



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

Violin: Tim Crawford

Saturday 19th March 2016 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.

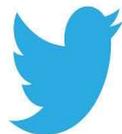
Camden Symphony Orchestra

Welcome to our spring concert. Tonight, in our all-Russian programme, we're delighted to be joined by Tim Crawford, one of the outstanding violinists of his generation, to perform Glazunov's *Violin Concerto*, a showcase for the composer's technical brilliance. The second half of the concert features Rachmaninov's *Symphonic Dances*, his final composition and an energetic climax to his career.

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 concert programmes have included Beethoven's *'Choral' Symphony*, Dvořák's *'New World' Symphony*, Elgar's *Enigma Variations* and works by Arnold, Janáček and Sibelius as well as concertos by Bartók, Brahms and Strauss and a concert of stage and screen music. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works by composers including Duruflé, Handel, Mozart and Poulenc.

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
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Shostakovich - ***Festive Overture***

Glazunov - ***Violin Concerto***

Soloist: Tim Crawford

~ Interval ~

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

Rachmaninov - ***Symphonic Dances***

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

Dmitri Shostakovich (1906-1975) - *Festive Overture*, Opus 96

Born in St Petersburg, Shostakovich became an outstanding student at the Conservatoire. At first his music was highly successful, but at the end of the 1920s his outlook became experimental which brought him into conflict with the authorities. His second opera was withdrawn after press attacks on its "decadence". The relationship between the composer and the authorities remained strained until the death of Stalin in 1953 when he wrote his *Tenth Symphony*, followed in 1954 by this overture. Its sparkling gaiety was undoubtedly inspired by the hope of a less oppressive, more liberal, musical atmosphere in Russia.

The *Festive Overture's* existence emerged through a strange turn of events. Shostakovich received the commission days before the intended concert - a gathering at the Bolshoi Theatre on 6th November 1954, celebrating the 37th anniversary of the 1917 October Revolution. The conductor Nebolsin found that he had no suitable work with which to open this prestigious concert. He approached Shostakovich hoping for help. Shostakovich agreed to write the opening piece, and the individual sheets of manuscript (still wet with ink) were couriered to the theatre where specially employed copyists prepared the orchestral parts. Within just two days the completed overture was in rehearsal.

The overture begins with a brass fanfare, followed by a fast woodwind tune. The strings take up this melody and the piece reaches a climax with a four-note motif. Shostakovich develops this material using both themes in counterpoint, before the fanfare returns and leads to a rousing coda with vivacious energy.

Alexander Glazunov (1865-1936) - *Concerto for Violin*, Opus 82

Moderato, Andante, Allegro

Glazunov was the son of a wealthy publisher and bookseller. By the age of fourteen his musical talents were identified by Balakirev who recommended that he studied composition with Rimsky-Korsakov. Glazunov completed the course in only eighteen months thanks to his prodigious musical memory and he composed his *First Symphony* at the age of sixteen.

Although partly a disciple of the new Russian school, he is separated from Balakirev, Mussorgsky and Rimsky-Korsakov by his preference for classical form. For this reason he was also called the Russian Brahms whilst others felt he was influenced by Mendelssohn and Saint-Saëns. He wrote a great deal of programme music but, unlike his contemporaries, steered clear of opera.

In 1907, he was awarded doctorates of music by Oxford and Cambridge Universities and after the Revolution the Soviet Government gave him the title 'People's Artist of the Republic'. However, his allegiance to the new regime dwindled and he later settled in Paris where he remained, apart from visiting the USA, until his death in 1936.

Glazunov composed four concertos - two for piano, one for saxophone and one for violin (during 1904-1905). Essentially the violin concerto is in a single continuous movement, probably modelled on the piano concertos of Liszt which Glazunov much admired. The concerto

has romantic melodies, frequent variations of tempo and a solo part requiring a high degree of virtuosity. The work is brilliantly written and is also noted for the beauty of its orchestral writing. The soloist enters on top of a throbbing bass line provided by the lower winds and presents two lyrical themes, the first melancholic and the second sunnier; both reappear in the second *Moderato* movement and in the cadenza preceding the *Allegro*. The beginning of the last movement presents a familiar fanfare-like trumpet 'hunting' tune in the style of an exuberant Cossack dance.

Glazunov wrote this concerto at the height of his fame in Russia, partly in St Petersburg and partly at his summer home in Oserki where the pastoral setting influenced his lyrical mood. It premiered on 15th February 1905 in St Petersburg at a concert of the Russian Music Society. It was conducted by the composer, with the violinist Leopold Auer as soloist. Auer's pupil, Mischa Elman, gave the first performances outside Russia in the same year, helping to build the work's international reputation.

Sergei Rachmaninov (1873-1943) - *Symphonic Dances, Opus 45*

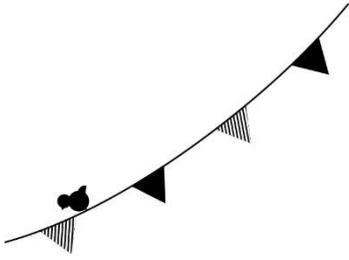
I Non allegro - II Andante con moto (Tempo di valse) - III Lento assai, Allegro vivace

During the 20th century there was enormous variety in musical styles. At one extreme was the atonality of Schoenberg and his successors; at the other the continuation of the Romantic tradition in the work of Rachmaninov. He drew little from the work of his contemporaries and his style remained rooted on Russian soil. The strength of Rachmaninov's music lay in its vitality, the spontaneity of its invention and the depth of its emotional expression.

When he left Russia in 1917, Rachmaninov toured as a piano virtuoso, a demanding role which left little time for composition. In his last decade he produced works including the *Third Symphony* and the *Rhapsody on a Theme of Paganini*. The *Symphonic Dances* were his last completed composition, written in 1940 and first performed in January 1941 by the Philadelphia Orchestra. Rachmaninov composed the work at the Honeyman estate, 'Orchard Point', in Centerport, New York, overlooking Long Island Sound. Its original name was *Fantastic Dances*, with movement titles of "Noon", "Twilight", and "Midnight".

The *Symphonic Dances* are an orchestral suite in three movements. With lavish orchestration, including piano and alto saxophone, the dances combine energetic rhythm with lush harmonies. The composition includes several quotations from Rachmaninov's previous works, and can be regarded as a summing-up of his entire career as a composer.

The first dance opens with a march-like theme which is developed, giving way to a slower middle section scored at first for wind featuring a saxophone solo. During the delicately scored coda, the violins quote the main theme of the composer's *First Symphony*. The second dance has a sinister opening, featuring muted trumpet which settles into a waltz rhythm with a ghostly quality. The harmony is restless, the rhythm slightly unsteady, with an air of oppression. Towards the end the tempo quickens and the haunted vision vanishes. The last dance has the character of a symphonic scherzo with a slow introduction and lengthy slower middle section. All three dances are in a minor key and despite the lively rhythms the mood of the work is predominantly dark.



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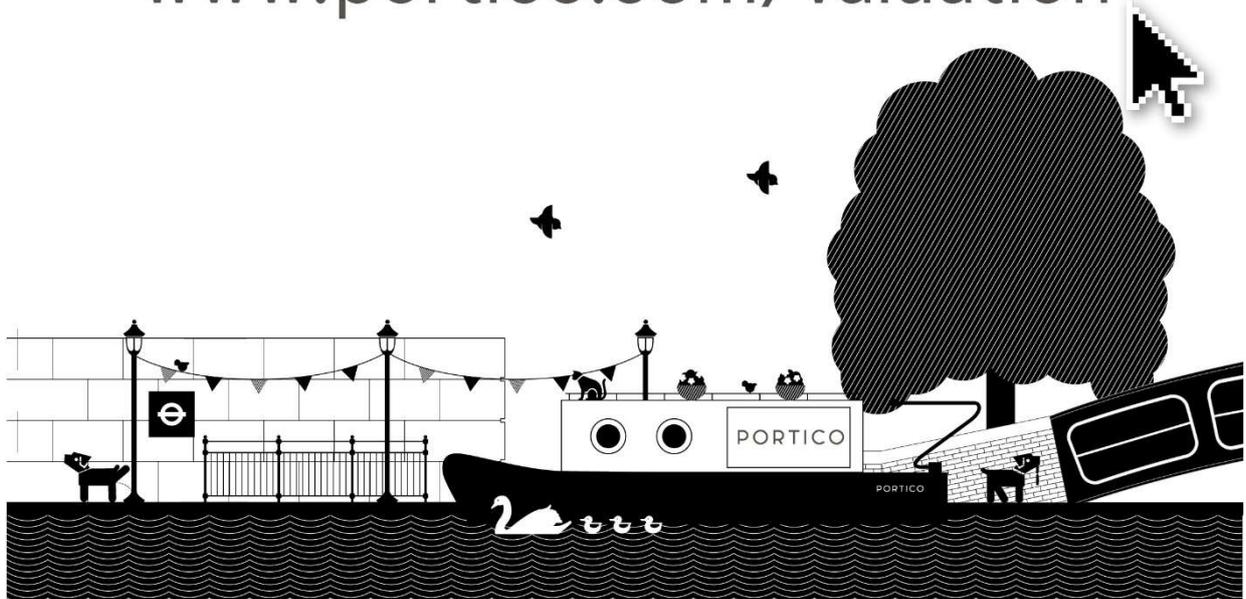


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Tim Crawford - Violin

Although still an undergraduate student, Tim is already a sought after and seasoned performer, appearing regularly in festivals around the UK and across Europe. He is currently a student of Alexander Janiczek at the Guildhall School of Music & Drama where he holds a scholarship for the duration of his studies. Previously he studied with Simon Fischer while attending the Royal Academy of Music's Junior Academy.



Tim has been awarded first prize in the North London Festival recital class, joint second in the D'Addario string prize 2014, Brent Young Musician of the Year 2014 and he won all available prizes at the Junior Academy. He has participated in masterclasses with Mi-Kyung Lee, Daniel Hope, Andras Keller and Philippe Graffin in courses across Europe. Through attendance at masterclasses at the International Musicians' Seminar in Cornwall he was invited to the prestigious Open Chamber Music sessions there in both 2014 and 2015, playing with some of the world's finest chamber musicians.

From 2011 to 2014 Tim was a member of the Celan Quartet, which was the Quartet in Residence at the Wye Valley Chamber Music Festival in both 2012 and 2013, and at the Musikdorf Ernen Festival in Switzerland in 2014. With generous help from violist James Boyd and Musicworks Chamber courses they filmed and recorded the Alban Berg Opus 3 Quartet (now released on CD). Although the quartet is currently inactive Tim plays regularly with violist Timothy Ridout and cellist Tim Posner in the Teyber String Trio. Tim also plays regularly with Arcangelo, a leading ensemble comprising players who excel on both modern and period instruments under the direction of founder and artistic director Jonathan Cohen.

In 2016 Tim will be appearing at various festivals, including a return to Musikdorf Ernen and a first visit to Musique à Marsac in France. Tim plays a violin by Ferdinand Gagliano in Naples c.1770.

To find out more about Tim, including details of his forthcoming engagements, visit timcrawfordviolin.com.



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Levon Parikian - Conductor

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

John Crawford - Leader

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

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 was 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
Marianne Frost
Kate Fern
Antonia Denford
Yvonne Spark
Fiona Patterson
George Maddocks
Cat Trainor

Violin II

Sheila Hayman
Josh Hillman
Gemma Nelson
Jo Wilson
Diana Frattali-Moreno
Susie Bokor
Alice Buckley
Olivia Dalseme-Stubbs
Calvin Graham
Georgia Tulley

Viola

James Taylor
Joanna Dunmore
Sam Blade
Susannah Rang
Michael Hall
Peter Conlon
Ed Thorne

Cello

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

Double Bass

Mark McCarthy
Alfie Harries
Marina Aldeguer
Hannah Dacey

Flute

Amanda Lockhart Knight
Isobel Colchester

Piccolo

Chiawen Kiew

Oboe

Sonia Stevenson
Barry Solomon
Michael Stowe

Cor Anglais

Barry Solomon

Clarinet

Sheena Balmain
Debbie Shipton

Bass Clarinet/ Alto Saxophone

Sue Moss

Bassoon

Mark Welling
Zoë McMillan

Contrabassoon

William Gough

Horn

Ed Dorman
John Isaacs
Michael Slater
Maria Vitale
Mieran Sethi

Trumpet

Sarah Jenkins
Laura Gilroy
Tamsin Cowell

Trombone

Paul McKay
Lydia Bowden
Lyn Rajah
Dan Cullum

Tuba

Chris Bearman

Timpani

Sam Hoile

Percussion

Ed Beesley
James Larter
George Andrews
Emma Aden

Harp

Laure Genthialon

Piano

Jo Lappin

Forthcoming Concerts

Saturday 9th April 2016 at 7.30pm

Christ Church Spitalfields, Commercial Street, London, E1 6LY

Concert with Islington Choral Society

Mendelssohn – *Hymn of Praise*

Dvořák – *Te Deum*

Brahms – *Song of Destiny*

Returning to the glorious setting of Christ Church, Spitalfields, CSO accompanies Islington Choral Society for a programme of dramatic choral works.

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Saturday 9th July 2016 at 7.30pm

Christ Church Spitalfields, Commercial Street, London, E1 6LY

Butterworth - *The Banks of Green Willow*

Ravel - *Le Tombeau de Couperin*

Rossi - *The Battle of the Somme*

Commemorating the centenary of the Battle of the Somme, CSO presents a performance of *The Battle of the Somme* soundtrack by Laura Rossi, accompanying a screening of the iconic film from 1916. Shot in the early days of battle, this pioneering feature documentary was seen by around 20 million people in British cinemas in the first six weeks of its release, portraying the reality of trench warfare as the fighting continued. This performance is part of the Somme100 Film official tour, in conjunction with the Imperial War Museum. The concert opens with the evocative orchestral idyll *The Banks of Green Willow*, composed by George Butterworth who was killed in the Battle of the Somme, and we will also perform Maurice Ravel's suite *Le Tombeau de Couperin*, each of its movements dedicated to a friend of Ravel who had been killed in action in World War I.

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

www.camdenso.org.uk