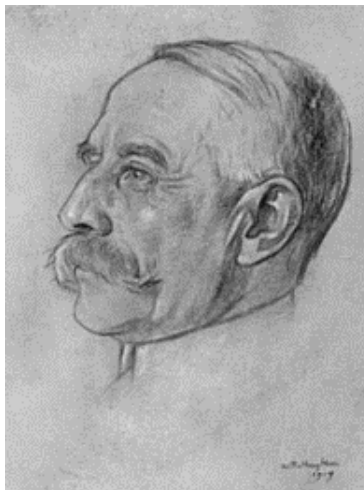




C A M D E N  
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O R C H E S T R A

## Spring Concert



**Conductor:** Levon Parikian  
**Leader:** John Crawford  
**Soloist:** Morwenna Del Mar

**Saturday 25<sup>th</sup> March 2023 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

Welcome to this evening's concert which opens with Louise Farrenc's *Overture No. 2*. Neglected for decades, her compositions are being rediscovered and this overture is an effervescent start to the evening. We're delighted to welcome Morwenna Del Mar as our soloist tonight to perform Elgar's *Cello Concerto*, a much more familiar work. The second half of the concert features Brahms' *Symphony No. 4*, an intricate work, full of warmth and beauty, but with an underlying melancholic, tragic character.

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 Holst's *The Planets*, Strauss' *Four Last Songs*, Sibelius' *Finlandia*, Tchaikovsky's *Pathétique Symphony* and Vaughan Williams' *A London Symphony*. In July 2022 we performed the world premiere of *Dream Big for Tomorrow*, a work for improvising vocalist and orchestra. Recent concerto performances include Strauss' *Horn Concerto No. 1*, Brahms' *Double Concerto for Violin and Cello* and Artie Shaw's *Clarinet Concerto*. The orchestra has performed many choral works including Brahms' *Ein Deutsches Requiem*, Elgar's *The Spirit of England* and Handel's *Coronation Anthems*.

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



Follow us on Facebook, Twitter and Instagram, and join our mailing list, via the links at: [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.





C A M D E N  
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Louise Farrenc  
***Overture No. 2***

Edward Elgar  
***Cello Concerto***  
*Soloist: Morwenna Del Mar*

~ Interval ~

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

Johannes Brahms  
***Symphony No. 4***

*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.*

## **Louise Farrenc (1804-1875) - *Overture No. 2 in E-flat major*, Opus 24 (1834)**

Highly regarded in her time, Louise Farrenc was a composer, pianist and teacher and one of France's most gifted 19th-century musicians. She wrote exclusively for the piano in the 1820s, expanding her range to include orchestral compositions in the 1830s. She left 49 compositions with opus numbers, amongst them three symphonies, vocal and choral works, chamber pieces, and a variety of works for solo piano. For several decades after Farrenc's death, her reputation as a performer survived, but her compositions were largely forgotten until the late 20th century when an interest in women composers led to their rediscovery.

Farrenc was born in Paris into a family of sculptors. Given her aptitude as a pianist, and talent as a composer, her parents allowed her to study composition with Anton Reicha at the Conservatoire de Paris from the age of fifteen. She was taught privately as women were forbidden to enrol in composition classes. In 1821 she married flautist Aristide Farrenc. They gave concerts throughout France, but he soon grew tired of concert life and together they opened Éditions Farrenc, which became one of France's leading music publishers. Following the birth of their daughter Victorine in 1826, Louise Farrenc re-embarked on a concert career, gaining considerable fame as a performer. In 1842 she was appointed to the prestigious position of Professor of Piano at the Paris Conservatory, a position she held for thirty years. Despite a formidable reputation as an excellent teacher, Farrenc was underpaid compared to her male colleagues. Following the triumphant public premiere of her *Nonet in E-flat* in 1850, she proceeded to demand - and finally received - equal pay.

Farrenc first approached writing for an orchestra in 1834 with two concert overtures: the first (E minor, Opus 23) was finished that summer and this second one by December. The first overture was performed in Paris in 1835, but it would be more than five years before the second had its premiere, at the Société des Concerts du Conservatoire on 5<sup>th</sup> April 1840. By this time Farrenc was working on her three symphonies. This overture follows a finely orchestrated sonata form. It's darker in emotional character than its major key might indicate, opening with a broad, tragic introduction. The music pauses for the main theme, brighter in key but agitated in rhythm; the second theme, entrusted to the woodwinds, is lyrical and of a gentler nature. The troubled mood returns in the development and is skilfully woven with elements of earlier themes before the themes of the exposition are recapitulated at the end.

*The Italian painter Luigi Rubio captured Louise Farrenc in this portrait from 1835, just after she had completed work on her concert overtures.*



## **Edward Elgar (1857-1934) - *Cello Concerto in E Minor*, Opus 85 (1919)**

***I Adagio; Moderato - II Lento; Allegro molto - III Adagio - IV Allegro; Moderato; Allegro, ma non troppo***

The *Cello Concerto* was the last major work that Elgar wrote. Alice Elgar was at her husband's side at its premiere in October 1919, but her health was failing and when she passed away the following April, part of Elgar's creative spark is thought to have died with her. During the remaining fourteen years of his life, despite intermittent attempts, Elgar wrote little music of consequence. Work on the concerto began in 1918. Elgar had been suffering from serious throat problems, and in March 1918, he had a septic tonsil removed. The day he left the nursing home, he asked for pencil and paper and wrote down the opening theme of this cello concerto. He completed the concerto in the summer of 1919 at Brinkwells, an oak-beamed cottage that the Elgar family rented in Sussex. Alice, meanwhile, grew "mysteriously smaller and more fragile", Elgar remembered. "She seemed to be fading away before one's very eyes". It was their last summer together.



*Edward and Alice Elgar, photographed at the time of their engagement in 1889.*

Elgar asked cellist Felix Salmond, who had performed in the premieres of Elgar's *String Quartet* and *Piano Quintet*, to give the premiere of the concerto and they worked together at the cottage during the summer. Elgar gave the finished score to his publisher on 8<sup>th</sup> August 1919 and the premiere was scheduled at once, with Elgar conducting the London Symphony Orchestra, but unfortunately it proved to be a disappointment. The concerto was under-rehearsed, not because its demands were excessive, but because the conductor Albert Coates openly preferred another work on the program, Scriabin's *Poem of Ecstasy*, and used significant rehearsal time for it to the detriment of the concerto. The concerto was largely neglected until the 1960s when 20-year-old Jacqueline du Pré's best-selling recording with Sir

John Barbirolli and the London Symphony Orchestra propelled the concerto to become one of the most popular concertos in the repertoire.



*Elgar's original manuscript for the concerto, showing here the opening of the second movement which features a fast crescendo with pizzicato chords in the solo part.*

The concerto is a rich and noble work. Designed as two pairs of movements, it opens boldly with a short and volatile recitative for the solo cello. The violas introduce an elegiac theme, long and flowing, which the cello cannot resist. The balance of the movement is broad and lyrical. The second movement is a scherzo; the cello introduces a new theme, hesitantly at first, and then later carrying the rest of the movement with it. The passionate *Adagio* is the heart of the work, and the solo cello mostly sings freely above the orchestra. The finale is large and varied. It begins with a recitative for the cello. Though much of what follows is spirited, there is an underlying tone of sadness, and, near the end the cello recalls a single heart-breaking phrase from the *Adagio*. Finally, the cello interjects with its very first phrase, and the orchestra sweeps to a conclusion.

On 5<sup>th</sup> August 1920, a few months after Alice's death and around a year after the concerto's premiere, Elgar wrote, "I am lonely now & do not see music in the old way & cannot believe I shall complete any new work - sketches I still make but there is no inducement to finish anything; - ambition I have none..."

He did make a few transcriptions for full orchestra and wrote a few occasional pieces in the following years, but most subsequent works he left unfinished as sketches. Before his death Elgar asked that his third symphony be left in its original form; incomplete and unplayable. Elgar had never taken composition pupils, and, despite the magnitude of his success, he had not fostered a new school of composition.





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**Johannes Brahms (1833-1897) - *Symphony No. 4 in E minor*, Opus 98 (1885)**  
***I Allegro non troppo - II Andante moderato - III Allegro giocoso – IV Allegro energico e passionato***

In an 1947 essay titled “Brahms the Progressive”, Arnold Schoenberg described Brahms as one of the few composers whose music emerges from a simultaneous and indivisible combination of inspiration and intellectual skill. Brahms’ fourth (and final) symphony is an exquisite synthesis of heart and mind with an elegance that expresses new and startling, complex concepts.

In the 19th century, music was largely defined by the aesthetic rift between Richard Wagner, Brahms and their respective followers. Wagner, the fearless pioneer who scorned the musical establishment, took music into previously unexplored territory. During his lifetime and for some years after, Brahms was perceived as a gifted writer of melody whose work reflected styles of the past, and (according to the followers of Wagner) added limited originality to musical form.

These generalisations bared a grain of truth: Brahms preferred to work within the traditional forms and harmonic structures of his time. However, his work was far from unoriginal, and it displayed subtle, even subversive, innovations. Instead of abandoning established genres and forms (like the four-part symphony), Brahms explored deep within them, reinventing the symphony from the inside out. Brahms had great respect for the music and composers of past eras and his inventiveness consisted of combining styles from past eras with his own creative impulses.



*Brahms photographed in his study in Vienna, next to his desk, around 1892.*



Brahms famously waited many years before publishing a symphony. A combination of his own self-critical fastidiousness, and the weight of expectation to continue the Beethoven inheritance, particularly the ninth symphony, led to Brahms taking more than twenty years to complete his first symphony. It was finally premiered in 1876, with the second just over a year later. The third symphony followed in 1883 and was well received.

Brahms composed this fourth symphony during the summers of 1884–85 in Mürzzuschlag at his summer retreat in the mountains southwest of Vienna. In September 1885, Brahms wrote to Hans von Bülow, conductor of the Meiningen Orchestra, asking if von Bülow would take on the new symphony. Brahms admitted doubt about the work's appeal, writing "I'm really afraid it [the fourth symphony] tastes like the climate here. The cherries don't ripen in these parts; you wouldn't eat them!" Despite Brahms' concerns, following his first rehearsal von Bülow wrote, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last".

At the premiere on 25<sup>th</sup> October 1885, despite Brahms' misgivings that the public would not enjoy his "neue traurige Symphonie" (new tragic symphony), the audience applauded each movement. A contemporary of Brahms reported, "After the public had left the hall, the Duke [of Meiningen] and his entourage along with the foreign guests remained behind in order to hear the first and third movements again. This time Brahms directed with, if possible, even greater fire and the orchestra seemed electrified". The influential 19th-century critic Eduard Hanslick, a lifelong champion of Brahms' music, included this note in his review of the symphony, "Brahms is unique in his resources of genuine symphonic invention; in his sovereign mastery of all the secrets of counterpoint, harmony, and instrumentation; in the logic of development combined with the most beautiful freedom of fantasy".

The symphony's first movement is in sonata form, opening with a serene theme, but with a fateful air being added by a sequence of descending thirds. The fragmented melodic form creates a feeling of conflict which endures throughout the movement. The second movement opens with an introduction from the horns and woodwinds, soon joined by a lush orchestral accompaniment. The third movement is a scherzo, the only one found in Brahms' symphonies, and a modified version of the form without the usual trio section. The finale is a passacaglia, the opening theme established by the brass before a sequence of variations is taken up across the orchestra.



*Brahms photographed towards the end of his life.*

## **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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Laura Darling

Alia Lamadar

Mr Nigel Mott

Joanna and Paul Pearson

Denis Ribeiro in Memory of Marie Francisca Ribeiro

### Silver Friends

Dr Eduardo Álvarez Armas

Mr John Bowers

Mrs Elizabeth Jones

Mrs Jennie Taylor

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

- A free ticket for one concert per year.
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- An acknowledgement in each programme (unless you prefer to remain anonymous).
- The opportunity to attend a rehearsal, giving insight into how the orchestra works.

If you have any questions, please don't hesitate to contact us at [info@camdenso.org.uk](mailto:info@camdenso.org.uk).

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

## Morwenna Del Mar - Cello

Morwenna Del Mar enjoys a busy and varied career as a soloist and chamber musician and is increasingly in demand as an orchestral principal player. She is the principal cello of Covent Garden Sinfonia, a member of the cello section of the BBC Symphony Orchestra, and previously held the position of Principal Cello (No.2) with the Orchestra of Opera North.

Morwenna has performed as guest principal with many orchestras, including the London Philharmonic Orchestra, BBC Symphony Orchestra, BBC Concert Orchestra, BBC Philharmonic Orchestra, Orchestra of Opera North, Orchestra of Scottish Opera, and the Auckland Philharmonia Orchestra (New Zealand), and was the continuo cellist for the Royal Opera House, Covent Garden's 2019 production of *Don Giovanni*. She plays regularly with the London Symphony Orchestra, and has toured many countries around the world, from North and South America, to India, the Far East, and Australia. She can be heard playing on the soundtracks for many films, television series, and video games, as well as on numerous classical recordings, including Grazyna Bacewicz's *Cello Quartet* for Ambache Recordings, and as a soloist with the BBC Singers.



She has given solo or chamber performances at the Purcell Room, Wigmore Hall, Leeds Town Hall, The Reid Concert Hall in Edinburgh and in King's College Chapel, Cambridge, and she has appeared as soloist in concertos by Elgar, Saint-Saëns and Schumann, Tchaikovsky's *Variations on a Rococo Theme*, the Dvorak *Rondo*, the Beethoven *Triple Concerto* with the Del Mar Piano Trio, and the Brahms *Double Concerto* with violinist Francesca Barritt.

Morwenna read music at Cambridge University, graduating in 2005. She continued her studies as a cellist at the Royal Academy of Music, where she was awarded a postgraduate performance diploma with distinction and a DipRAM for an outstanding final recital, and for two years with Professor Steven Doane at the Eastman School of Music, New York, graduating in 2009 with a Masters in Music and an Orchestral Studies Diploma.

Morwenna is married to conductor Ben Palmer and has two gorgeous sons called Felix and Otto. To find out more about Morwenna, visit [morwennadelmar.com](http://morwennadelmar.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 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, and his next book, *Taking Flight: The Evolutionary Story of Life on the Wing*, will be published in May 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; *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; and *Light Rain Sometimes Falls: A British Year Through Japan's 72 Seasons* which was published in September 2021. For further information, visit [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 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 Ernest Read Symphony Orchestra as well as CSO.



# Camden Symphony Orchestra

## **Violin I**

John Crawford (Leader)  
Ashleigh Watkins  
Jonathan Knott  
Sarah Benson  
Nick Sexton  
Susie Bokor  
Jonny Markham  
Hannah Hayes  
Eos Counsell  
Hannah Min  
Marianne Tweedie  
Jasmine Cullingford

## **Violin II**

Josh Hillman  
Josie Pearson  
Marion Fleming  
Jo Wilson  
Lea Herrscher  
Kathy He  
Martin Young  
Nanako Kimura  
Saira Butt  
Diana Muggleston

## **Viola**

James Taylor  
Ingolf Becker  
Roz Norkett  
Lottie Copley  
Keith Daley  
John Broad  
Sarah Too

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Benjamin Phipps  
Antje Saunders  
Rebecca Cowper  
Richard Campkin  
Sophie Linton  
Andrew Erskine

## **Double Bass**

James Mott  
Paul Tomkins  
Seth Edmunds  
Thomas Rees

## **Flute**

Amanda Lockhart Knight  
Jarad Slater

## **Oboe**

Sonia Stevenson  
Adam Bakker

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Bassoon**

David Robson  
Sebastian Till

## **Contrabassoon**

Tom Moss

## **Horn**

Ed Dorman  
John Isaacs  
Michael Slater  
Jeremy Rayment

## **Trumpet**

Sarah Hall  
Tim Milford

## **Trombone**

Owain Davies-Crorie  
Miguel Zoco Sesma  
Peter Biddlecombe

## **Timpani**

John Philips

## **Percussion**

Elizabeth Brightwell-Gibbons

# Our Next Concert

**Saturday 24<sup>th</sup> June 2023 at 7.30pm**

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

Aaron Copland - *Our Town*

George Gershwin - *Piano Concerto*

Florence Price - *Symphony No. 1*

Join us in June as we complete our 2022-2023 season with an exciting programme of American music. We open with Aaron Copland's music from the 1940 film *Our Town*, adapted from the play by Thornton Wilder. Acclaimed Venezuelan pianist Clara Rodriguez joins us as soloist for Gershwin's *Piano Concerto*. Florence Price's first symphony was her first full-scale orchestral composition, and the first symphony by a black woman to be performed by a major American orchestra. It's infused with melodies and rhythms from Afro-American folk music and is the perfect music for a summer evening.

Further details about this concert, including ticket information, will be available at:

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