



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

**Violin:** Harriet Mackenzie

**Saturday 26<sup>th</sup> November 2016 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

**Tonight, we welcome internationally renowned soloist Harriet Mackenzie to perform Elgar's *Violin Concerto*. One of Elgar's longest orchestral compositions, the concerto was also his last great popular success. The first half of our all-British programme features Grace Williams' *Fantasia on Welsh Nursery Tunes* and Britten's *Four Sea Interludes*, taken from his opera *Peter Grimes*.**

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 concerts have included a performance of *The Battle of the Somme* by Laura Rossi accompanying a screening of the iconic 1916 film, Beethoven's '*Choral*' *Symphony* and Rachmaninov's *Symphonic Dances*, as well as works by Arnold, Brahms, Glazunov and Shostakovich. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works by composers including Elgar, Handel, Mozart and Rutter.

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





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Grace Williams - ***Fantasia on Welsh Nursery Tunes***

Britten - ***Four Sea Interludes***

~ Interval ~

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

Elgar - ***Violin Concerto***  
***Soloist: Harriet Mackenzie***

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

## **Grace Williams (1906-1977) - *Fantasia on Welsh Nursery Tunes***

Born in Barry, Grace Williams studied in Cardiff, and later in London with Ralph Vaughan Williams. She taught for some years in London, before returning to Wales for the last three decades of her life where she developed a more personal idiom.

This composition for symphonic orchestra is based on traditional Welsh nursery tunes and lullabies. Written in 1940, during her years in England, it was first performed for a BBC broadcast in October 1941. Its tuneful evocation of childhood clearly had a wide appeal in wartime Britain, and it was frequently performed. Although not typical of Williams' style, the *Fantasia* brought her to prominence and it remains the composer's most popular work. The *Fantasia* was first recorded in 1949 by the London Symphony Orchestra, and released on a 78 rpm record. It was the first recording of a work by a female Welsh composer.

The orchestration includes the harp to add a Welsh flavour and percussion to evoke memories of childhood. At around eleven minutes in duration, this one movement work is based on eight Welsh folk songs. The beginning and end use the quicker tunes which frame the middle section of slower, wistful melodies. Each tune is stated and discussed, and followed by a transition into the next. To finish, the work returns to the initial theme.

The folk songs, in order, are:

- *Jim Cro* - also known as *Dacw Mam yn Dwâd* (Here's mummy coming)
- *Deryn y Bwn* (The Bittern)
- *Migildi, Magildi* (nonsense words imitating the sound of a hammer on an anvil)
- *Si lwli mabi* (Sleep my baby)
- *Gee Geffyl Bach* (Gee-up, little horse)
- *Cysga Di, Fy Mhlentyn Tlws* (Sleep, my pretty child)
- *Yr eneth ffein ddu* (Where are you going, my pretty maid?)
- *Cadi Ha* (Summer Katie)

## **Benjamin Britten (1913-1976) - *Four Sea Interludes from Peter Grimes, Opus 33a* *I Dawn – II Sunday Morning – III Moonlight – IV Storm***

Britten's operatic masterpiece, *Peter Grimes*, is the timeless grim tale of how, when a society cannot face its own demons, it purges its collective soul. The opera is set in Aldeburgh, where Peter Grimes lived during the late 18<sup>th</sup> Century. British poet George Crabbe set the woeful tale to a poem he called *The Burrough*. The opera narrates the story of a fisherman, Peter Grimes, held responsible for the deaths of his young apprentices, who is then demonised by his fellow villagers, finally going insane from the guilt they inflict upon him.

Britten wrote *Peter Grimes* during the Second World War. In 1939, he had left Britain for New York as a conscientious objector but in 1942 he returned, settling in Aldeburgh on the Suffolk coast. There was an understandable shift in the tone of his music in the compositions that followed: the *Prelude and Fugue for Strings*, the *Hymn to St. Cecilia*, *Rejoice in the Lamb*, *Serenade for Tenor, Horn and Strings*, and *Festival Te Deum*. Inhabiting an environment

dominated by the forbidding North Sea, *Peter Grimes* was almost inevitable. Even before its successful premiere at Sadler's Wells (June 1945), he had extracted the *Four Sea Interludes* for concert use. The opera itself was well received and the renaissance of British music began to extend to the medium of opera.

The orchestral interludes link scenes and establish the atmospheric background behind the action in the Suffolk fishing town. The scoring is quite unconventional yet is highly imaginative. *Dawn* occurs between the opening Prologue and Act I, after Grimes has been questioned about the death of his first apprentice. It paints a peaceful timeless morning on the ocean, with high strings and broken chords amidst foreboding in the bleakness of the waterscape. *Sunday Morning* is the Prelude to Act II. Horns portray church bells welcoming folk to worship, and the music captures a beautiful maritime morning. *Moonlight* is the Introduction to Act III, the finale, which includes the villagers' avenging the latest apprentice's 'accidental' death, as Peter Grimes walks the beach at night and goes mad, speaking to his deceased apprentices. The final interlude, *Storm*, backtracks to the night between Scenes 1 and 2 in the first Act when the villagers completely lose faith in Grimes.

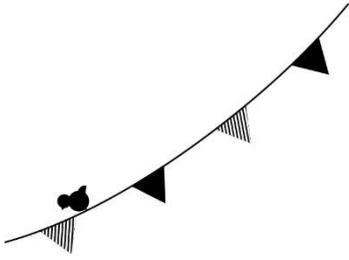
### **Edward Elgar (1857-1934) - Violin Concerto in B minor, Opus 61** *I Allegro - II Andante - III Allegro molto*

Elgar sketched some ideas for a violin concerto in 1905 after reading a newspaper interview with Fritz Kreisler, in which he commended Elgar's music, and wished that he would write something for the violin. The composition of the concerto began in earnest during 1909. Elgar dedicated the work to Fritz Kreisler, who gave its first performance. But it was the historic 1932 recording by Yehudi Menuhin, with the composer conducting, which established this Romantic masterpiece. It displays a rare combination of bravura and intimacy together with an ardent solo personality. The concerto embodies Elgar's understanding of the violin, its tone capable of dominating the orchestra, significant use of rubato, as well as sensitivity during introspective passages. He combines the singing quality of Beethoven with the symphonic drama of Brahms.

The concerto begins with an orchestral tutti in which the four principal themes are stated. There are haunting solo entries and moving melodies which display a quality of adult innocence, both earthy and sublime. The music travels through a wide variety of keys and moods, with heroic interaction between the soloist and orchestra.

The slow movement starts with an ambling gait, and a remote singing character. As it progresses, the passionate solo part is pitted against the deep sonority of the horns and trombones, but the orchestration allows the violin to remain dominant.

The *finale* is rhapsodic and elaborate. A rapidly ascending passage leads into a lively main theme exhibiting virtuosity and lyricism. Elgar introduces an accompanied *cadenza* where the soloist is joined by divided strings, parts of which are muted and others "thrummed" (*pizzicato tremolando*) creating a beautiful ethereal effect. The *cadenza* becomes the heart and soul of the work and is one of the most memorable episodes in violin literature. The brilliant music of the *finale's* opening returns and the concerto ends in triumph.



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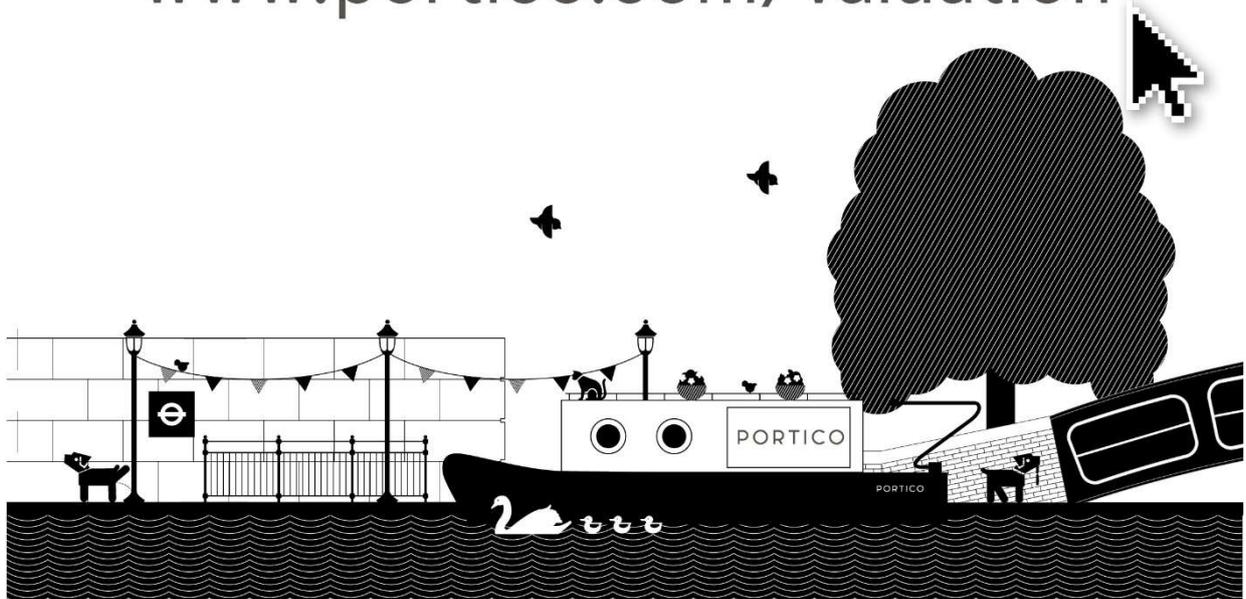


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## Harriet Mackenzie - Violin

*“Searing Intensity... A performance full of panache... captivating” - The Strad*

Harriet Mackenzie is an internationally renowned concerto soloist and has performed across five continents. Her recordings include concertos with the Royal Philharmonic Orchestra, Orchestra Nova and the English Symphony Orchestra and she has recorded on the NMC, Dutton, Discovery and Nimbus labels. These have received international acclaim, including ‘Editor’s Choice’ in Gramophone Magazine, cited for Harriet’s “superbly responsive playing... faultless technique and unfailing insight”. Live broadcasts include BBC Radio 3, Classic FM, Radio London and Hungarian National Radio.



As well as performing the standard repertoire, Harriet is an ambassador for contemporary music. She has performed many world premieres with music specifically written for her, including Robert Fokkens’ *Violin Concerto* (premiered Southbank Centre); Graham Coatman’s *Violin Concerto* (premiered Swaledale Festival) and Deborah Prichard’s *'Wall of Water' Violin Concerto* (premiered LSO St Luke's). She has performed recitals in prestigious halls such as the Concertgebouw, Wigmore Hall, Budapest Marble Hall and Kyiv Hall of Marble Columns. A multi-faceted virtuoso, she is also fascinated by world music styles and composes and improvises in many different styles.

As well as her solo work, Harriet is a founder member of the innovative trio Kosmos Ensemble, violin duo Retorica, the Karolos Ensemble and also performs with pianists Christopher Glynn, Anna Tilbrook, Danny Driver and guitarist Morgan Szymanski.

Harriet graduated from the Royal Academy of Music with First Class honours, M.Mus and DipRAM. In 2015, she was made an Associate of the Royal Academy of Music (ARAM). Also in 2015, she was awarded the Richard Carne Fellowship at Trinity Laban Conservatoire of Music.

Future highlights include solo and chamber music performances in China, Channel Islands, Italy, Scotland, Sweden, Spain, Germany, South Korea and Japan.

To find out more about Harriet, including details of her forthcoming engagements, please visit [www.harrietmackenzie.com](http://www.harrietmackenzie.com), [@harrietviolin](https://twitter.com/harrietviolin) and [facebook.com/harriet.mackenzie.9](https://facebook.com/harriet.mackenzie.9)

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## **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 teaches conducting. In 2012, Levon 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. His second book *Why Do Birds Suddenly Disappear?* will document, amongst other things, Lev's quest to see 200 species of bird in Britain within a year and is currently crowd-funding at [www.unbound.co.uk](http://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.

## St Andrew Holborn

St Andrew Holborn has been a place of worship for at least a thousand years. When the Crypt was excavated in 2001, Roman remains were found so the site may have been in use before then.

The first mention of St Andrew Holborn comes in 959 AD. A charter of Westminster Abbey alludes to an 'old wooden church' on the hill above the river Fleet. Little is known of the building's early history. However, it is clear that by the end of the 13<sup>th</sup> century the original wood had been replaced with stone. In the mid-15<sup>th</sup> century, when the Church expanded, the West Tower was added.

St Andrew has had associations with many famous figures such as Henry Wriothesley, Earl of Southampton and godson of Henry VIII. John Gerard the leading Elizabethan herbalist and close friend of Shakespeare was buried here, as was Christopher Merret, an English scientist known to have studied the early creation of sparkling wine.

During the Civil War, the Rector, John Hacket, persisted in using the Book of Common Prayer. Roundhead soldiers arrived at the church, held a pistol to Hacket's head but he simply replied 'I am doing my duty. Now do yours.' The soldiers departed leaving Hacket unscathed. This rebellious spirit continued with Dr Henry Sacheverell whose subversive sermons undermining the government led to the Sacheverell riots and the introduction of the 1714 Riot Act.

St Andrew's most significant history concerns the building itself. Having survived the Reformation and the 1666 Great Fire (saved by a last minute change in wind direction), the Church was in need of renovation. This task fell to Sir Christopher Wren, one of England's most esteemed architects. St Andrew was the largest of all of Wren's parish churches.

St Andrew continued its connections with significant individuals. Marc Brunel, father of Isambard Kingdom Brunel, was married here in 1799, while Benjamin Disraeli was christened at the Church in 1817. The church has links with medical history as in 1827 Dr William Marsden found a young girl dying from exposure in the Churchyard. No hospitals would treat her and she subsequently died. This inspired Dr Marsden to found the Royal Free Hospital.

On 16<sup>th</sup> April 1941, during the Second World War, the church was struck by an incendiary bomb and reduced to ruins. Ecclesiastical architects Seely and Paget restored the church, being on the whole faithful to Wren's designs. The church was designated a Grade I listed building on 4<sup>th</sup> January 1950.

# Camden Symphony Orchestra

## **Violin I**

John Crawford (Leader)  
Robbie Nichols  
David Divitt  
Alexandra Bowers  
Jonathan Knott  
Aaron Fish  
Kate Fern  
Fiona Patterson  
Sarah Benson  
Jasmine Cullingford  
Sarah Daramy-Williams  
Dominique Bespalov

## **Violin II**

Olivia Dalseme-Stubbs  
Josh Hillman  
Marion Fleming  
Jo Wilson  
Diana Frattali-Moreno  
Susie Bokor  
Alice Buckley  
Georgia Tulley  
Ellie Shouls  
Josie Pearson

## **Viola**

James Taylor  
Joanna Dunmore  
Olivia Mayland  
Susannah Rang  
Catherine Lamb  
Sarah Dewis  
Martin Jeriga

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Sally Isaacs  
Robert Aitken  
Andrew Erskine  
Antje Saunders  
Kate Nettleton

## **Double Bass**

Mark McCarthy  
Stephane Le Vu  
Sam Barton  
Lewis Tingey

## **Harp**

Anna Le Gall

## **Flute**

Amanda Lockhart Knight  
Katie Robson

## **Oboe**

Sonia Stevenson  
Adam Bakker

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Bassoon**

David Robson  
Miles Chapman

## **Contrabassoon**

Calum Kennedy

## **Horn**

Tom Pollock  
John Isaacs  
Michael Slater  
Maria Vitale

## **Trumpet**

Tim Milford  
Sarah Jenkins  
Tamsin Cowell

## **Trombone**

Paul McKay  
Alec Coles-Aldridge  
Morgan Hollis

## **Tuba**

Iain McDonald

## **Timpani**

David Danford

## **Percussion**

Hannah Beynon  
George Andrews

# Forthcoming Concerts

**Saturday 11<sup>th</sup> February 2017 at 7.30pm**

St John's Smith Square, London, SW1P 3HA

*Concert with Islington Choral Society*

Haydn - *The Creation*

In our first performance of 2017, Camden Symphony Orchestra accompanies Islington Choral Society in *The Creation*, one of the great choral works and considered by many to be Haydn's masterpiece. This oratorio depicts and celebrates the creation of the world, drawing on descriptions in both the *Book of Genesis* and John Milton's *Paradise Lost*.

~

**Saturday 1<sup>st</sup> April 2017 at 3pm**

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

## **Family Concert**

Dukas - *The Sorcerer's Apprentice*

Patterson - *The Three Little Pigs*

Stravinsky - *Berceuse* and *Finale* from *The Firebird*

Patterson - *Little Red Riding Hood*

Join us for a special family concert designed to appeal to all ages. We'll be opening the concert with Dukas' thrilling scherzo *The Sorcerer's Apprentice*, made famous by the classic Walt Disney film *Fantasia*. We'll also be performing two movements from Stravinsky's ballet *The Firebird*, which depicts a magical glowing bird featured in Russian fairy tales. The highlight of the concert will be two narrated works, *Little Red Riding Hood* and *The Three Little Pigs*, which match the words of Roald Dahl with the exciting and timeless music of Paul Patterson. 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.

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

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