



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



Conductor: Levon Parikian

Leader: John Crawford

Violin: Fenella Humphreys

Organ: Michael Waldron

Saturday 24th June 2017 at 7.30pm

St Andrew Holborn, St Andrew Street, London, EC4A 3AF

Tickets: £12 / £10 concessions. Programme: £1.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to our Summer Concert. Our programme opens with Berlioz's fizzing overture *Le Corsaire*. We're delighted to be welcoming back renowned soloist Fenella Humphreys for Korngold's lyrical and exuberant *Violin Concerto*. We conclude with Saint-Saëns' *Symphony No 3*, the famous 'Organ Symphony' composed at the peak of Saint-Saëns' 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 programmes have included a sell-out Family Concert, a performance of *The Battle of the Somme* by Laura Rossi accompanying a screening of the 1916 film, Beethoven's '*Choral*' *Symphony* and Rachmaninov's *Symphonic Dances*, as well as works by Britten, Elgar, Glazunov, 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.



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

Berlioz - ***Le Corsaire***

Korngold - ***Violin Concerto***
Soloist: Fenella Humphreys

~ Interval ~

Please join us for refreshments which will be served along the side of the church.

Saint-Saëns - ***Symphony No 3, 'Organ Symphony'***
Organ: Michael Waldron

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

Hector Berlioz (1803-1869) - *Le Corsaire*, Opus 21 (1851)

Berlioz transformed the palette of 19th century music primarily through his work as a composer. By recreating the orchestral sound-world, he drove orchestration into a new era of discovery. Regarded as the essence of Romanticism, he touched on nationalism, revolution and literature together with its transference to programme music. His harmonic writing style and the development of larger orchestrations prepared the way for Wagner and Mahler.

Le Corsaire was a music journal in Paris to which Berlioz contributed much inflammatory advice in 1823–4. This eponymous concert overture, which began life as *La Tour de Nice (The Tower of Nice)* in 1844 was not initially well received. Its first revision, between 1846 and 1851, was renamed *Le Corsaire Rouge* (after James Fenimore Cooper's novel *The Red Rover*). Its second revision, in 1851, resulted in *Le Corsaire* (suggesting Byron's poem *The Corsair*). This was performed in Braunschweig Germany in April 1854, achieved great success and has remained popular ever since. Berlioz wrote a number of overtures, some of which were intended to introduce operas, others remained as independent works.

Bright flying strings and the rapid syncopations of the wind response capture the listener immediately. In keeping with French tradition, a slower section follows and its beautiful melody in the strings has gentle support from a few wind instruments. The fireworks return and we are re-launched into the fast music developed from the opening. Its melody eventually finds its way to the oboe, which after development and gradual alteration, dies away back to the fireworks. However, as the master of surprise orchestration, Berlioz has one trick left. He allows the music to build and stacks harmonic progressions until he presents the tune in canon, with the trombones and trumpets blasting over the harmony. This melody moves around the orchestra and the music builds once more for the fast notes to erupt in the wind and strings. Finally, the brass join in and put an end to the festivities by stopping the whole work abruptly with a harmonic progression of four chords.

Erich Wolfgang Korngold (1897-1957) - *Violin Concerto in D major*, Opus 35 (1945)

I Moderato nobile – II Romanze: Andante – III Finale: Allegro assai vivace

An Austrian-born musician who became one of the most influential film music composers in the history of Hollywood, Erich Korngold was also a noted pianist, conductor and composer of classical music. At the request of director Max Reinhardt, and due to the rise of the Nazi regime, Korngold moved to the USA in 1934 to write film music scores. The first was *A Midsummer Night's Dream* (1935), followed by *Captain Blood* (1935), *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). Overall, he wrote the scores for sixteen Hollywood films, and he is one of the founders of film music.

Korngold vowed to give up composing anything other than film music until Hitler had been defeated. After the end of World War II he concentrated on music for the concert hall. He composed his *Violin Concerto* following some persuasion from the great violinist, and fellow émigré, Bronisław Huberman. Hurt by the assumption that a successful film composer was one who had sold his integrity to Hollywood, he was determined to prove himself with a work

that combined vitality and superb craftsmanship. Although his works were not greatly popular when he died, his music underwent a resurgence of interest in the 1970s with the release of classical recordings and film score compilations.

The predominant lyricism of this concerto stems from the late-Romantic tradition of his early years in Vienna, and from his second career writing film scores adopted after leaving Nazi Europe. The virtuosity which appears in the first two movements, and comes to the forefront in the finale, can be attributed to the fact that Korngold wrote his concerto for Huberman. But with Huberman reluctant to commit to a performance date, the concerto was eventually premiered in 1947 by Jascha Heifetz in Carnegie Hall. The composer wrote about Heifetz's playing of the work:

"In spite of the demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated for a Caruso than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz."

All movements of the concerto draw on material from Korngold's 1930s film music. The opening theme of the first movement is taken from *Another Dawn* (1937) whereas the tranquil second subject is from *Judrez* (1939). Both ideas exploit the instrument's capacity for expressive melody in all registers, while the transitions offer virtuosic opportunities. The expressive second movement *Romance* is based on a melody from the score for *Anthony Adverse* (1936), although the *misterioso* central section includes newly written material. The lively finale, which is the most demanding movement for the soloist, includes the main motif from *The Prince and the Pauper* (1937) which builds to a virtuosic climax.

Camille Saint-Saëns (1835-1921): *Symphony No 3 in C minor, Opus 78, 'Organ Symphony' (1886)*

I Adagio, Allegro moderato, Poco adagio – II Allegro moderato, Presto, Maestoso, Allegro

In 1886, the Royal Philharmonic Society of London commissioned Saint-Saëns, at the peak of his artistic career, to write a symphony; the result was one of his most celebrated works. He dedicated it to the memory of Franz Liszt from whom Saint-Saëns borrowed the idea of theme-transformation. This is where a theme is used throughout an entire work, changing its character to suit the surroundings. One of the most outstanding and original features of the piece is the ingenious use of keyboard instruments - piano scored for both two and four hands at various places and an organ. The important part given to the organ has resulted in the work's nickname, the 'Organ Symphony'.

After the opening *Adagio*, the strings introduce the sombre, agitated initial theme. Its first transformation leads to a second motif of greater tranquility. After a short development which presents the two themes simultaneously, the motif appears throughout the orchestra. In the *Poco Adagio* a peaceful, contemplative melody is given to the strings and is supported by organ chords. After a variation in arabesques for the violins, the initial theme of the *Allegro* appears again with surprisingly dissonant harmonies. They give way to the *Adagio* theme and the first movement ends in a mystical coda.

The second movement opens with energetic strings, which give way to a *Presto* version of the main theme, complete with extremely rapid scale passages at the piano. The *Maestoso* is introduced by a full C major chord in the organ; piano (four-hands) is heard at the beginning with strings; later the theme is repeated in powerful organ chords, interspersed with brass fanfares. This well-known movement shows variety, including polyphonic fugal writing and a brief pastoral interlude. The whole symphony reaches a great climax which is characterised by a return to the introductory theme in the form of major scale variations.

After composing the symphony, Saint-Saëns said, "*I gave everything to it I was able to give. What I have here accomplished, I will never achieve again*". The composer knew it would be his last symphonic work, which he wrote almost as a type of "history" of his own career exhibiting virtuosic piano passages, brilliant orchestral Romantic writing together with the sound of a cathedral-sized pipe organ. The lowest organ pedal notes of both the *Poco Adagio* and the *Maestoso*, are of almost inaudibly low frequency. When experienced live in a concert hall equipped with a large concert organ with 32-foot pedal stops, these notes can be very dramatic and give an impressive aural experience.

The main theme of the *Maestoso* was adapted and used in the 1977 pop-song *If I Had Words* by Scott Fitzgerald and Yvonne Keeley. The song and the symphony were used as the main theme in the 1995 family film *Babe* and its 1998 sequel *Babe: Pig in the City* and it can also be heard in the 1989 comedy, *How to Get Ahead in Advertising*.



Stringers
EDINBURGH & LONDON

Specialists in stringed instruments, bows, and accessories
from beginner to professional level

Staffed by players and teachers
Excellent restoration services

LONDON
99 Lisson Grove
NW1 6UP
020 7224 9099
info@stringerslondon.com

EDINBURGH
7 York Place
EH1 3EB
0131 557 5432
info@stringersmusic.com

*A full-sized student violin outfit
made exclusively for Stringers*

*A fine Italian violin by
Guastalla Fratelli, 1925.*

www.stringersmusic.com

Fenella Humphreys – Violin

With playing described in the press as ‘unforgettable’ and ‘a wonder’, violinist Fenella Humphreys enjoys a busy career combining chamber music and solo work. Performances have taken her around the world to venues including the Wigmore Hall, the South Bank Centre, and the Helsinki Music Centre. She has broadcast for the BBC, Classic FM, DeutschlandRadio Berlin, West-Deutsche-Rundfunk, ABC Classic FM (Australia) and Korean radio.



Fenella’s first concerto recording, of Christopher Wright’s *Violin Concerto* for Dutton Epoch with the Royal Scottish National Orchestra and Martin Yates was released in 2012 to great critical acclaim, and was selected as 5* Orchestral Choice CD in the BBC Music Magazine.

A number of eminent British composers have written works for Fenella. During 2014/15 she premiered a set of six new solo violin works by leading British composers including Cheryl Frances-Hoad, Sally Beamish and Sir Peter Maxwell Davies. The project has so far seen performances at festivals including Aldeburgh, St Magnus Festival, Presteigne Festival, and Ryedale Festival and is recorded over two CDs for Champs Hill Records. A “radiant recording” with “golden precision and effortless virtuosity” (Five Stars, *The Scotsman*), the first of these discs was picked by BBC Music Magazine as Instrumental Choice CD. The recently released second CD received the same accolade in January 2017’s issue, as well as being picked as Editor’s Choice in February’s *Gramophone Magazine*.

Concertmaster of the Deutsche Kammerakademie, Fenella also enjoys guest leading and directing various ensembles in Europe. As a chamber musician, she has collaborated with artists including Alexander Baillie, Adrian Brendel, Pekka Kuusisto, Nicholas Daniel and Martin Lovett, and is regularly invited by Steven Isserlis to take part in Open Chamber Music at the International Musicians’ Seminar, Prussia Cove.

Fenella’s teachers have included Sidney Griller CBE, Itzhak Rashkovsky, Ida Bieler and David Takeno at the Purcell School, Guildhall School of Music and Drama, and the Robert-Schumann-Hochschule in Düsseldorf where she was awarded the highest attainable marks both for the ‘Diplom’ exam and the ‘Konzertexamen’ soloist’s diploma. She has taken part in masterclasses with musicians including Thomas Brandis, Lorand Fenyves, Anthony Marwood, Thomas Riebl and Krzysztof Penderecki.

Fenella has performed with us twice before, playing Bruch’s *Violin Concerto No 1* in November 2008, and Prokofiev’s *Violin Concerto No 1* in March 2014 and we’re delighted to welcome her back tonight. She plays a beautiful violin from the circle of Peter Guarneri of Venice, kindly on loan from Jonathan Sparey.

Find out more about Fenella’s forthcoming engagements at www.fenellahumphreys.com.

Michael Waldron – Organ

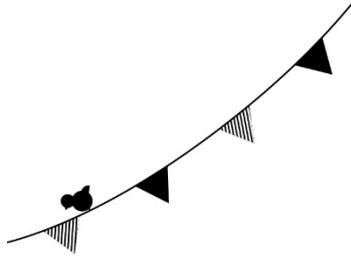
Michael Waldron began his musical training as a chorister at St Ambrose College, Hale Barns. After a gap year as Organ Scholar at Worcester Cathedral, Michael went on to spend four years as Organ Scholar at Trinity College, Cambridge, under the direction of Stephen Layton. During this time he was involved with the Choir's numerous international tours, concerts, broadcasts and Gramophone award-winning recordings. In 2009 he was winner of the Cambridge University Edith Leigh piano competition.



Having graduated in 2010, Michael now works as a conductor, accompanist and répétiteur. He studies the organ with David Briggs and Colin Walsh and has given recitals extensively across London, including Westminster Abbey, St Paul's Cathedral, Southwark Cathedral and St John's, Smith Square. Other recent UK recital engagements include King's College, Cambridge, Lincoln Cathedral, St John's College, Cambridge and Worcester Cathedral. Outside of the UK, Michael has given performances at the Sydney Opera House, Melbourne Arts Centre, Notre Dame, Paris, and Barcelona Cathedral.

As a continuo player he performs with many of the leading orchestras and instrumental ensembles, recently including the City of London Sinfonia at St John's Smith Square, Academy of Ancient Music at Trinity College Chapel, Cambridge, the Britten Sinfonia as part of the Aldeburgh Festival, and Orion Orchestra at The Barbican, Royal Albert Hall and Festival Hall. As an accompanist and répétiteur, Michael continues to work alongside Stephen Layton with Polyphony and the Holst Singers. He has worked for English National Opera, Bayreuth Festival Opera, Ryedale Festival Opera and the BBC Proms. He works extensively as an accompanist, and has worked alongside Emma Bell, Peter Bronder, Dame Kiri te Kanawa, Gerald Finley and Charlie Siem.

Recent and future engagements include resident organist for the London Festival of Contemporary Church Music, including a live BBC broadcast, the Brahms *Requiem* with Stephen Layton and the Holst Singers, recitals as part of the Fitzwilliam Museum Recital Series, and St James's, Piccadilly, and the Oxford Lieder Festival. Michael's recent performances have also included recitals in Rome, New York, at the Philharmonie Luxembourg, and on BBC Radio 3.



PORTICO



SALES



MAINTENANCE



LETTINGS

0207 099 4000

Get a Free Instant Property Valuation at

www.portico.com/valuation



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. His second book, *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching, is currently crowd-funding at 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
Jonathan Knott
Alexandra Bowers
Sarah Benson
Jasmine Cullingford
Robert Chatley
Joyce Yu
Olivia Dalseme-Stubbs
Susie Bokor
Ellie Wilding
Ellie Shouls

Violin II

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

Viola

James Taylor
Joanna Dunmore
Aine McCarthy
Catherine Lamb
Anna Heltmann
Sarah Dewis
Rhiannon Mayon-White
Roksana Nikoopour

Cello

Susan Delgado
Andrew Erskine
Denis Ribeiro
Sally Isaacs
Antje Saunders
Kate Nettleton
Peter Davis
Daniel Crompton

Double Bass

James Mott
Stephane Le Vu
Adam Storey
Kai Kim

Flute

Amanda Lockhart Knight
Isobel Colchester

Piccolo

Peter Reynolds

Oboe

Rachel Sutton
Adam Bakker
Emily Stephens

Cor Anglais

Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bass Clarinet

Jess Sullivan

Bassoon

David Robson
Miles Chapman

Contrabassoon

Alice Quayle

Horn

Ed Dorman
John Isaacs
Jeremy Rayment
Sian Collins

Trumpet

Tim Milford
Sarah Jenkins
Anna Rawlings

Trombone

Paul McKay
Lydia Bowden
Morgan Hollis

Tuba

Chris Claxton

Timpani

Keith Price

Percussion

George Andrews
André Camacho

Harp

Laure Genthialon

Piano

Jo Lappin
Sam Taylor

Celeste

Jo Lappin

Forthcoming Concerts

Saturday 18th November 2017 at 7.30pm

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

Dvořák - Slavonic Dances Opus 46, Nos 1-3

Arutiunian - Trumpet Concerto

Mahler - Symphony No 1

Our next concert opens with the first set of Dvořák's *Slavonic Dances*, a series of orchestral pieces inspired by Brahms' *Hungarian Dances*. Full of national character, the dances are among the composer's most memorable works. Ellie Lovegrove joins us to perform Arutiunian's engaging and idiomatic *Trumpet Concerto*. Mahler's first symphony meshes the imagination and narrative of the symphonic poem with the architectural cohesion of earlier musical models. His crazily ambitious project is said to have changed the genre forever.

Saturday 3rd 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

Saturday 16th 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