



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

Summer Concert - All That Jazz



Conductor: Levon Parikian
Leader: John Crawford
Clarinet: Sheena Balmain

Saturday 22nd June 2019 at 7.30pm

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

Tickets: £12 / £10 concessions. Programme: £2.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

As we conclude our 2018-2019 season, there's a distinctly jazzy feel to our Summer Concert. We'll be showing that CSO has indeed got rhythm as we open with Gershwin's *Girl Crazy Overture*. Our own principal clarinettist, Sheena Balmain, will be performing two virtuosic concertos showcasing the range of the clarinet. The concert's second half features two much loved works of the mid-20th century by Leonard Bernstein and Dmitri Shostakovich.

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. CSO rehearses on a weekly basis and performs three major orchestral concerts a year.

Recent programmes have included a family concert featuring Britten's *The Young Person's Guide to the Orchestra*, symphonies by Brahms and Mahler, piano concertos by Rachmaninov and Shostakovich, the violin concertos of Elgar and Korngold, Arutiunian's *Trumpet Concerto*, Mussorgsky's *Pictures at an Exhibition*, Saint-Saëns' 'Organ' Symphony, a concert dedicated to film music in 'A Night at the Movies' and Laura Rossi's *The Battle of the Somme*. The orchestra has performed several operas, and a wide range of choral works including Handel's *Coronation Anthems*, Haydn's *The Creation* and Rutter's *Requiem*.

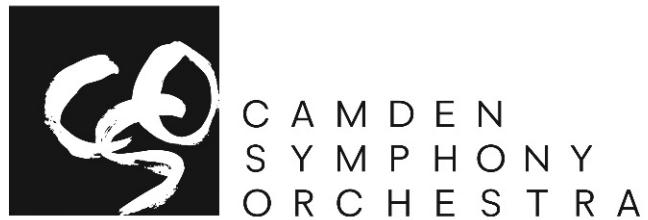
Whilst we pride ourselves on our friendly, inclusive environment, we take our music-making seriously. We are always pleased to hear from musicians interested in joining us. For more information about the orchestra, please visit www.camdenso.org.uk.



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www.camdenso.org.uk

Camden Symphony Orchestra is affiliated to Making Music which represents and supports amateur choirs, orchestras and music promoters.





George Gershwin
Girl Crazy Overture

Benjamin Britten / Colin Matthews
Movements for a Clarinet Concerto
Soloist: Sheena Balmain

Artie Shaw
Concerto for Clarinet

~ Interval ~

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

Leonard Bernstein
Three Dance Episodes from 'On the Town'

Dmitri Shostakovich
Suite for Variety Stage Orchestra

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

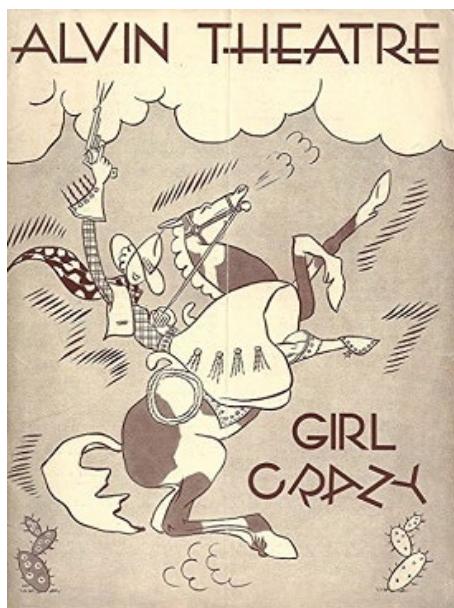
We would like to thank the Clergy, Parish Administrator and PCC of St Cyprian's Church for permission to perform here tonight, and for their assistance in organising this concert.

George Gershwin (1898-1937) - *Girl Crazy Overture* (1930)

George Gershwin (christened Jacob Gershovitz) was the second of four children born to Russian immigrants who had met and married in New York. During his short but fruitful life, his impact and influence on other composers, such as Poulenc, Ravel and Schoenberg, was considerable. His career in composition started at the bottom, as a 16-year-old song writer for a music publisher. By the age of 20 he had written his first musical - *La, La, Lucille* - which ran for more than a hundred performances in 1919. During the 1920s, he wrote many musicals, often with his brother, Ira, as lyricist.

Girl Crazy is recognized as one of Gershwin's best scores. The show opened at the Alvin Theatre, New York on 14th October 1930 with the composer conducting. It featured Ginger Rogers and Ethel Merman on the stage, and Benny Goodman and Glenn Miller in the orchestra. The show was an instant hit and a tremendous success. The overture consists of an introduction, a grandiose ending and refrains of the songs *I Got Rhythm*, *Embraceable You*, *Land of the gay Caballero*, *But not for me* and *Bronco Busters*. Although the musical itself is now performed infrequently, the sparkling overture has conquered a place in concert repertoire.

The plot portrays the adventures of a New York playboy, Danny Churchill, who is being led astray by the temptations of Manhattan life such as bootleggers, nightclubs and especially women. To save him from the distractions of the big city, his parents send him to learn to be a man in the isolated cattle farming town of Custerville in Arizona. Arriving by New York taxi, Danny falls in love with the postmistress, Molly Gray, who is practically the only woman in town. She rejects his affections and Danny converts the town's only hotel into a cattle ranch for tourists, complete with gambling, drinking and entertainment, staffed by girls from Broadway. Whilst the first act is based in Custerville, the second acts moves to Mexico, providing some musical spice. Eventually, through the love of a good woman (Molly), Danny becomes a reformed character and all live happily ever after.



Original Broadway programme for 'Girl Crazy' from 1931

Benjamin Britten (1913-1976) - *Movements for a Clarinet Concerto* (1941-42) - Devised and orchestrated in 2007 by Colin Matthews (b. 1946)

Britten spent the first years of the Second World War in the United States. Towards the end of that period, in late 1941, he proposed the possibility of commissioning a concerto for the famous American jazz clarinettist and bandleader Benny Goodman, who had developed a second career as a classical soloist. Before he returned to England in March 1942, Britten sketched the first movement of the piece. However, on his departure the manuscripts were impounded by US Customs, on the suspicion that they contained coded secrets. They were returned to Britten only after he had reached Britain. The project was eventually dropped as Goodman was reluctant to proceed once the USA had entered the war, and Britten was engaged in work on his opera *Peter Grimes*.

In 1989 the British composer Colin Matthews, who had acted as composing assistant to Britten in the last years of the composer's life, orchestrated the sketches as a *Movement for Clarinet and Orchestra*. Following the original instrumentation, he employed a relatively large orchestra of seven woodwind including bass clarinet, nine brass, timpani, percussion, harp, and strings. Its London premiere was in March 1990 with Michael Collins as soloist. In 2007 Matthews added two further movements with the same orchestral forces to complete the work, now called *Movements for a Clarinet Concerto*.

The slow movement is an arrangement of Britten's *Mazurka Elegiaca* for two pianos, written in the summer of 1941 as a contribution to a collection of pieces in memory of the Polish pianist Ignacy Jan Paderewski who had died in New York that June. The Finale is an adaptation of a sketch for an orchestral piece, thought to be the *Sonata for Orchestra* on which Britten is known to have been working in 1942-3. The newly created three-movement work was premiered by Michael Collins with the Northern Sinfonia, conducted by Thomas Zehetmair, in Gateshead in May 2008.

Artie Shaw (1910-2004) - *Concerto for Clarinet* (1946)

Born in New York City as Arthur Jacob Arshawsky, Artie Shaw was the son of a dressmaker and photographer. Growing up in Connecticut, his natural introversion was deepened by local antisemitism. He bought a saxophone by working in a grocery store when he was 13, and at 16 he switched to the clarinet and left home to tour with a band. Returning to New York, he performed with many bands and orchestras, later establishing a reputation as music director and arranger where he was exposed to the symphonic works which he would later incorporate in his arrangements. Out of his numerous hit records, he was perhaps best known for his 1938 recording of Cole Porter's *Begin the Beguine*. The composer was an early proponent of what became known later as 'Third Stream' music, which blended elements of classical and jazz forms and traditions. His influence on other musicians was considerable, and can be detected in John Barry's work on the *James Bond* theme.

Artie Shaw was known as the 'King of Clarinet' and as Benny Goodman's rival, he was one of the most highly regarded jazz clarinettists of the 1930s and 1940s. Beyond performing, he was also a composer and bandleader, but his relationship with music was reluctant. During the

multiple breaks in his career, he wrote novels, short stories and non-fiction books, including his autobiography *The Trouble with Cinderella: An Outline of Identity*. Revealing downbeat elements of the music business, Shaw explained that, "the trouble with Cinderella... [is]... nobody ever lives happily ever after". Shaw was a controversial performer, questioned for his then radical musical choices and infamous for calling his fans "morons" and storming off-stage during a gig in New York City in 1939.

Shaw's *Concerto for Clarinet* is a jazz staple of the modern clarinet repertoire. Written for clarinet and orchestra, the piece is legendary for its final glissando up to an altissimo C. Throughout the piece, the clarinet and orchestra converse back and forth over brilliant phrases and expressive cadenzas, dancing through boogie-woogie blues and swing sections. At the end of the first cadenza, a tom-tom feature begins. Artie Shaw performs an abbreviated version of the concerto in the 1940 comedy Fred Astaire film *Second Chorus*.



Artie Shaw performs his 'Concerto for Clarinet' in 1940.

Leonard Bernstein (1918-1990) - *Three Dance Episodes from 'On the Town'* (concert premiere 1946)

I The Great Lover Displays Himself - II Lonely Town: Pas De Deux - III Times Square: 1944

Bernstein was a prodigious musician, whose restless spirit and unparalleled charisma established him as a consummate figure in American music. His work moved with apparent effortless ease between serious and popular music, achieving success with whatever he touched.

His conducting debut took place in November 1943 to enormous national acclaim. By 1943 he was widely known in New York musical circles and his friends included the dancer and choreographer Jerome Robbins and the revue artists Betty Comden and Adolphe Green. Before his conducting debut, he was working on a New York based ballet called *Fancy Free*. The plot was based on the arrival of three sailors on shore leave, in pursuit of three girls, whom they fight over and eventually lose.



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*Violin by James Briggs,
Glasgow, 1908*

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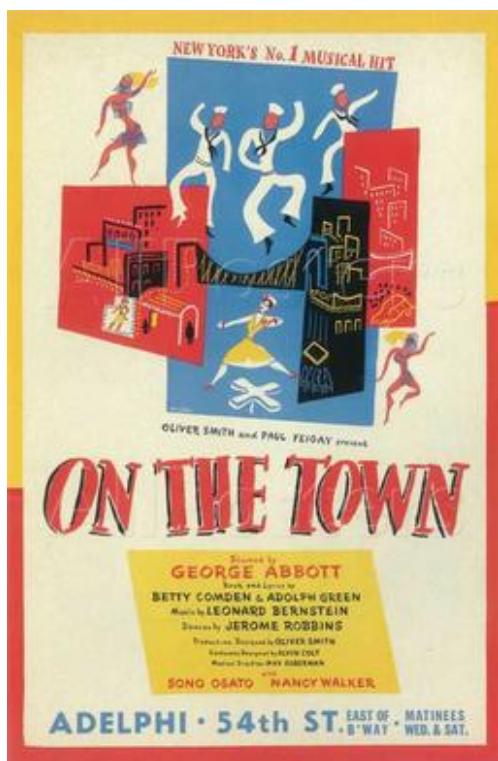
99 Lisson Grove, NW1 6UP | T: 020 7224 9099 | E: london@stringersmusic.com
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The designer of the production was Oliver Smith and he urged Bernstein and Robbins to expand *Fancy Free* into a full-scale musical. Bernstein sensed potential in the basic story and brought his friends Comden and Green into the project. As experienced lyricists, they expanded the plot, giving identity to the characters and shifting the focus from the sailors to the girls they meet. The show was called *On the Town*. Though the ballet *Fancy Free* provided the genesis of the plot, there is no musical connection between this and *On the Town*.

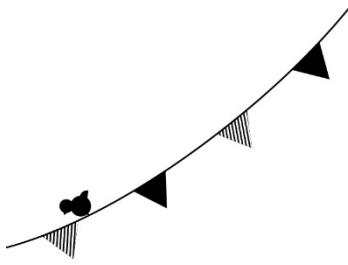
On the Town opened on Broadway in January 1945 to ecstatic reviews and ran for over a year. It broke new ground as the first American musical by an acknowledged symphonist with a rigorous classical background, the first where black and white characters held hands on stage, and one of the first to have an integrated score where each number contributed to the plot's development.

The three sailors are Chip, Ozzie and Gabey, their new-found girlfriends Hildy, Clare and Ivy. Chip the innocent is pursued by Hildy, the feisty taxi driver; Ozzie the adventurer meets his match in Clare de Loone, the anthropologist; and Gabey the dreamer falls for Ivy Smith, a singing student who goes dancing on Coney Island to pay for her lessons.

Bernstein extracted some music from the show and organised it into *Three Dance Episodes from 'On the Town'*, underscoring the leading role that dance plays in the musical. The first episode, *The Great Lover Displays Himself*, establishes the jazzy, bustling mood; the central episode introduces *Lonely Town*, one of the composer's most memorable melodies. But the final episode, *Times Square*, featuring lively swinging tunes, is the epicentre of the musical suite, much as that famous intersection is the point of orientation to New Yorkers, as long as one remembers, as the song instructs, "the Bronx is up but the Battery's down".



Poster from the mid-1950s advertising a production of '*On the Town*'.



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SALES



MAINTENANCE

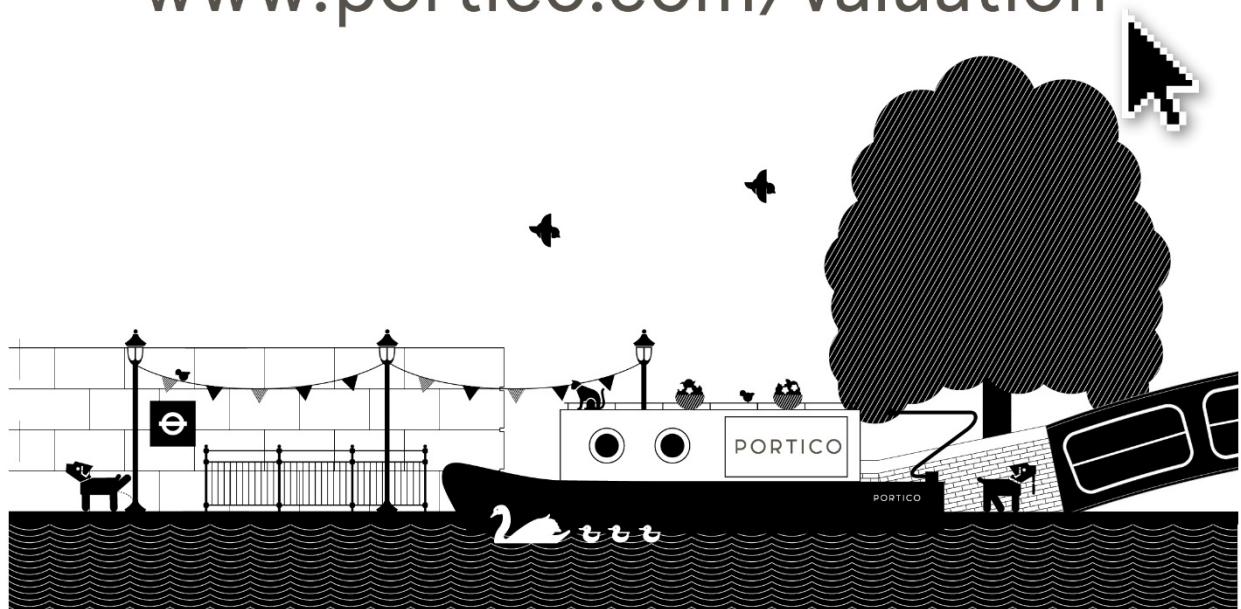


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Dmitri Shostakovich (1906-1975) - *Suite for Variety Stage Orchestra*

March - Lyric Waltz - Dance 1 - Waltz 1 - Little Polka - Waltz 2 - Dance 2 - Finale

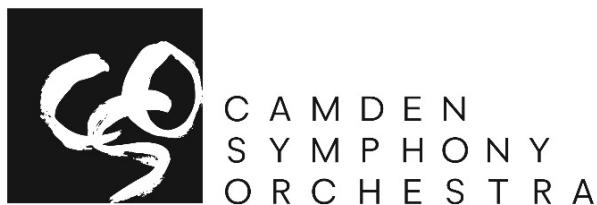
The *Suite for Variety Stage Orchestra* is a charming eight-movement suite, compiled in the 1950s from Shostakovich's film and stage scores. According to a note by the composer, any number of the movements may be played, in any order. Many of the tunes have been used in film and television soundtracks and are instantly recognisable, but the history of the suite is rather confusing.

The suite was first performed in a Western country on 1st December 1988 at the Barbican Hall in London under the title *Suite for Jazz Orchestra No 2*. It's not clear if the suite had ever been performed in its entirety in the Soviet Union. For many years (and on many recordings still widely available) the suite was misidentified as the "lost" *Suite for Jazz Orchestra No 2* (1938), a different work in three movements that was lost during the Second World War. The piano score for that suite was rediscovered in 1999 and orchestrated the following year by Gerard McBurney. So this suite is now known as the *Suite for Variety Stage Orchestra*, or sometimes *Suite for Variety Orchestra*.

The work was recorded by Riccardo Chailly, conducting the Royal Concertgebouw Orchestra, in 1991 and released on a disc entitled *Shostakovich: The Jazz Album*. Chailly's recording of the *Waltz 2* movement was used on the soundtrack to the 1999 Stanley Kubrick film *Eyes Wide Shut* as the opening title and closing credit theme. In addition to this film, the music has been heard in the feature film *Batman v Superman: Dawn of Justice* and in advertisements for Heineken and Lincoln Motor Company.

For those who view Shostakovich as an austere-looking man who wrote serious, long and sometimes loud music about the woes of Soviet Russia, this music will come as light relief. As a young composer, Shostakovich knew that in order to live to be able to write great masterpieces such as his *Symphony No 5*, he had to earn his daily bread and butter. In the early 1930s Soviet composers were encouraged to write 'popular' music that kept the people's toes tapping. But composition was a precarious business at the time. While Western Europe had fallen under the spell of popular American music and the Jazz Age in the aftermath of the First World War, the Soviet Union eyed jazz as an undesirable import of Western culture. Stalin decreed that all "light music" would be under the control of the party. Despite this, Shostakovich managed to compose two jazz suites in the 1930s that paid homage to the popular musical styles of the time.

The movements for the suite were assembled from a number of sources. The opening and closing movements (*March* and *Finale*) are based on the *March* from Shostakovich's film score for *Korzinkina's Adventures*. *Dance 1* was adapted from *The Market Place* scene from the film score for *The Gadfly* while *Dance 2* is evolved from the score for the ballet *The Limpid Stream*. *Waltz 2* is adapted from Shostakovich's score for the 1955 Soviet feature film *The First Echelon*, a touching romance between the Secretary of the Komsomol organisation and tractor driver Anna Zalogina against the background of the Virgin Lands Campaign in Kazakhstan.



Friends of Camden Symphony Orchestra

We're delighted to be launching our Friends scheme this evening and hope that you will consider joining the scheme for our 2019-2020 season!

Camden Symphony Orchestra has always sought to combine the familiar staples of the classical and romantic repertoire with less well-known and more challenging works. Over the years, we've performed an extremely varied range of repertoire for you - including the ambitious programme you're hearing tonight. However, presenting live orchestral concerts is not a cheap undertaking. 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 present ambitious concerts, to provide players and audiences with the opportunity to perform and hear adventurous repertoire, to maintain our high standards of performance, to keep membership of the orchestra open to accomplished players regardless of their means, and to provide a platform for emerging soloists. If you have enjoyed our concert and feel able to contribute to the orchestra's future development, we ask you to consider supporting us in our new scheme as a Friend of Camden Symphony Orchestra.

We are offering two tiers of membership of the scheme...

For a donation of **£25** per year, **Silver Friends** will receive:

- A free ticket for one concert per year.
- A complimentary programme and refreshments at that concert.

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

- Two free tickets per year for our concerts.
- Complimentary programmes and refreshments with those concert tickets.

All Friends will also receive:

- An acknowledgement in each programme (unless you'd prefer to remain anonymous).
- Reserved seating at each of our concerts.
- An invitation to attend a rehearsal, giving you real insight into how the orchestra works.

If you have any questions about the scheme, please don't hesitate to contact us at info@camdenso.org.uk – or you can call James Taylor (CSO Chair) on 020 8459 6678.

Friends of Camden Symphony Orchestra Subscription Form

Name: _____

Address: _____

Post Code: _____ Telephone: _____

Email: _____

Please tick as appropriate:

- I would like to become a Silver Friend of Camden Symphony Orchestra for one year for a donation of £25.
- I would like to become a Gold Friend of Camden Symphony Orchestra for one year for a donation of £50.
- I would like to make a donation of £_____ to Camden Symphony Orchestra.
- I have made a payment of £_____ (reference _____) directly to:
Camden Symphony Orchestra
Account Number: 45204276
Sort Code: 60-04-24
(Nat West)
- I enclose a cheque made payable to Camden Symphony Orchestra.
*Forms and cheques may be posted to Marion Fleming (CSO Treasurer) at
5 South Villas, Camden Square, London, NW1 9BS.*

Gift Aid

The value of your donation to Camden Symphony Orchestra can be increased by 25p for every £1 you give under Gift Aid Tax Reclaim arrangements, at no extra cost to you. To enable the orchestra to benefit from this scheme, please complete the declaration below.

- I wish all donations I have made since 6th April 2000 and any future donations to Camden Symphony Orchestra to be treated as Gift Aid donations. I understand that I must pay an amount of Income Tax and/or Capital Gains Tax at least equal to the tax the charity reclaims on my donations in the tax year.

Signed: _____ Date: _____

Camden Symphony Orchestra is a registered charity, no. 1081563.

Sheena Balmain - Clarinet



Edinburgh-born Sheena grew up in Wrexham and during her school years played in the National Youth Orchestra of Wales. A lifetime ago she studied at the Birmingham Conservatoire with Colin Parr where she won the Concerto Competition and at the Royal College of Music with Colin Bradbury. After her two gorgeous daughters were born, Sheena went back to college and qualified as a musical instrument repairer. Sheena now lives, teaches and repairs instruments locally in Wimbledon, spending most of her free time having fun playing in London amateur orchestras. She's also been known to enjoy a wee glass or two after concerts with chums. The highlight of Sheena's clarinet career so far is playing duets with her hero, the late Jack Brymer.

Sheena has been our principal clarinettist since 2007 and we're delighted to be accompanying her tonight.

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, called 'a must-read' by Classical Music Magazine. His second book, *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching, was published in May 2018 by Unbound and was described in The Times Literary Supplement as 'good-hearted and well-made, funny and clever'. 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.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
David Divitt
Alexandra Bowers
Jonathan Knott
Olivia Dalseme-Stubbs
Aaron Fish
Kate Fern
Joyce Yu
Susie Bokor
Fiona Patterson
Jasmine Cullingford

Violin II

Sheila Hayman
Josh Hillman
Marion Fleming
Kathy He
Josie Pearson
Diana Frattali-Moreno
Costa Peristianis
Lea Herrscher
Alice Buckley
Jonathan Silver
Lyndsey Silver

Viola

James Taylor
Joanna Dunmore
Cecily McMahon
Sarah Dewis
Ingolf Becker
Ruth Wasserman
Mark Denza
Stephen Brown

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Benjamin Phipps
Antje Saunders
Kate Nettleton
Grace Hu
Rebecca Cowper

Double Bass

James Mott
Rachel Smith
Manuel dell'Oglio

Flute/ Piccolo

Maren Heidemann
Katie Robson

Oboe

Sonia Stevenson
Adam Bakker

Clarinet

Natasha Chong
Debbie Shipton
Jess Sullivan
Noriko Tenko

Saxophone

Jemma Love
Mebrakh Haughton-Johnson
Sue Moss
Claudia Araghrez

Bassoon

David Robson
Miles Chapman

Horn

Ed Dorman
Michael Slater
Gwen McDougal
Jeremy Rayment

Trumpet

Tim Milford
Sarah Hall
Izalni Batista Nascimento
Junior

Trombone

Alice Batchelor
Paul McKay
Peter Biddlecombe

Tuba

Matt Watts

Timpani

Owain Williams

Percussion

David Danford
Hannah Beynon

Harp

Laura Crobu

Piano

Jo Lappin

Celeste

Sam Taylor

Guitar

Moises Silva

Accordion

Aine McLoughlin

Forthcoming Concerts

Saturday 30th November 2019 at 7.30pm
St Cyprian's Church, Glentworth Street, London, NW1 6AX

Beethoven - *Egmont Overture*
Brahms - *Piano Concerto No 2*
Sibelius - *Symphony No 5*

Almost exactly a century after the premiere of the final version of Sibelius' *Symphony No 5* (on 24th November 1919), we're excited to be performing this perennially popular work in the first concert of our 2019-2020 season. Originally commissioned to commemorate the composer's 50th birthday, Sibelius revised the symphony extensively after the premiere of the original version in 1915. Internationally acclaimed pianist Maiko Mori joins us as soloist for Brahms' *Piano Concerto No 2*, a majestic work in which the soloist exhibits a special lightness of touch and considerable virtuosity. The concert opens with the overture from Beethoven's incidental music for Goethe's play *Egmont*.

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Saturday 21st March 2020 at 7.30pm
St Cyprian's Church, Glentworth Street, London, NW1 6AX

Strauss - *Four Last Songs*
Vaughan Williams - *A London Symphony*

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Saturday 20th June 2020 at 7.30pm
St Cyprian's Church, Glentworth Street, London, NW1 6AX

Sibelius - *Finlandia*
Szymanowski - *Violin Concerto No 2*
Tchaikovsky - *Symphony No 6, 'Pathétique'*

For further details about these concerts, including ticket information, visit:
www.camdenso.org.uk