



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

Family Concert



Conductor: Levon Parikian
Leader: John Crawford
Narrator: Frog Stone

Saturday 23rd March 2019 at 3pm

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

Tickets: £20 Family /£8 Adult/ £5 Child. Programme: £2.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to our Family Concert! Watch out for some unexpected instruments in Malcolm Arnold's *A Grand, Grand Overture*. Enjoy David McKee's entertaining stories in Bernard Hughes' delightful setting of *Bernard and Isabel*. Rimsky-Korsakov's *The Snow Maiden Suite* takes us on an adventure with vivid depictions of birds and tumblers. And what better piece to finish with than Benjamin Britten's *The Young Person's Guide to the Orchestra*? We're delighted to be joined by top comedy actor Frog Stone as our narrator this afternoon.

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 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 a number of operas, and a wide range of choral works including 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.



Follow us on Facebook and Twitter, and join our mailing list, via the links at:
www.camdenso.org.uk

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





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

Malcolm Arnold
A Grand, Grand Overture

Bernard Hughes
Bernard and Isabel
Narrator: Frog Stone

~ Interval ~

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

Nikolai Rimsky-Korsakov
Suite from 'The Snow Maiden'

Benjamin Britten
The Young Person's Guide to the Orchestra
Narrator: Frog Stone

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

Malcolm Arnold (1921-2006) - *A Grand, Grand Overture* (1956)

Sir Malcolm Henry Arnold, CBE was an English composer whose output of work features music in many genres, including nine symphonies, numerous concertos, concert works, chamber and choral music, and music for brass and wind bands. He wrote extensively for the theatre, with five ballets commissioned by the Royal Ballet, two operas and a musical. He also produced scores for more than a hundred films, including *The Bridge on the River Kwai* (1957), for which he won an Academy Award. Arnold began his career playing trumpet professionally, but by the age of 30 his life was devoted to composition. He was ranked with Britten as one of the most sought-after composers in Britain. As a relatively conservative composer of tonal works, he acknowledged Berlioz as an influence, alongside Mahler, Bartók and jazz.

Arnold wrote some highly successful concert overtures, including *Beckus the Dandipratt*, the strikingly scored *Tam o' Shanter*, the dramatic *Peterloo Overture* and the rollicking *A Grand, Grand Overture* which opens our concert today. This overture was written for the first of the celebrated Hoffnung Concerts, held in the Royal Festival Hall on 13th November 1956. Those who were involved in the performance, among them Sam Wanamaker and John Amis, have left unforgettable pictures of the rehearsals, as they witnessed the birth of one of music's most celebrated practical jokes. The overture is scored for full symphony orchestra - along with three vacuum cleaners and a floor polisher.

The program note for the work's premiere advised that Arnold had called on the familiar yet unique lyrical gifts of Vacuum Cleaners and Floor Polishers. Their accompaniment to the second subject of the overture is, indeed, a sublime moment of functional art. With a series of brilliant glissandi, this quartet makes a remarkable contribution to orchestral texture. And their farewell, as each of these ingenious instruments in turn becomes silent, is one of the most moving experiences in modern music.

Bernard Hughes (1974-) - *Bernard and Isabel* (2010)

Not Now, Bernard - Isabel's Noisy Tummy

Bernard Hughes's music has been performed at major British venues including Symphony Hall, Birmingham and St Paul's Cathedral in London. His award-winning music is regularly broadcast on BBC Radio 3. After studying music at St Catherine's College, Oxford University and composition privately with Param Vir, Bernard was awarded a PhD in composition by London University in 2009. A CD of his choral music, *I am the Song*, performed by the BBC Singers, was released on Signum Classics in 2016. Bernard's orchestral works for family concerts, *Bernard and Isabel* and *The Knight Who Took All Day*, are frequently performed around Britain. He lives in London, where he is Composer-in-Residence at St Paul's Girls' School. Bernard has appeared as a conductor on the Channel 4 series *Howard Goodall's Twentieth Century Greats* and he writes regularly for *theartsdesk* cultural review website.

The family concert work *Bernard and Isabel*, for narrator and orchestra, is based on a pair of classic stories by the writer and illustrator David McKee (who also created *Mr Benn* and *Elmer the Patchwork Elephant*). It premiered at Symphony Hall, Birmingham in December 2010 and has been widely performed since with performances across the UK and in Russia.

Not Now, Bernard, the first story, is the perennial and well-loved story about parents too preoccupied to notice their own child. Bernard's ignorant parents never listen and "Not now, Bernard" is their standard refrain. They are oblivious when Bernard is eaten by a monster, and fail to notice when the monster, rather than Bernard, comes into the house and heads upstairs. Or is Bernard now a monster?

There seems to be no remedy for *Isabel's Noisy Tummy* in the second story, and her classmates think it's highly amusing. One day Isabel's growling tummy saves everyone from a fierce tiger and she finds herself the school heroine. After this there is no more rumbling, until one day a noise breaks the silence in class. But this time, is it Isabel's tummy?

Nikolai Rimsky-Korsakov (1844-1908) - Suite from 'The Snow Maiden' (1895) ***I Introduction - II Dance of the Birds - III The Cortège - IV Dance of the Tumblers***

Familiar to concert audiences today for works such as *Scheherazade* and *The Flight of the Bumblebee*, Rimsky-Korsakov was known during his lifetime chiefly through his operas. Between 1868 and 1905 he wrote seventeen major works for the stage including *May Night*, *The Barber of Baghdad*, *Mozart and Salieri* and *The Snow Maiden*. These operas rarely appear in western theatres but their music is so powerful and colouristic that conductors can hardly resist the composer's orchestral mastery.

Rimsky-Korsakov was a pioneer of orchestral sound and his *Principles of Orchestration*, illustrated with more than three hundred musical examples from his own works, is used as a textbook around the world. His innovations in colour, texture and sonority helped to inspire the experiments of Ravel, Stravinsky and Shostakovich. However this mastery is not confined to his orchestral scores alone; it runs throughout his operas, which are said to contain some of his finest music.

The Snow Maiden began life as a springtime fairy-tale by Alexander Orlovsky, the 1873 premiere of which featured incidental music by Tchaikovsky. Written in verse, the play was readily adapted into an operatic setting and Rimsky-Korsakov's four-act opera with prologue premiered at St Petersburg's Mariinsky Theatre in 1882. *The Snow Maiden* includes both human and imaginary figures, the latter chiefly occupy the prologue but the Snow Maiden "crosses over" into the world of humans.

The suite from the opera has four short enchanting movements. In the *Introduction*, as humming strings stir, we hear icicles etched by piccolo and violins. Then these same phrases are expanded upon by the horns and cellos. Frost and spring are represented; one glacial, the other mellow, opposites united by a common theme. In the *Dance of the Birds*, we hear the animated twittering and chirruping of Rimsky-Korsakov's exotic orchestral aviary. The merry march of *The Cortège* is disrupted by dynamic lurches and banging. The Snow Maiden has been summoned before the Tsar and is filled with trepidation. The cortège views the scene from her perplexed perspective. Finally, the *Dance of the Tumblers*; in a salute to the skills of the talented outdoor entertainers, Rimsky-Korsakov casts his dance in a classical sonata-structure, complete with a development section, an invigorating reprise, and a whirlwind of a sparkling coda.



Stringers

EDINBURGH & LONDON

SPECIALISTS IN STRINGED INSTRUMENTS,
BOWS AND ACCESSORIES

*Violin by James Briggs,
Glasgow, 1908*

STRINGERS LONDON

99 Lisson Grove, NW1 6UP | T: 020 7224 9099 | E: london@stringersmusic.com

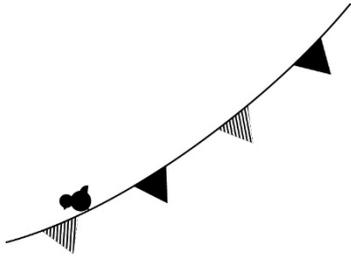
www.stringersmusic.com

Benjamin Britten (1913-1976) - *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell, Opus 34 (1945)*

Britten was a leading British composer of the mid-20th century, whose operas were considered the finest English operas since those of Henry Purcell. He was an extremely prolific composer and hard worker who felt unhappy if a day went by without composing. Many of his closest friends said that he was really only ever happy when working. In June 1976, Britten was created a life peer, the first musician or composer to be elevated to the peerage. *The Young Person's Guide to the Orchestra* was written at the request of the Ministry of Education for use in the short educational film *Instruments of the Orchestra* (1946). Its concert premiere was given in Liverpool, England, on 15th October 1946, and it has remained a hugely popular piece ever since.

For his theme Britten drew on Purcell's stately *rondeau* from *Abdelazer*. This theme is first stated by the full orchestra, then by its different families of instruments (woodwinds, brass, strings, and percussion), showcasing the orchestra's different timbres and sections before returning to the full orchestra. Britten then offers variations of the theme for featured instruments from each family. Generally, he begins with the highest-pitched instruments in each family and proceeds to the lowest, providing music of different tempi and energies to suit the variety of instruments. When he reaches the percussion section, he gives prominence to pitched instruments but does not neglect the more rhythmic members of that family.





PORTICO



SALES



MAINTENANCE

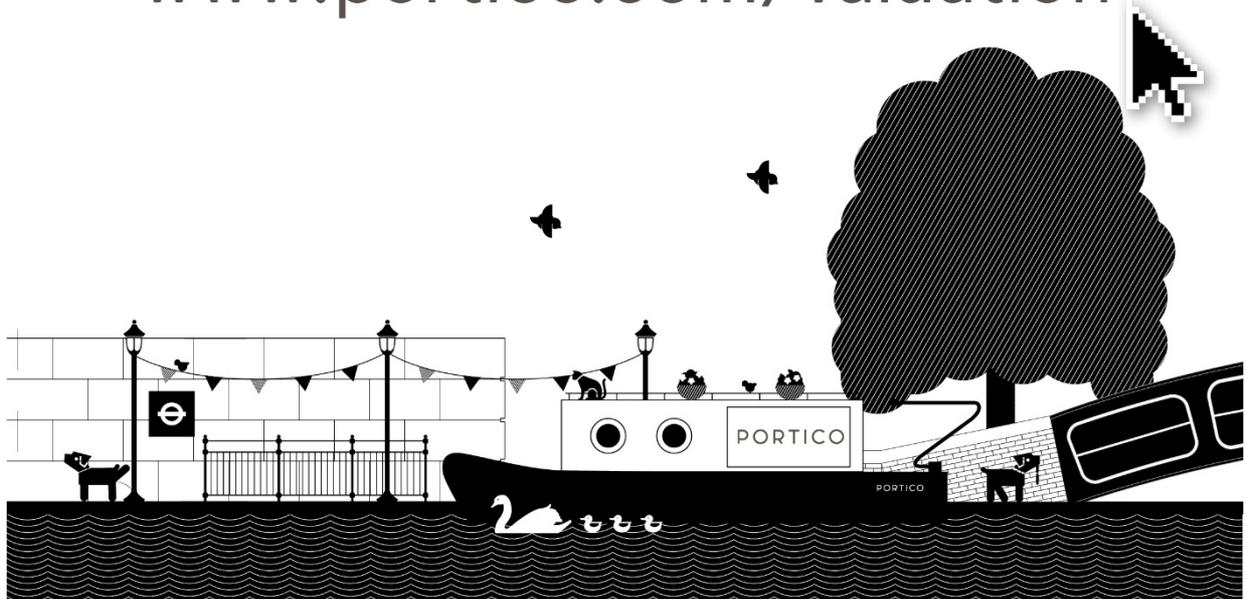


LETTINGS

0207 099 4000

Get a Free Instant Property Valuation at

www.portico.com/valuation



All sections of the orchestra are then skilfully combined in an intricate dance-like fugue derived from the original theme. Fugues were especially popular during Purcell's lifetime and this makes Britten's choice of form particularly relevant in this composition. Beginning with piccolo and flutes, instruments play the new melody in turn and their overlapping layers gradually emerge. This not only allows listeners to hear the contrasting instrumental voices but also offers an insight into musical techniques of earlier centuries, where melodies bounce from one instrument to another whilst other melodic ideas occupy the background. For the grand finale, the original theme reappears in its epic entirety, set boldly beneath the dance-like fugue theme.

For the original film, the theatre director and opera librettist Eric Crozier, a long-time collaborator with Britten, wrote a narration. While that version is still sometimes used, a number of alternative narrations have been written over the years. Our performance today is accompanied by the narration written by Sir Richard Stilgoe in 1993.

Frog Stone - Narrator

Frog Stone is an actor and writer. In 2017 she was featured on the BBC 2017 Talent Hotlist. Her self-penned comedy-drama *Bucket* co-starred Miriam Margolyes and premiered on BBC Four before selling around the world with a US version of the format currently in development. Frog was widely acclaimed for both her writing and acting in the series, winning the Critics' Choice Award for Best Actress in a Comedy (Television) in 2017.

Other recent credits include the feature film *Juliet Naked*, the soaps *Hollyoaks* and *Coronation Street*, the television dramas *No Offence*, *Shameless*, *Fresh Meat*, *The Relief of Belsen* and the comedies *Derek*, *Peep Show*, and *Extras* as well as theatre work at the Donmar Warehouse, The Royal Court, The New Vic and the Arcola Theatre. Frog played Aunt Nino in the 2015 Wachowski feature film *Jupiter Ascending*.



Frog's extensive radio work includes appearing as a panellist on BBC Radio 4's *Quote... Unquote* and writing for BBC Radio 4 series including *The News Quiz*, *That Mitchell and Webb Sound* and the fast-paced sketch show *Recorded for Training Purposes*, as well as BBC Radio 1's late-night comedy *The Milk Run*.

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)
Ashleigh Watkins
Jonathan Knott
Olivia Dalseme-Stubbs
Aaron Fish
Joyce Yu
Costa Peristianis
Susie Bokor
Sarah Spitzfaden Paige
Sarah Benson
Sarah Too
Tom Mawby

Violin II

Sheila Hayman
Josh Hillman
Marion Fleming
Kathy He
Lea Herrscher
Josie Pearson
Dilara Kenber
Wenye Zhao
Alix Harper

Viola

James Taylor
Joanna Dunmore
Áine McCarthy
Sarah Dewis
Cecily McMahan
Frazer Roberts
Ruth Wasserman

Cello

Susan Delgado
Benjamin Phipps
Denis Ribeiro
Antje Saunders
Grace Hu
Rebecca Cowper
Kate Nettleton
Jamie Corish

Double Bass

James Mott
Philip Austin
Sam Barton
Tom Morgan

Flute

Amanda Lockhart Knight
Katie Robson

Piccolo

Chiawen Kiew

Oboe

Sonia Stevenson
Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Miles Chapman

Horn

Ed Dorman
Michael Slater
Gwen McDougal
Jeremy Rayment

Trumpet

Tim Milford
Sarah Hall
Izalni Batista Nascimento
Junior

Trombone

Paul McKay
Alice Batchelor
Adrian Cleverley

Tuba

Edd Leech

Timpani

Owain Williams

Percussion

George Andrews
Hannah Beynon
Ric Elsworth
Heledd Gwynant
Oliver Parikian

Harp

Laura Crobu

Our Next Concert

Saturday 22nd June 2019 at 7.30pm

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

Gershwin - *Girl Crazy Overture*

Britten/Matthews - *Movements for a Clarinet Concerto*

Shaw - *Clarinet Concerto*

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

Shostakovich - *Suite for Variety Stage Orchestra*

There's a distinctly jazzy feel to our summer concert. We'll be showing that CSO has indeed got rhythm as we open with George Gershwin's overture to *Girl Crazy*. Our principal clarinettist, Sheena Balmain, will be performing as soloist in two pieces showcasing the clarinet, and the second half of the concert features two much loved - and instantly recognisable - works from the mid-20th century.

For further details about this concert, including ticket information, please visit:

www.camdenso.org.uk