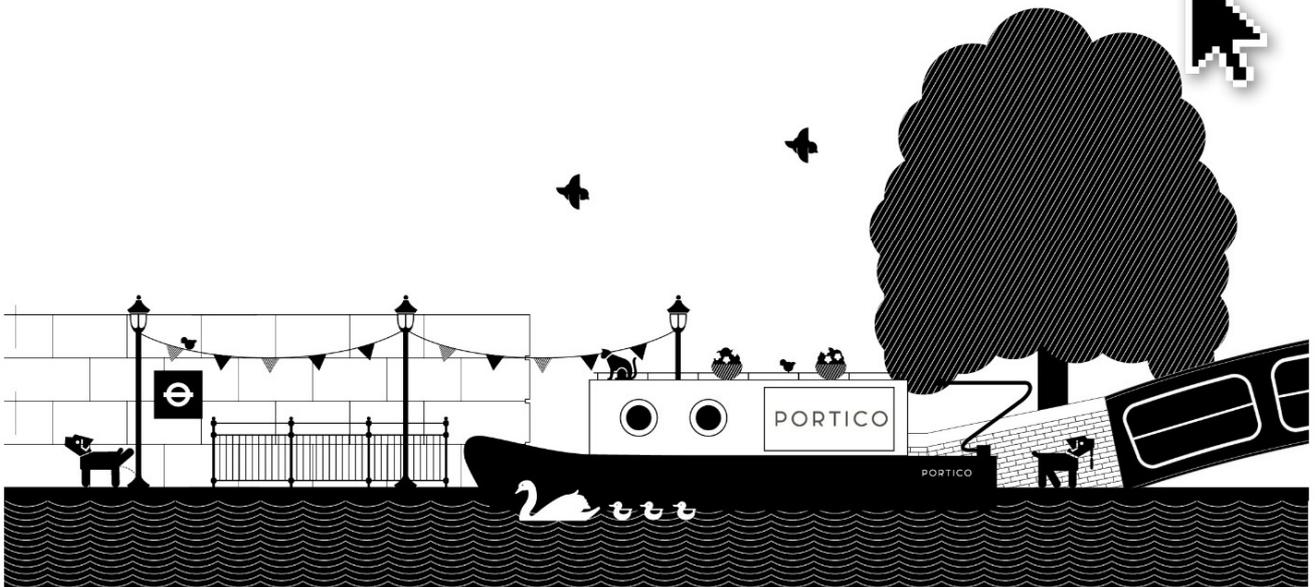


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## Gustav Mahler (1860-1911) - *Symphony No 1 in D major* (1888)

*I Langsam. Schleppend. Wie ein Naturlaut. Im Anfang sehr gemächlich. (Adagio commodo)*

*II Kräftig bewegt, doch nicht zu schnell. (Con moto)*

*III Feierlich und gemessen, ohne zu schleppen. (Moderato)*

*IV Stürmisch bewegt – Energisch. (Tempestoso)*

Mahler the songwriter and Mahler the symphonist are inseparable, and Mahler's first symphony is a good example of this. The symphony draws on themes and textures from his song-cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfare*). By the age of 20, Mahler had written one large-scale work, the cantata *Das Klagende Lied*, and in 1888 his first symphony premiered in Budapest.

The symphony had a chequered start, originally with five movements and named Titan, influenced by the Jean Paul novel with that title. The first performance of the five movements had the Budapest audience puzzled. Its music was unlike the symphonies of Brahms or the early tone-poems of Strauss. Mahler removed the middle movement (*Blumine*, a short *andante* now sometimes performed on its own) and the title. The first symphony had to wait until Mahler's reputation was established in 1892 by his immense second symphony, '*Resurrection*', before it was accepted.



*This cartoon of Mahler conducting his first symphony was published on the front page of Wiener Illustrated in November 1900.*

The German description of the first movement means "slow, held back, like a sound of nature". The movement begins with a great spread of sound, like a moment of creation. It gets underway with a contrapuntal treatment of a lilting, folk tune from the song-cycle. The bare harmony is characteristic of his early music and gives it a distinctive voice when compared with the

Wagnerian richness of harmony favoured by his predecessors. Next Mahler introduces a "powerfully moving" folk-tune-inspired scherzo, influenced by Bruckner's galumphing rhythms and Schubert's long-flowing melodic lines.

The Austrian musicologist Hans Redlich in his book on Mahler refers to "the psychological collapse in the eerie, self-lacerating slow movement", a phrase which perfectly sums up its haunted atmosphere. A solo double bass spells out the old tune of *Frère Jacques*, but in the minor key. There is a furious eruption of tavern music, full of squawking woodwind, which must have been disconcerting for the Budapest audience. The next section is delicate and pastoral in its nature, which provides contrast to the surrounding nightmare which returns with renewed force on menacing trombones.

The composer starts his "stormy, moving" finale with a blistering discord. He then plunges into a sprawling *fantasia* which includes gusty marches, mighty fanfares, brass chorales, powerful climaxes, quiet withdrawals and a long lyrical tune. His rich harmonisation of this long melody is an exception to the bareness of harmony mentioned earlier. There is a moment halfway through which may convince some listeners that the symphony is over. However, there is more to come, ending in a grand D major fanfare for the whole huge orchestra. This ending underlines the confidence with which the young Mahler took his first decisive steps along his symphonic journey.



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## Ellie Lovegrove – Trumpet



Originally from Ware, Hertfordshire, Ellie Lovegrove grew up in a musical family and started playing the trumpet aged 7. She later played principal trumpet with the Hertfordshire County Youth Orchestra, joined the National Youth Orchestra and National Youth Jazz Orchestra, and went on to study with Paul Beniston and Michael Laird at the Royal College of Music.

As a soloist, Ellie has performed Shostakovich's *Concerto for Piano, Trumpet and Strings* at St John's Smith Square, London. Her trumpet and organ duo with Richard Moore, Illumina Duo, has enjoyed giving recitals at St Paul's Cathedral, Fairfield Halls Croydon and St Martin-in-the-Fields. Illumina Duo released their first album, 'Illuminations, Dances & Poems', on Convivium Records in October 2017. Ellie recently visited the Far East, where in addition to giving masterclasses, she performed a recital in Hong Kong, and world premieres at Nanyang Academy of Fine Arts, Singapore.

As a freelancer, Ellie performs with a large variety of orchestras, including the BBC Concert Orchestra, BBC Scottish Symphony Orchestra, English National Ballet, and Britten Sinfonia. As a chamber musician, she has performed at The London Handel Festival on period instruments, and regularly performs with brass quintet Chaconne Brass in recitals and recording across the country. Commercially, Ellie regularly plays for *Les Misérables* in the West End, London, and has worked with artists Sister Sledge and Seal. She currently teaches trumpet at Benenden School in Kent, and when she isn't playing the trumpet, Ellie enjoys cooking curries from scratch and trying to keep up with Cece, the Spanish Greyhound.

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

## **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](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)).

## **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  
Jonathan Knott  
Kate Fern  
Olivia Dalseme-Stubbs  
Susie Bokor  
Sarah Benson  
Jasmine Cullingford  
Ellie Shouls  
Joyce Yu  
Ashleigh Watkins

## **Violin II**

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

## **Viola**

James Taylor  
Joanna Dunmore  
Áine McCarthy  
John Broad  
Anna Heltmann  
Mark Denza  
Chris Yate  
Luke Waterfield

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Robert Aitken  
Antje Saunders  
Kate Nettleton  
Juliette Sung  
Philip Austin

## **Double Bass**

Stephane Le Vu  
Owen Nicolaou  
Patrick Philip  
Jess Price

## **Flute**

Amanda Lockhart Knight  
Isobel Colchester

## **Piccolo**

Kieran Hughes

## **Oboe**

Sonia Stevenson  
Adam Bakker  
Rachel Sutton

## **Cor Anglais**

Adam Bakker

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Eb Clarinet**

Noriko Lody

## **Bass Clarinet**

Jess Sullivan

## **Bassoon**

David Robson  
Miles Chapman

## **Contrabassoon**

Richard Vincent

## **Horn**

Ed Dorman  
John Isaacs  
Michael Slater  
Gwen McDougal  
Maria Vitale  
Max Dinning  
Matthew Horn

## **Trumpet**

Tim Milford  
Sarah Jenkins  
Gabriel Askew  
Anna Rawlings

## **Trombone**

Paul McKay  
Lydia Bowden  
Morgan Hollis

## **Tuba**

Bedwyr Morgan

## **Timpani**

David Danford

## **Percussion**

George Andrews  
Ed Beesley  
Hannah Beynon  
André Camacho

## **Harp**

Glenda Allaway

# Forthcoming Concerts

**Saturday 3<sup>rd</sup> March 2018 at 7.30pm**

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

Bernstein – *Candide Overture*

Shostakovich – *Piano Concerto No 2*

(Soloist: Masayuki Tayama)

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

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

~

**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*

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**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*

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

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