



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

Horn: Edgar Dorman

Saturday 20th November 2021 at 7.30pm

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

Tickets: £15 / £12 concessions including programme.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Two years after our last concert, we're delighted to welcome you back! We've really missed performing to a live audience, but we've lined up an exciting season to mark our return, including many of the pieces we had originally planned to perform in 2020. We can think of no better way to start than by showcasing our principal horn player, Edgar Dorman, who is our soloist tonight in Richard Strauss' first horn concerto. Thank you for your support, and we hope you enjoy this evening, and indeed the rest of the season.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than forty years with around seventy regular players. Under our Musical Director Levon Parikian we seek to combine the familiar staples of the classical and romantic repertoire with less well-known and more challenging works. CSO rehearses on a weekly basis and performs three major orchestral concerts a year.

Recent highlights have included Sibelius' fifth symphony, our 'All That Jazz' concert featuring Shostakovich's *Suite for Variety Stage Orchestra*, and a family concert including Britten's *The Young Person's Guide to the Orchestra*. 'A Night at the Movies' was a concert dedicated to film music. Recent concerto performances include piano concertos by Brahms and Rachmaninov, Artie Shaw's *Clarinet Concerto* and Arutiunian's *Trumpet concerto*. The orchestra has performed many choral works including Brahms' *Ein Deutsches Requiem* and Handel's *Coronation Anthems*. In November 2019 we were invited to accompany the choir of St Michael's Church, Camden Town in a special Evensong service with music by Elgar, Howells and Parry.

Whilst we pride ourselves on our friendly, inclusive environment, we take our music-making seriously. We are always pleased to hear from musicians interested in joining us. For more information about the orchestra, please visit www.camdenso.org.uk.



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Alexander Borodin
Prince Igor Overture

Richard Strauss
Horn Concerto No. 1
Soloist: Edgar Dorman

~ Interval ~

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

Antonín Dvořák
Symphony No. 6

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

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

Alexander Borodin (1833-1887) – *Prince Igor* Overture (1887)

Alexander Borodin's opera *Prince Igor* remained unfinished when he died suddenly of a heart attack in 1887. He worked on the project intermittently for 18 years, as his duties as a chemist and chemistry teacher in St. Petersburg left little time for musical pursuits. He based his libretto, also unfinished, on a scenario by Vladimir Stasov that drew on an anonymous, supposedly 12th-century epic, *The Lay of the Host of Igor*.

Fellow Russian composer Nikolai Rimsky-Korsakov had often tried to push Borodin into finishing *Prince Igor*. After Borodin's death, he was the natural choice to complete the opera, which he did with the help of Alexander Glazunov and the opera premiered in 1890. The overture and the *Polovtsian Dances* have become staples of the symphony orchestra repertoire and the popular Broadway show *Kismet* has made Borodin's tunes familiar to many.

The opera's plot involves Russian Prince Igor's failed campaign against the nomadic Polovtsians, which results in his and his son Vladimir's captivity. Vladimir falls in love with Konchakovna, daughter of Khan Konchak, who offers to release Igor if he agrees to a non-aggression pact. Igor refuses and soon escapes. Vladimir stays and is spared by the khan who blesses his marriage to his daughter. Igor returns home to his wife Yaroslavna.

The overture was one of the last parts of *Prince Igor* to occupy Borodin, and he had not yet committed it to paper when he died. He played it on the piano for visiting friends, including Glazunov, who reportedly wrote it out from memory and orchestrated it, drawing inspiration

from the completed numbers and Borodin's sketches. One Borodin scholar suggested that Glazunov "composed it outright" based on notations in Borodin's manuscripts such as, "This will do for a first theme". Whatever Glazunov's share in the overture, the themes are Borodin's and the end result is an energetic and satisfying concert piece.



Konstantin Korovin's costume design for Igor in the production of 'Prince Igor' at the Mariinsky Theatre, 1909.

The overture's slow introduction draws on the prelude to Prince Igor's aria in Act II, "Nor sleep, nor rest of any kind" and on a quiet progression from Borodin's Prologue. The fast main section opens with the Polovtsian fanfares from Act III, and climaxes with the "reunion" duet of Igor and Yaroslavna from the last act. The exposition borrows music from Konchakovna's impassioned plea to Vladimir in Act III not to leave with his father (a lively clarinet melody), followed by an extended treatment of Igor's Act II aria (full orchestra with a solo horn). The development section features a fanfare and following the recapitulation and coda, the dazzling conclusion imitates the end of the opera's third act.

Richard Strauss (1864-1949) - *Horn Concerto No. 1 in E Flat, Opus 11* (1883)

I Allegro – II Andante – III Allegro

Growing up in a musical and financially secure household was paramount to the eventual success of Richard Strauss as a composer. His father Franz, one of the greatest horn players of the day, was principal horn of the Bavarian Court Orchestra and the Munich Opera. His mother Josephine (née Pschorr) was heiress to the Hacker-Pschorr Brewery. With his father's steady stream of musical engagements, Richard was exposed to Europe's greatest musical talent from an early age. Unlike most 19th century Germany boys, he was unencumbered by an obligation to supplement the family income upon reaching adolescence and so he was able to pursue his musical career immediately.

Strauss wrote this horn concert, the first of his two horn concertos, while studying philosophy at the University of Munich. He originally dedicated the concerto to his father but then later rededicated it to Bruno Hoyer, another great horn player, who premiered an arrangement of the work for horn and piano. Franz Strauss requested the change in dedication as it was important to him that his son's musical identity was allowed to mature independently. He never performed his son's work in public. Forging his own path, Richard Strauss left university after just one year. He went on tour and introduced himself to the musical capitals of Europe. One work that the 18-year-old Strauss brought with him on these trips was this recently completed horn concerto. Two years later, Hans von Bülow conducted the orchestral premiere of the piece with Gustav Leinhos as soloist. The work, widely viewed as one of Strauss' first important compositions, contributed significantly to his successful debut in Europe.

Cast in three linked movements, this concerto brilliantly showcases the musicality of the horn. The themes are catchy, memorable and distinctive, with a fanfare-like foundation that greatly suits the solo instrument. After an opening flourish and an orchestral exposition, the soloist offers a broad melody of grace and dignity. A rhythmically adjusted version of this same tune returns in the middle of the slow movement, played fortissimo on the horn against a stuttering woodwind accompaniment. The opening flourish is transformed into a lively finale by the end of the work.



Richard Strauss conducting a broadcast in Munich, August 1932, which was transmitted to all German radio stations.

Strauss's ingenuity is embedded in this musical tapestry where thematic connections within, and between, movements provide a sense of unity that binds the short work together in a very satisfying manner. Typical of Strauss's music at the time, this composition is Romantic in style, but it also offers us hints of what is to come and it foreshadows the great "horn moments" in Strauss's epic tone poems such *Don Juan*, *Ein Heldenleben* and *Don Quixote*.



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Antonín Dvořák (1841-1904) - *Symphony No. 6 in D major, Opus 60 (1880)*
I Allegro non tanto – II Adagio - III Scherzo (Furiant) - IV Presto; Finale: Allegro con spirito

Antonín Dvořák rose from poverty and obscurity to become one of the most celebrated musicians of his day. At the age of twelve, his family moved to Zlonice and he found himself under the supervision of Antonín Liehmann who soon recognised his exceptional talents and convinced Dvořák's father František that Antonín deserved instruction from a music institution.



*Antonín Liehmann,
Dvořák's teacher, was
himself an accomplished
composer of marches,
dances and pastoral
masses.*

By the end of the 1870s Dvořák, thanks to the patronage of Brahms, was establishing himself internationally as a composer. In 1879 he achieved the distinction of having his third *Slavonic Rhapsody* performed by the Vienna Philharmonic conducted by Hans Richter. Due to the success of this performance, Dvořák promised his next symphony, the sixth he composed, to the orchestra. In 1880 he set to work, and on its completion in October, he dedicated the symphony to Richter.

However, the orchestra had other ideas, as for political reasons they were unhappy with the prospect of playing new Czech music two years in a row. In the end, the first performance of the symphony was given in March 1881 by the Prague Philharmonic under Adolf Čech and Richter conducted the symphony in London the following year.

Ironically, although the work does incorporate the Czech folk tunes and national style of Dvořák's homeland, the symphony has a distinctly Germanic tang to it as Dvořák drew on the traditions of musical Vienna. Dvořák also peppers the score with reference to Beethoven's symphonies, which were highly regarded in Vienna by this time (this had not necessarily been the case whilst Beethoven was alive).



*Hans Richter, front
and centre, with
members of the
Vienna Philharmonic,
for whom Dvořák
originally composed
the symphony,
photographed in
1885.*

This symphony was the first of Dvořák's symphonies to be published (and for many years it was known as his first). It sees the composer's style fully formed at the height of his maturity, with the thick scoring of his earlier symphonies now replaced by the colourful, translucent sound that characterises his mature output. The symphony was an immediate success.

The first movement's allusions to the musical world of Brahms, Beethoven and Schubert only serve to highlight the confidence Dvořák has in his own voice. The principal theme of the second movement is based on a melody from an early string quartet, *The Bells of Zlonice*, written in 1862. It also makes reference to the slow movement of Beethoven's ninth symphony. The third movement is entirely and unashamedly Czech in character, taking the form of a furiant, a fast triple-time Bohemian dance notable for its forceful cross-rhythms. The composer plays with the folk ideas he had explored in such works as the *Slavonic Dances* and propels them into an entirely new plane of thought. The opening of the finale evokes the equivalent movement of Brahms' second symphony before developing its own expansive course, finally culminating in an outrageously lively dash for the finish.



One of Dvořák's sketches for the symphony.

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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.



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Friends of Camden Symphony Orchestra

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

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

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

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

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

- Two free tickets per year for our concerts.
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Camden Symphony Orchestra is a registered charity, no. 1081563.

Edgar Dorman - Horn

Edgar Dorman took up the horn aged 14, inspired by Alan Civil's recordings of Mozart's four horn concertos and Benjamin Britten's *Serenade for Tenor, Horn and Strings*. It was through the Bedfordshire Youth Orchestra that Ed met his teacher, the late Mick Baines who played in the BBC Symphony Orchestra horn section led by Alan Civil in the 1970s and 1980s.

Ed recalls that Mick was extraordinarily generous with his time and endlessly encouraging. His sometimes harsh criticism of faults in technique were always balanced by his praise and appreciation of good "authentic" horn sound, imprinting a sense of the musical and emotional value to a performance if that remains at the centre. Mick eventually instilled sufficient confidence in his student to keep Ed playing for life.



After playing his way through Cambridge University as a medical student (and continuing in London), Ed somehow qualified in 1984. Work took him and his wife Caroline north, where he was principal horn in the Nottingham Symphony Orchestra for some years. During the 1990s, research work in East Africa gave Ed the opportunity to play in the Nairobi Symphony Orchestra, and it was on returning to London that he joined the Camden Chamber Orchestra (as we then were) in 1998.

Ed has been our principal horn ever since and is widely regarded as one of the finest non-professional players in London. He is also principal horn in the European Doctors' Orchestra. Ed continues to hold down a day (and night) job as a consultant Obstetrician and Gynaecologist at the Homerton Hospital, which only gets in the way of horn playing occasionally.

We're delighted to feature Ed as our soloist tonight. He dedicates this performance to the memory of his teacher and to his long-suffering wife (and sometime 'horn widow') Caroline Shulman.

Levon Parikian - Conductor

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

After studying conducting with Michael Rose, David Parry and George Hurst, Lev went to St Petersburg to study with the great Russian teacher Ilya Musin. Since completing his studies he has pursued a freelance career and is much in demand as Guest Conductor with orchestras in Britain. He currently holds Principal Conductor posts with several London-based orchestras, is Principal Conductor of the City of Oxford Orchestra, and Artistic Director of The Rehearsal Orchestra. He has worked extensively with students and youth orchestras, including the Hertfordshire County Youth Orchestra, National Youth Strings Academy, Royal College of Music Junior Sinfonia, and at Royal Holloway, University of London, where he also taught conducting for fifteen years. In 2012, Lev conducted the UK première of Armen Tigranian's opera *Anoush* with London Armenian Opera. In 2014 he conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes recorded for broadcast on BBC Radio 4. Lev conducted the BBC Concert Orchestra again, along with violinist Jack Liebeck, for *Raptures*, the debut orchestral album of composer Stuart Hancock which was released in November 2019.

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

John Crawford - Leader

John Crawford has been our leader since September 2006.

John received his early musical training in Sheffield, but later was able to study with Molly Mack at the Royal Academy of Music through the help of the National Youth Orchestra. He won a Foundation Scholarship to the Royal College of Music where he studied with Leonard Hirsch. After further study in Vienna and Siena, John joined the BBC Symphony Orchestra where he played for a decade. A growing interest in teaching led to his appointment as principal violin teacher at the Keski-Pohjanmaan Conservatory in Finland. John now combines a busy performing life with teaching at Trinity Laban Conservatoire of Music and Dance, the Purcell School and the Royal College of Music Junior Department.

John is also a qualified teacher of the Alexander Technique and has had a lifelong interest in freedom of movement for musicians. He works regularly as an adjudicator and leads the Forest Philharmonic and Ernest Read Symphony orchestras as well as CSO.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
Ashleigh Watkins
Ellie Shouls
Nick Sexton
Susie Bokor
Kate Fern
Eos Counsell
Sarah Benson
Jasmine Cullingford
Jonny Markham
Simon Frey
Olivia Dalseme-Stubbs

Violin II

Costa Peristianis
Josh Hillman
Marion Fleming
Josie Pearson
Lea Herrscher
Jo Wilson
Kathy He
Diana Muggleston
Dilara Kenber

Viola

James Taylor
Ingolf Becker
Roz Norkett
Berry Beaumont
Mark Denza

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Benjamin Phipps
Antje Saunders
Olivia Kilmartin
Rebecca Cowper

Double Bass

James Mott
Rachel Smith

Flute

Amanda Lockhart Knight
Jarad Slater

Oboe

Sonia Stevenson
Rachel Sutton

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Sebastian Till

Horn

Ed Dorman
Michael Slater
Gwen McDougal
Jeremy Rayment
Amadea Dazeley Gaist

Trumpet

Tim Milford
Sarah Hall

Trombone

Alice Batchelor
Kirk Robinson
Peter Biddlecombe

Tuba

Wilfred Driscoll

Timpani

Owain Williams

Forthcoming Concerts

Saturday 26th March 2022 at 7.30pm

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

Jean Sibelius - *Finlandia*

Pyotr Ilyich Tchaikovsky – *Symphony No. 6, 'Pathétique'*

Our Spring Concert features two iconic works with some of the most recognisable music in the repertoire. Sibelius' tone poem *Finlandia* is a rousing and turbulent piece evoking the national struggle of the Finnish people. Tchaikovsky's final completed symphony combines sweeping tunes, grand orchestral gestures and emotional depth. Whatever you make of the numerous debates around its meaning, this is an undeniably compelling symphony.

~

Saturday 2nd July 2022 at 7.30pm

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

Claire Victoria Roberts - World Premiere of Adopt a Composer Commission

Richard Strauss - *Four Last Songs*

Ralph Vaughan Williams - *A London Symphony*

Our Summer Concert opens with a very special event - the World Premiere performance of a new work written especially for the orchestra by Claire Victoria Roberts. Originally intended to be part of our 40th anniversary concert in November 2020, we're delighted to be able to complete this project which has seen Claire join CSO as our Composer-in-Residence as part of Making Music's Adopt A Composer scheme.

Acclaimed soprano Elizabeth Roberts joins us as soloist in Richard Strauss' *Four Last Songs*. Strauss' final work, this song cycle for soprano and orchestra was published posthumously and first performed 70 years ago and has become one of best-loved works. Ralph Vaughan Williams' *A London Symphony* was first performed just before the First World War and was an immediate success. With the distinctive sound of Westminster chimes, the symphony captures the hustle and bustle of the city in musical form.

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

www.camdenso.org.uk