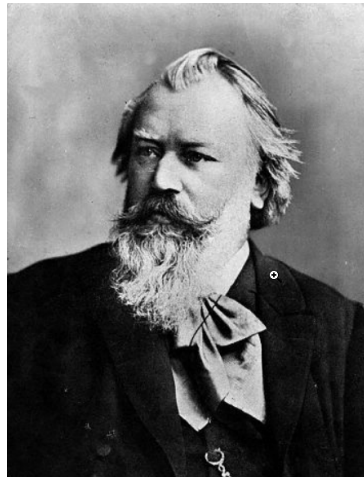




C A M D E N
S Y M P H O N Y
O R C H E S T R A

Spring Concert



Conductor: Levon Parikian

Leader: John Crawford

Violin: Samuel Staples

Cello: Ben Tarlton

Saturday 26th March 2022 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 our spring concert featuring Sibelius' *Finlandia*, a rousing piece evoking the national struggle of the Finnish people. Brahms' *Double Concerto for Violin and Cello* expertly demonstrates crafted interplay between the two solo instruments. In the second half we have Tchaikovsky's *Symphony No. 6, 'Pathétique'*, his undeniably compelling final symphony. We'll be opening the concert with the Ukrainian National Anthem to express our solidarity with the Ukrainian people following the Russian invasion.

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 Dvořák's sixth and Sibelius' fifth symphonies, our 'All That Jazz' concert and a family concert including Britten's *The Young Person's Guide to the Orchestra*. 'A Night at the Movies' was a concert dedicated to film music. Recent concerto performances include Strauss' *Horn Concerto No. 1*, Brahms' *Piano Concerto No. 2* and Artie Shaw's *Clarinet Concerto*. The orchestra has performed many choral works including Brahms' *Ein Deutsches Requiem* and Handel's *Coronation Anthems*. In November 2019 we were invited to accompany the choir of St Michael's Church, Camden Town in a special Evensong service with music by Elgar, Howells and Parry.

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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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

Ukrainian National Anthem

Jean Sibelius

Finlandia

Johannes Brahms

Double Concerto for Violin and Cello

Violin: Samuel Staples

Cello: Ben Tarlton

~ Interval ~

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

Pyotr Ilyich Tchaikovsky

Symphony No. 6, 'Pathétique'

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.

Ukrainian National Anthem

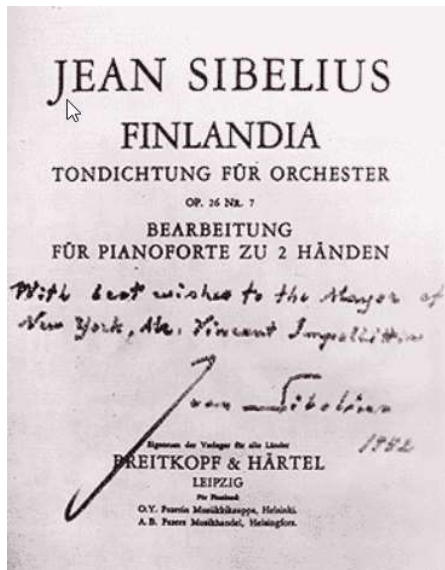
“Shche ne vmerla Ukrainy i slava, i volia” (“The glory and freedom of Ukraine has not yet perished”) dates from the mid-nineteenth century but wasn’t used as a state anthem until 1917. The lyrics are based on a patriotic poem written in 1862 by Pavlo Chubynsky, a prominent ethnographer from Kyiv. In 1863, Mykhailo Verbytsky, a western Ukrainian composer and Greek-Catholic priest, composed music to accompany the text. The first choral performance of the piece was at the Ukraine Theatre in Lviv, in 1864, and it quickly became popular in the territories that now form part of Western Ukraine and widely available as sheet music. As a folk song, it was carried by Ukrainian emigrants to the United States, and recorded there on vinyl as early as 1916. In 1917 the song was adopted as the state anthem by the Ukrainian Republic, and later by the West Ukrainian People’s Republic and Carpatho-Ukraine. During the Soviet period, the anthem was banned and replaced by an alternative anthem that remained unpopular with Ukrainians. Following Ukraine’s secession from the Soviet Union, a competition was held for a national anthem and “Shche ne vmerla Ukrainy i slava, i volia” was officially adopted by Ukraine’s parliament in 1992.

Jean Sibelius (1865-1957) - *Finlandia*, Opus 26 (1899)

Finland’s Jean Sibelius is perhaps the most important composer associated with nationalism in music and is one of the most influential in the development of the symphony and symphonic poem. Written in 1899 and revised in 1900, this tone poem was composed for Finland’s “Press Pension Celebrations” of 1899 as a covert protest against increasing censorship from the Russian Empire. In February 1899, the Russian government issued the so-called February Manifesto, removing Finland’s autonomy and severely curtailing the rights of free speech and assembly. An ardent patriot, Sibelius was increasingly active in the fight for Finnish freedom, and he used his music as a rallying point for the movement, providing cultural camouflage for underground political activity.

Sibelius composed introductory music for six historical scenes, the last of which was titled “Finland Awakes!” Not wishing to provoke the Russian censors, he changed the title to *Finlandia* when he revised it a year later as a free-standing tone poem. The première was on 2nd July 1900 in Helsinki with the Helsinki Philharmonic Society conducted by Robert Kajanus. The work includes rousing and turbulent passages, evoking the national struggle of the Finnish people. Towards the end however, a calm comes over the orchestra, and the serene and melodic *Finlandia Hymn* is heard.

Often incorrectly cited as a traditional folk melody, the hymn section is Sibelius’ own creation. Sibelius reworked the *Finlandia Hymn* into a stand-alone piece, and this hymn with words written in 1941 by Veikko Antero Koskenniemi, is one of the most important national songs of Finland. During contemporary performances of the full-length *Finlandia*, a choir sometimes sings the hymn section with Finnish lyrics. With different words, the tune is also used as a Christian hymn and in Italian evangelical churches. It was the national anthem of the short-lived African state of Biafra, and in Wales the tune is used for Lewis Valentine’s patriotic hymn *Gweddi Dros Gymru (A Prayer for Wales)*.



Left: autographed copy of the score for *Finlandia* presented to the Mayor of New York, Vincent Impellitteri, in 1952. Middle: sketch of Sibelius by Albert Engström (1904). Right: portrait of Sibelius from 1892 by his brother-in-law Eero Järnefelt.

Johannes Brahms (1833-1897) - *Concerto for Violin, Cello and Orchestra in A minor, Opus 102 (1887)*

I Allegro – II Andante – III Vivace non troppo

In his early career Brahms was famed as a virtuosic pianist. Although he wrote for many instrumental combinations, the majority of his compositions involve the piano as he felt less at ease writing for other solo instruments. In particular, his two concertos for stringed instruments, the *Violin Concerto* and this *Double Concerto* caused him significant anxiety during their composition. In May 1853, while on a concert tour, Brahms met with Hungarian virtuoso violinist Joseph Joachim, and their partnership saw the development of Brahms' compositional techniques. When Brahms began to write his violin concerto he relied heavily on Joachim's knowledge of the instrument, and the work is justly dedicated to him. However, a breach occurred in their friendship in 1884 after Joachim concluded that his wife Amalie was having an affair with the publisher Fritz Simrock. Brahms disagreed and tried to diffuse the situation with a letter of support to Amalie. Unfortunately, the marital dispute escalated into divorce proceedings and Brahms' letter was used as evidence, souring his relationship with Joachim. One of Brahms' goals in writing the *Double Concerto* was to seek a reconciliation. After the first performance Brahms gave the manuscript to Joachim, with the inscription, "To him for whom it was written", finally restoring the friendship.

The concerto follows the established pattern of the time. The first movement begins with fast and dramatic vigour in which the soloists have virtuosic episodes contrasted with the full orchestra. Its harmonic language is typical of Brahms being based on triadic movements, and the orchestration belongs to the late romantic tradition. By contrast the second movement is slow, reflective and lyrical. The concerto concludes with a lively finale featuring virtuosic writing for the soloists where we can hear the influence of Hungarian gypsy musical traditions.

The concerto's première was on 18th October 1887 in Cologne and Brahms himself conducted the Leipzig Gewandhaus Orchestra with soloists Joseph Joachim and Robert Hausmann. Despite several further performances in 1888, it failed to gain critical approval. Clara Schumann described it as, "lacking brilliance for the soloists" and the critic Robert Specht advised that it was, "one of Brahms' most unapproachable and joyless compositions". Possibly due to its cool reception, this was to be Brahms' last major orchestral composition and for the last years of his life, he wrote mainly vocal and chamber works. Later critics warmed to it; Donald Tovey wrote that the concerto has "vast and sweeping humour". Brahms began work on a second double concerto but became disillusioned with the project and destroyed his sketches. The concerto is now recognised as a masterpiece but it is not performed as frequently as his other concertos, possibly because its performance requires two brilliant and equally matched accomplished soloists willing to share the spotlight.

*Right: Joseph Joachim and his wife, the contralto Amalie Weiss.
Below: the Joachim Quartet photographed in Berlin in 1898,
with Joseph Joachim on the far left and Robert Hausmann
seated to his right.*





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Pyotr Ilyich Tchaikovsky (1840-1893) - *Symphony No. 6 in B minor, Opus 74 ('Pathétique')* (1893)

I Adagio – Allegro non troppo - II Allegro con grazia - III Allegro molto vivace - IV Finale: Agagio lametoso

Tchaikovsky believed himself the victim of a cold, implacable fate. In the last three of his six symphonies, he depicted his struggle against it, winning a degree of victory in the fourth and fifth - but in the sixth, his greatest work (which could be taken as his last will and testament), fate reigned supreme.

The composer worked on this composition from February to August 1893 and Tchaikovsky himself conducted its première at the Hall of Nobles in St Petersburg on 28th October 1893. It met with a puzzled reaction, particularly the unprecedented act of concluding a symphony with a slow movement. Nine days later Tchaikovsky was dead. Soon after the composer's death, rumours of suicide circulated but official records conclude that Tchaikovsky died of cholera. The second performance took place at his memorial service and, for obvious reasons, it made more of a significant impression.

According to his brother Modest, on the day after the première, the composer was still searching for an appropriate title for his piece. Modest suggested 'pathétique', a French word of Greek origin commonly used in Russian. The composer inscribed this immediately on the score. Tchaikovsky embraced the label for one day, after which he wrote to his publisher and requested that it was not included on the title page, but his instruction was ignored. Although he refused to divulge it, Tchaikovsky admitted to his nephew Vladimir Lvovich Davidov, to whom the piece was dedicated, that this symphony had an outline plan. He wrote, "Let him guess it who can". And many did until the following pencilled notes were found among Tchaikovsky's sketches, "The ultimate essence... of the symphony is Life. First movement - all passion, confidence, thirst for life. Must be short (finale death - result of collapse). Second movement - love; the third - disappointment; the fourth ends dying away (also short)".

The symphony opens with a slow, mournful introduction. The exposition section contrasts a restless first subject with a consoling second. An explosive start to the development heralds lengthy mounting hysteria. The first movement includes a quotation from the Orthodox Requiem Mass, "With thy saints, O Christ, give peace to the soul of thy servant". It is concluded with a passage of slow, stern grandeur, where the trombones and tuba take on the roles of funeral orators. At first, the second movement, a waltz, promises graceful contrast, but with its five beats to the bar instead of the usual three, the mood is thrown off kilter, with disturbing, bittersweet results. Later, the quiet but insistent beat of the timpani continues to disturb the themes and their otherwise graceful nature. The third movement begins as a dynamic scherzo. After gathering momentum, it appears to become a march of triumph, whereas David Brown, writer of an authoritative, four-volume biography of Tchaikovsky, comments, "this march is, in fact, a deeply ironic, bitter conception - a desperate bid for happiness so prolonged and vehement that it confirms not only the desperation of the search, but also its futility". The symphony's slow, anguished finale appears to confirm Brown's view. Despite repeated protests, resignation becomes complete. A quiet stroke on the tam tam announces fate's victory and the music sinks back into the dark depths of the orchestra.



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.

Gold Friends

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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.
- Complimentary refreshments with those concert tickets.

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

- A free ticket for one concert per year.
- Complimentary refreshments at that concert.

All Friends will also receive:

- An acknowledgement in each programme (unless you prefer to remain anonymous).
- Reserved seating at each of our concerts.
- 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.

Friends of Camden Symphony Orchestra Subscription Form

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Post Code: _____ Telephone: _____

Email: _____

Please tick as appropriate:

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I would like to become a Gold Friend of Camden Symphony Orchestra for one year for a donation of £50.

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I would like to become a Silver Friend of Camden Symphony Orchestra for one year for a donation of £25.

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I would like to make a donation of £_____ to Camden Symphony Orchestra.

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I have made a payment of £_____ (reference _____) directly to:
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I enclose a cheque made payable to Camden Symphony Orchestra.
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Camden Symphony Orchestra is a registered charity, no. 1081563.

Sally Isaacs 1949-2021

This evening's concert is dedicated to the memory of Sally Isaacs who was a long-standing member of our cello section. Sally is fondly remembered as a stalwart of the section whose cheerful smile conveyed her warmth and friendliness. Sadly Sally died on 2nd November 2021 after a long illness. Sally's widower, John Isaacs, suggested performing the Brahms *Double Concerto* in this concert as it had been one of her favourite pieces.

Sally grew up in Abergele in north Wales, and went up to the University of Nottingham to study music in 1968. It was there that she met John, a fellow music student, and they married in 1975. After graduating, Sally moved to London, working for five years at RCA Records where she was Classical Promotions Manager. She then became manager of the Early Music Shop in the West End, before moving to the Southgate Music Shop where she was a partner and owner from the late 1970s until the early 1990s. In a change of career, Sally joined the Church Housing Trust in 1994 as a Trust Executive, becoming the charity's Chief Executive from 2010 until her retirement in 2014.

Music continued to play an important in Sally's life. She joined Camden Chamber Orchestra (as we were then) in 2006, having occasionally played with us as a guest player previously. She also played with Enfield Chamber Orchestra, and was that group's chair for many years.

Sally was a devoted wife, mother to Charlie and Ben, and grandmother to Mya. Her second granddaughter, Abigail Sally, was born in February 2022. Besides music, Sally's interests included gardening (she grew an abundant supply of fruit and vegetables every year), playing tennis and knitting. Many musicians in north London have a pair of Sally's knitted hand warmers, specially designed for string players in the winter months.



Above: Sally with regular desk partner Denis Ribeiro at our March 2013 concert.

Samuel Staples - Violin



Samuel was born in London to a musical family and began playing the violin when he was five after a short-lived but enthusiastic career as a cellist. Aged eight he was awarded a place at the Yehudi Menuhin School where he studied with Natasha Boyarsky. His teachers and mentors since include Andras Keller, Vasko Vassilev, Boris Kucharsky, Andriy Vitovych, Sophia Rahman and Pavel Fisher. He is very excited to be a 2021/2022 recipient of the Royal Northern College of Music's International Artist Diploma.

As a soloist and chamber musician he has performed across France, Spain, Switzerland, Italy, Norway, Japan and the USA as well as in many major UK venues including the Wigmore Hall, St John's Smith Square, Purcell Room, Kings Place, Menuhin Hall, Windsor Castle and Milton Court. He is a regular guest at festivals worldwide including the Sejong International Music Festival in Philadelphia, AIMS Festival in Catalonia, Agora Festival in Luxembourg, Les Flaneries Musicales de Reims, Menuhin Festival Gstaad, Langvad Chamber Music Jamboree, Grieg in Bergen Festival, Llantwit Major Chamber Music Festival, Mendelssohn on Mull

Festival, Brighton Early Music Festival, Cowbridge Music Festival and the International Musicians Seminar in Prussia Cove. He has been the joint Artistic Director of the Alderney Chamber Music Festival since 2017.

A keen orchestral musician, Samuel is in increasingly high demand as both a leader and director.

Samuel is very grateful to the Beare's International Violin Society for their continued support.

Ben Tarlton - Cello

Ben was selected as a Finalist for the 2020 Guildhall Gold Medal, performing Elgar's *Cello Concerto* with the Guildhall Symphony Orchestra and in 2021, a Royal Over-Seas League String Finalist. Concert highlights include an Award-winners' Recital at Wigmore Hall, Recitals at St James's Church Piccadilly and St Martin-in-the-Fields, Brahms' *Double Concerto* at St John's Smith Square and Messiaen's *Quartet for the End of Time* in the Barbican Hall and Cambridge Summer Music Festival. In February 2020 he gave the UK Premier of Anders Hillborg's work *Duo* for Cello and Piano in a BBC 'Total Immersion' Concert in Milton Court Concert Hall, after which The Guardian commented, "Ben Tarlton and Ben Smith did wonders with it, playing with extraordinary precision and insight".

Born in Wales, Ben studied with Sharon McKinley and Alexander Baillie before attending the Yehudi Menuhin School to study with Thomas Carroll. He received a scholarship to study at The Guildhall School of Music and Drama under Louise Hopkins, also supported by Help Musicians UK and The Countess of Munster Trust.

In 2019, he was awarded The Suggia Gift by Help Musicians UK and The David Goldman Award from The Worshipful Company of Musicians. Ben is a Concordia Foundation Artist, a Park Lane Group Artist and a Yeomen of The Worshipful Company of Musicians; also receiving their prestigious Silver Medal Award in 2020, nominated by The Guildhall School.

In 2016, Ben was selected as a Fellow to participate in the Piatigorsky Cello Festival in Los Angeles. In November that year, he performed Schumann's *Cello Concerto* with the Guildhall Symphony Orchestra for The LSO's Donatella Flick Conducting Competition Semi-Finalists. Ben participated in the masterclasses at IMS Prussia Cove in 2017 and has frequently attended The Open Chamber Music Seminar since.

Ben has performed in other venues and Festivals such as Cadogan Hall, West Road Concert Hall in Cambridge, Wales Millennium Centre, Cowbridge Music Festival, Casa da Musica in Porto, the Tonhalle in Zurich, the Muziekegebouw in Amsterdam and the Walt Disney Concert Hall in Los Angeles. He has played in masterclasses for Frans Helmerson, Ralph Kirshbaum, Colin Carr, Raphael Wallfisch, Heinrich Schiff and has had chamber music coaching with Andras Keller, Rita Wagner, Ralf Gothoni, The Takacs Quartet, The Brentano Quartet, The Gould Piano Trio and The Endellion Quartet.

Ben is Artistic Director of the Llantwit Major Chamber Music Festival, a cello teacher at the Royal Welsh College of Music and Drama, a chamber music coach for Pro Corda and regularly performs chamber music concerts across Wales for Sinfonia Cymru.



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, with his latest book *Light Rain Sometimes Falls: A British Year Through Japan's 72 Seasons* published in September 2021. He is now working on a book about flight in the animal kingdom for publication in 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; and *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. For further information, visit 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)
Robbie Nichols
Ashleigh Watkins
Ellie Shouls
Sarah Benson
Susie Bokor
Jonny Markham
Hannah Hayes
Nick Sexton
Jasmine Cullingford
Jonathan Knott

Violin II

Sheila Hayman
Josh Hillman
Marion Fleming
Jo Wilson
Lea Herrscher
Diana Muggleston
Louise Bowler
Kathy He
Dilara Basar
Kate Stevenson

Viola

James Taylor
Ingolf Becker
Roz Norkett
Sarah Dewis
Joanna Dunmore
Roksana Nikoopour
Mark Denza

Cello

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

Double Bass

James Mott
Seth Edmunds
Ruohua Li
Mat Heighway

Flute

Amanda Lockhart Knight
Jarad Slater

Piccolo

Adam Stoodley

Oboe

Sonia Stevenson
Rachel Sutton

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Sebastian Till

Horn

Ed Dorman
John Isaacs
Michael Slater
Gwen McDougal
Máté Tőzsér

Trumpet

Tim Milford
Sarah Hall
Izalni Batista Nascimento
Junior

Trombone

Kirk Robinson
Ross McDonnell
Peter Biddlecombe

Tuba

Edd Leach

Timpani

Owain Williams

Percussion

Rebecca Celebuski
Sam Shaw

Forthcoming Concerts

Saturday 2nd July 2022 at 7.30pm

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

Claire Victoria Roberts - World Première of Adopt a Composer Commission

Richard Strauss - *Four Last Songs*

Ralph Vaughan Williams - *A London Symphony*

Our Summer Concert opens with a very special event - the World Première performance of a new work written especially for the orchestra by Claire Victoria Roberts. Originally intended to be part of our 40th anniversary concert in November 2020, we're delighted to be able to complete this project which has seen Claire join CSO as our Composer-in-Residence as part of Making Music's Adopt a Composer scheme.

Acclaimed soprano Elizabeth Roberts joins us as soloist in Richard Strauss' *Four Last Songs*. Strauss' final work, this song cycle for soprano and orchestra was published posthumously and first performed 70 years ago and has become one of best-loved works. Ralph Vaughan Williams' *A London Symphony* was first performed just before the First World War and was an immediate success. With the distinctive sound of Westminster chimes, the symphony captures the hustle and bustle of the city in musical form.

Saturday 19th November 2022 at 7.30pm

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

Programme and further details to be announced.

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

www.camdenso.org.uk