



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

**Piano:** Hiroaki Takenouchi

**Saturday 24<sup>th</sup> November 2018 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

Welcome to the first concert of our 2018-2019 season which is dedicated to the memory of Megan Pound, our leader in the 1990s. The concert opens with Glinka's vigorous overture *Ruslan and Ludmilla*. We are delighted to be joined by internationally renowned pianist Hiroaki Takenouchi for Rachmaninov's *Piano Concerto No 2*. In the second half we'll be performing Brahms' *Symphony No 1*, a fine example of the composer's distinctive mastery of composition.

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. 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.

Recent programmes have included a concert dedicated to sounds from the screen in 'A Night at the Movies', Mussorgsky's *Pictures at an Exhibition*, Mahler's *Symphony No 1*, Saint-Saëns' *'Organ' Symphony*, a sell-out Family Concert and Laura Rossi's *The Battle of the Somme*, as well as concertos by Arutiunian, Elgar, Korngold and Shostakovich. The orchestra has performed a number of operas, and a wide range of choral works including Brahms' *Ein Deutsches Requiem*, 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](http://www.camdenso.org.uk).



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[www.camdenso.org.uk](http://www.camdenso.org.uk)

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





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Glinka - ***Ruslan and Ludmilla Overture***

Rachmaninov - ***Piano Concerto No 2***  
*Soloist: Hiroaki Takenouchi*

~ Interval ~

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

Brahms - ***Symphony No 1***

*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 Priest-in-Charge, the Parish Administrator and PCC of St Cyprian's Church for permission to perform here tonight, and for their assistance in organising this concert.*

## **Mikhail Glinka (1804-1857) - *Ruslan and Ludmilla Overture* (1842)**

Stravinsky said of Glinka, 'All music in Russia stems from him'. Although Russia was by no means a musical wasteland prior to Glinka - its traditions of liturgical and folk music had been established for centuries - Glinka was the first significant composer to write serious music with a distinctly Russian flavour.

Performances of Italian opera in St Petersburg in 1828 fired Glinka's determination to create a Russian equivalent. He composed two operas for which he is chiefly remembered: *A Life for the Tsar* (1836) was successful in its use of Russian folk music and its contemporary plot; then Glinka turned to the epic poem *Ruslan and Ludmilla* which had secured Pushkin's reputation when it was published in 1818. The poet's death in a duel prevented his collaboration directly with the composer and so Glinka used a team of five librettists to shape Pushkin's convoluted storyline. A confusing plot contributed to a lukewarm response at the premiere in St Petersburg on 9<sup>th</sup> December 1842. Nevertheless, it became a recognised symbol of Russian music.

The overture opens with two vigorous themes, both from the final scene of rejoicing, and both consisting of brilliant tutti chords followed by dashing scales. A contrasting lyrical theme, heard on cellos and violas with bassoon reinforcement, is a melody from Ruslan's second-act aria as his thoughts on the battlefield turn to Ludmilla. All three themes are developed briskly before the jubilation of the final bars. Today this rollicking overture is the best-known music from the opera and is a wonderful orchestral showpiece. It has been used as the theme tune for the TV series *Mom*, the children's TV series *Oscar's Orchestra*, and the BBC Radio 4 sitcom *Cabin Pressure*. In the 1960s it was used to introduce party political broadcasts by the Liberal Party.

## **Sergei Rachmaninov (1873-1943) - *Piano Concerto No 2 in C minor, Op. 18* (1901) *I Moderato - II Adagio sostenuto - III Allegro scherzando***

Rachmaninov was born in north-western Russia into a family of the Russian aristocracy, who had been in the service of the Russian tsars since the 16th century. At 14 years of age, he moved to Moscow to enrol at the Moscow Imperial Conservatory where he studied composition and piano. He wrote his first piano concerto when he was 19 and a group of piano pieces including the famous *Prelude in C sharp minor* followed in 1892. It was the success of this prelude that propelled Rachmaninov's career both in Russia and the West.

However, events running up to the composition of this second piano concerto were turbulent. His *Symphony No 1* premiered in 1897 and although it is now considered a significant achievement, at the time it was dismissed by the composer César Cui who suggested it would be admired by the 'inmates' of a music conservatory in hell. No leniency was allowed for the performance, conducted by Glazunov who may have been drunk and had not allowed enough preparation time. After this poor reception, Rachmaninov fell into a period of depression during which he wrote little. His engagement to pianist Natalia Satina, his first cousin whom he had known since childhood, was opposed by the Russian Orthodox Church and her parents which deepened Rachmaninov's illness. In 1900, following therapy, Rachmaninov recovered, regained his confidence and eventually overcame his writer's block to produce this work. His spirits were further improved when he was finally allowed to marry his beloved Natalia.

Rachmaninov's compositional style had initially shown the influence of his friend and mentor Tchaikovsky. However, he advanced with the use of sumptuous harmonies and broad, lyrical, melodies. His orchestration became subtler and more varied, with textures that were carefully contrasted. The composer often featured the piano in his works, and he explored the expressive possibilities of the instrument through his own impressive skills as a pianist.

Rachmaninov dedicated the concerto to Dahl, his therapist who was an excellent amateur musician. The complete work premiered in November 1901, with the composer at the piano and his cousin Alexander Siloti conducting. It was enthusiastically received and has since become one of the most popular and frequently performed concertos in the repertoire. It has been used in countless films and television scores, most famously David Lean's 1945 classic *Brief Encounter*. It has also provided the basis for songs including Frank Sinatra's 1945 hit *Full Moon and Empty Arms*, Eric Carmen's 1975 ballad *All By Myself* (later covered by Celine Dion) and Muse's *Space Dementia* from 2001.

### **Johannes Brahms (1833-1897) – *Symphony No 1 in C minor, Opus 68 (1876)***

***I Un poco sostenuto – Allegro***

***II Andante sostenuto***

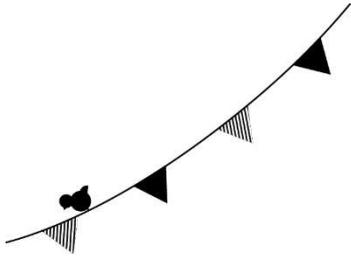
***III Un poco Allegretto e grazioso***

***IV Adagio - Allegro non troppo, ma con brio***

Being a severe self-critic and fearful of comparison with Beethoven, Brahms felt the need to test his orchestral technique and interrupted the composition of this symphony with work on other projects, such as the *Haydn Variations*. Confidence attained, he began work on his first symphony but it was not completed until 1876. The logic of Beethoven is evident throughout, but as a symphony of a different age, its simpler contrasting emotions are supplemented with restrained yearning and nostalgia. The premiere, on 4<sup>th</sup> November 1876 in Karlsruhe, was conducted by the composer's friend Felix Otto Dessoff.

The importance of Brahms' achievements were recognised by the critic Eduard Hanslick and in 1877 the conductor Hans von Bülow was moved to call the symphony 'Beethoven's tenth' due to the perceived similarities between the work and various compositions of Beethoven. A particular resemblance was observed between the main theme of the finale and the main theme of the finale of Beethoven's *Symphony No 9*. This annoyed Brahms; he felt accused of plagiarism, whereas he saw his use of Beethoven's idiom as an act of conscious homage. When comment was made on the similarity with Beethoven, Brahms advised, 'any ass can see that'.

The symphony begins with a broad introduction where three key elements are heard simultaneously: low drumming, a rising string figure, and a falling figure in the winds. This introduction was constructed after the remainder of the piece had been scored. The second and third movements are lighter in tone and tension. The slow second movement exhibits gentle lyricism through three sections and a long violin solo is reminiscent of Beethoven's late quartets and *Missa Solemnis*. The scherzo-like third movement has an easy spirit full of complex rhythms and interwoven textures. The final movement begins with a slow introduction where a new melody competes with gloomy dramatic rhetoric. Later, the horns and timpani introduce a tune that Brahms heard from an Alpine shepherd with the words, 'High on the hill, deep in the date, I send you a thousand greetings!'



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## Megan Pound 1964-2017

This evening's concert is dedicated to the memory of Megan Pound who led the orchestra for around a decade in the 1990s. Megan is fondly remembered as an inspiring leader, and exceptional violinist who performed many solos with us. Her dedication behind the scenes was also invaluable, helping the orchestra to flourish. We were very sorry to hear that Megan died on 31<sup>st</sup> December 2017 following a short but brave battle with lung cancer.

Megan grew up in Woking. From a musical family (her father still plays the violin in his late 80s), she studied at the Trinity Laban Conservatoire in London with Korshed Gruenberg and Howard Davies and later with members of the Amadeus, Albeni and Alban Berg String Quartets. She started the Sterling String Quartet in 1991 with recitals at the Conway Hall, Royal Festival Hall and Wigmore Hall and followed with an acclaimed first recording of all four Edmund Rubbra String Quartets for Conifer Classics.



Megan played first violin with many orchestras including the Bournemouth Symphony Orchestra, Royal Philharmonic Orchestra, BBC Concert Orchestra, Birmingham Royal Ballet Orchestra, English Sinfonia and Manchester Camerata. She was Co-Leader of the Grange Park Opera Orchestra for many years and on occasion Leader of London City Ballet. Her work with Pimlico Opera took her into many prisons in England bringing the opportunity for inmates to act, dance and sing with professional musicians and give live performances within the prison. She travelled to La Rochelle in France every summer to lead and mentor the young orchestra for Westminster Opera Company's outdoor performances at Chateau de Panloy, conducted by Guy Hopkins, our Associate Conductor for many years.

Among Megan's memorable solos with Camden Chamber Orchestra (as we were then), were Bruch's *Violin Concerto*, Vaughan Williams' *The Lark Ascending* and Mozart's *Sinfonia Concertante* for Violin and Viola with her husband Martin Fenn. Megan was busy in London's West End too playing in shows such as *Chicago*, *Sunset Boulevard*, *West Side Story*, *Sweet Charity* and even up to November 2017 playing in the orchestra for *Phantom of the Opera* at Her Majesty's Theatre. Megan spent many years teaching the violin and viola in Farnborough, London and Hertford, her infectious enthusiasm for music and the violin inspiring especially little ones to perform through her school string groups and later in county youth orchestras.

Away from her hectic musical life Megan enjoyed making and restoring stained glass panels with many commissions now installed in front doors and windows around the south east. She enjoyed painting in oils, especially her beloved dahlias and roses, and relaxing with her cats.

Donations in Megan's memory can be made to the University College Hospital Cancer Fund via: [www.justgiving.com/fundraising/megan-pound](http://www.justgiving.com/fundraising/megan-pound).



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## Hiroaki Takenouchi - Piano

Heralded by The Times as ‘just the sort of champion the newest of new music needs’, while being praised as ‘impeccable in his pianism and unflinching in his idiomatic grasp’ by Gramophone, Hiroaki Takenouchi’s curiosity and a natural penchant for integrity makes his playing and vast repertoire unique amongst his generation of pianists. His love for the music of classical masters - particularly Haydn, Beethoven and Chopin - sits side by side with his passion



for the music of Medtner, lesser-known British composers such as Sterndale Bennett and Parry, and the contemporary repertoire.

As a soloist, Hiroaki Takenouchi has appeared on many concert platforms including the Wigmore Hall, Tokyo Opera City and the South Bank Centre. He has also performed at festivals in Bath, Cheltenham and Salzburg and given recitals in the UK, Japan, Austria, Germany, Switzerland, Portugal, Italy and Canada. His more unusual recent projects include: a recital for the Rarities of Piano Repertoire Festival in Husum (Germany), a BBC Four documentary *The Prince and the Composer* on the life and music of Parry alongside HRH The Prince of Wales, and BBC Radio 3’s *Composer of the Week* for which Hiroaki recorded solo piano works by Sterndale Bennett (broadcast in April 2016). Hiroaki also recorded solo piano works by Alexander Campbell Mackenzie for *Composer of the Week* in February 2017.

Takenouchi’s discography includes *Haydn: 4 Sonatas* (Artalinna), *Cosmos Haptic: Contemporary Piano Music from Japan* (LORELT) as well as the world premiere recordings of works by James Dillon (NMC), Edwin Roxburgh (NMC) and Jeremy Dale Roberts (LORELT). 2012 saw two further releases: two piano arrangements of Delius’s orchestral works (SOMM with Simon Callaghan).

The Russian composer Georgy Catoire’s music is somewhat neglected today but Hiroaki Takenouchi is a passionate advocate of his *Piano Concerto* and recorded the work with Martin Yates and Royal Scottish National Orchestra. Their recording was released in 2012 on Dutton Epoch along with Percy Sherwood’s *Piano Concerto*, in another world premiere recording, which garnered excellent reviews in the press. Towards the end of 2016 Takenouchi went on to give the modern-day premiere of the *Piano Concerto* with London Phoenix Orchestra, the first performance since its premiere in 1920 at The Proms. May 2017 saw the release of Takenouchi’s Sterndale Bennett/Schumann CD on Artalinna which has since garnered unanimous international critical praise.

Since 2012 Takenouchi has been teaching piano at the Royal Conservatoire of Scotland (Glasgow). He also returns every summer to give masterclasses at the Poros International Piano Academy (Greece) and Ingenium International Music Academy (UK).

You can find out more about Hiroaki at <http://hiroakitakenouchi.com>.

## **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](http://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](http://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](http://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  
Ashleigh Watkins  
Olivia Dalseme-Stubbs  
Jonathan Knott  
Kate Fern  
Ellie Shouls  
Joyce Yu  
Jasmine Cullingford  
Sarah Benson

## **Violin II**

Sheila Hayman  
Josh Hillman  
Marion Fleming  
Jo Wilson  
Susie Bokor  
Diana Frattali-Moreno  
Josie Pearson  
Kathy He  
Lara Kenber  
Alice Buckley

## **Viola**

James Taylor  
Joanna Dunmore  
Cecily McMahon  
Frazer Roberts  
Sarah Dewis  
Mark Denza  
Rhiannon Mayon-White

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Benjamin Phipps  
Sally Isaacs  
Antje Saunders  
Juliette Sung  
Rebecca Cowper  
Kate Nettleton

## **Double Bass**

James Mott  
Rachel Smith  
Patrick Philip  
Alex Ross

## **Flute**

Amanda Lockhart Knight  
Katie Robson

## **Oboe**

Sonia Stevenson  
Diana Parsons

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Bassoon**

David Robson  
Miles Chapman

## **Contrabassoon**

Richard Vincent

## **Horn**

Ed Dorman  
John Isaacs  
Michael Slater  
Gwen McDougal

## **Trumpet**

Tim Milford  
Sarah Jenkins

## **Trombone**

Paul McKay  
Alice Batchelor  
Morgan Hollis

## **Tuba**

Chris Claxton

## **Timpani**

Dan Robinson

## **Percussion**

Hannah Beynon  
Patrick Skabardis

# Forthcoming Concerts

**Saturday 23<sup>rd</sup> March 2019 at 3pm**

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

## **Family Concert**

Arnold - *A Grand Grand Overture*

Hughes – *Isabel and Bernard*

Rimsky-Korsakov – *The Snow Maiden Suite*

Britten - *The Young Person's Guide to the Orchestra*

Following the sell-out success of our first Family Concert in 2017, we're delighted to be presenting another special family concert with a programme designed to appeal to all ages. With the orchestra under the baton of maestro Lev Parikian, who will also be introducing the music and the orchestra, expect an entertaining afternoon for all the family.

~

**Saturday 22<sup>nd</sup> 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 Orchestra No 1*

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 works from the mid-20th century.

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

**[www.camdenso.org.uk](http://www.camdenso.org.uk)**