



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

Saturday 28th November 2015 at 7.30pm
St Paul's Church, Covent Garden, London, WC2E 9ED

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

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to our autumn concert. Tonight we are performing Dvořák's most famous work, one of the most popular pieces in the classical repertoire, which is best known for its evocative *Largo* second movement. In the first half of the concert we are showcasing the principal sections of the orchestra with a sequence of exciting works for our brass, wind and string sections.

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 concert programmes have included Beethoven's *'Choral' Symphony*, Elgar's *Enigma Variations* and works by Arnold, Glazunov, Janáček and Sibelius as well as concertos by Bartók, Brahms and Strauss and a concert of stage and screen music. 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 Bach, Duruflé, Handel, Haydn, Mozart, Poulenc and Verdi.

While we pride ourselves on our friendly, inclusive environment, we take our music-making seriously. We are always pleased to hear from musicians interested in joining us. For more information about the orchestra, please visit www.camdenso.org.uk.



Follow us on Facebook and Twitter, and join our mailing list, via the links at:
www.camdenso.org.uk

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





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

Dukas - ***Fanfare from La Péri***

Strauss - ***Suite for Winds, Opus 4***

Tchaikovsky - ***Serenade for Strings***

~ Interval ~

Dvořák - ***Symphony No 9, 'From the New World'***

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

Paul Dukas (1865-1935) - *Fanfare from La Péri*

La Péri was composed in 1912 as a symphonic poem for dance. It premiered in Paris and was created for the Russian ballerina Natalia Trouhanova. It begins with the *Fanfare* which has no thematic link to the remainder of the work and provides contrast with the music that follows. *La Péri* barely survived; luckily Dukas was convinced by friends not to destroy the score. The *Fanfare* is possibly the second most performed of Dukas' works, behind only *The Sorcerer's Apprentice* in popularity.

In seventy years of life, Dukas completed seven major compositions and five minor works. He was one of the most self-critical composers in history, destroying or hiding many of his works which he felt to be unworthy, leaving at his death a very slender musical legacy of beautifully crafted music. His first surviving work of note was his *Symphony* (1896), followed by his best known work, *The Sorcerer's Apprentice*, which is based on Goethe's poem *Der Zauberlehrling*, so famously featured in Disney's *Fantasia*.

At the age of 47, he retired from composing and began his career as a composition teacher and also as a music critic of the highest discrimination and ideals. Amongst his students were Spanish composer Joaquin Rodrigo and French composer Olivier Messiaen.

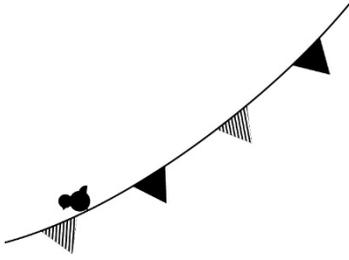
In Persian mythology, a *péri* is a fairy creature descended from fallen angels who cannot re-enter paradise until they have done penance. In Dukas' scenario, the youth Iskender encounters a *péri* while searching for the lotus flower that will grant immortality. He discovers the flower in the hand of a beautiful *péri* and falls in love. He seizes the flower but she wins it back from him in exchange for a kiss. She disappears into the sunset, and Iskender realises that he has lost her forever and has given up his own life in the bargain.

Richard Strauss (1864-1949) - *Suite for Winds, Opus 4*

I Praeludium: Allegretto – II Romanze: Andante – III Gavotte: Allegro – IV Introduction and Fugue: Andante cantabile, Allegro con brio

Strauss was born in Munich and had music lessons locally. He composed throughout his teens but did not attend a music academy. As his father was principal horn of the Munich Court Orchestra his interest in wind group sounds began early. Strauss' wind *Serenade* came to the attention of the conductor Hans von Bülow who encouraged Strauss to continue writing; the *Suite for Winds* following, premiering in Munich in 1884. Strauss, who had never conducted before, was given the baton to conduct the first performance without rehearsal (the orchestra didn't rehearse on tour) and he managed to scrape through without major disaster.

The *Suite for Winds* shows the composer's skill at the development of short themes. This is very clear in the first movement whose six minute span is built from four or five brief motifs. The second movement shows distinctive signs of Strauss' later stylistic traits, including a horn motif climbing stratospherically high and a very effective clarinet solo. The *Gavotte* is more than just pastiche and shows Baroque tendencies. Its middle section oboe theme becomes the Fugue theme in the last movement. The *Introduction and Finale* gathers together the previous music to produce a skilful and richly scored finale for all thirteen instruments.



PORTICO



SALES



MAINTENANCE

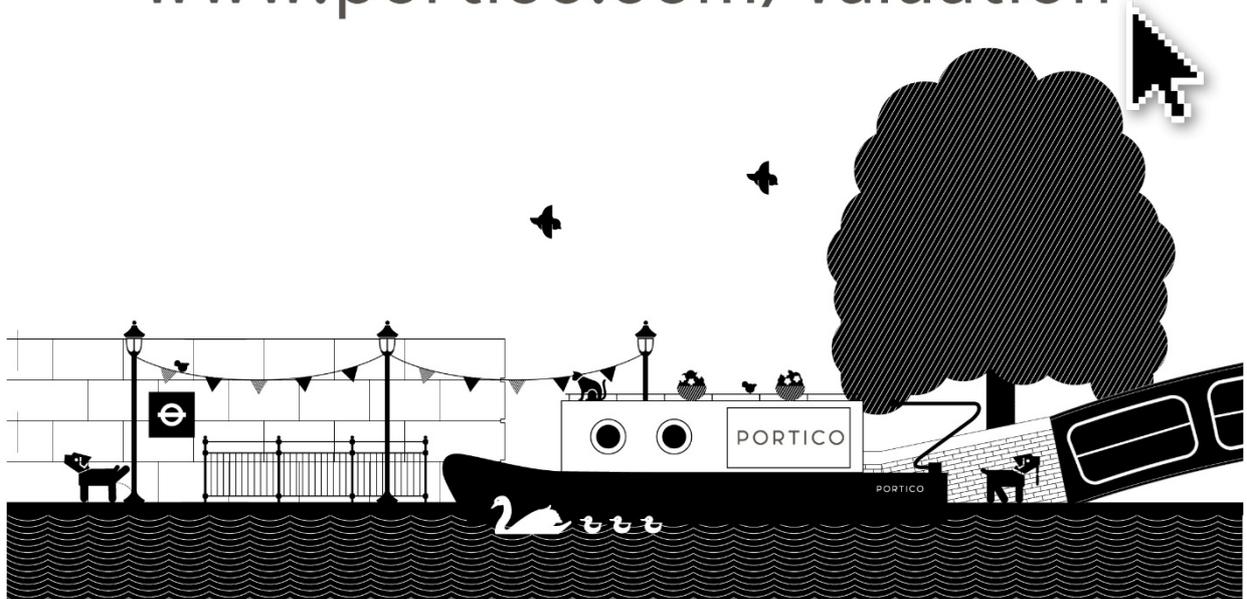


LETTINGS

0207 099 4000

Get a Free Instant Property Valuation at

www.portico.com/valuation



Pyotr Tchaikovsky (1840-1893) - *Serenade for Strings, Opus 48*

I Pezzo in forma di Sonatina: Andante non troppo, Allegro moderato – II Waltz: Moderato - III Elegie: Larghetto elegiac - IV Finale (Tema Russo): Andante, Allegro con spirito

Although primarily recognised by audiences as a colourful romantic composer for the full orchestra, Tchaikovsky composed this unmistakably Russian work for strings alone. It is in *concerto grosso* style, but its nature is of a symphony in four movements. This *Serenade* was composed in 1880 at the same time as the *1812 Overture*. Tchaikovsky's teacher, Anton Rubinstein, commented favourably on its scoring for strings; its sparse textures and beautiful sounds were unmatched by any other Russian orchestral wizard. It displays Tchaikovsky's mastery of symphonic metamorphosis, as well as his undoubted virtuosity as a composer for stringed instruments.

The first movement is a tribute to Mozart in the form of a *sonatina*. It opens with a chorale-like melody and a strong broad theme; a robust *Allegro* section contrasts with a second subject of stuttering semiquavers. Its second movement is a graceful *Waltz* whose delightful tunes suggest Spanish colour and rhythm whilst the third movement presents a Slavonic atmosphere created by two doleful melodies. The *finale* opens with a solemn introduction for muted violins while two Russian folk song melodies are found in the *Allegro*. The *Serenade* concludes with the restatement of the opening chorale and demonstrates the descending link between the two themes.



Stringers

EDINBURGH & LONDON

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

Staffed by players and teachers
Excellent restoration services

LONDON
99 Lisson Grove
NW1 6UP

020 7224 9099
info@stringerslondon.com

EDINBURGH
7 York Place
EH1 3EB

0131 557 5432
info@stringersmusic.com

www.stringersmusic.com



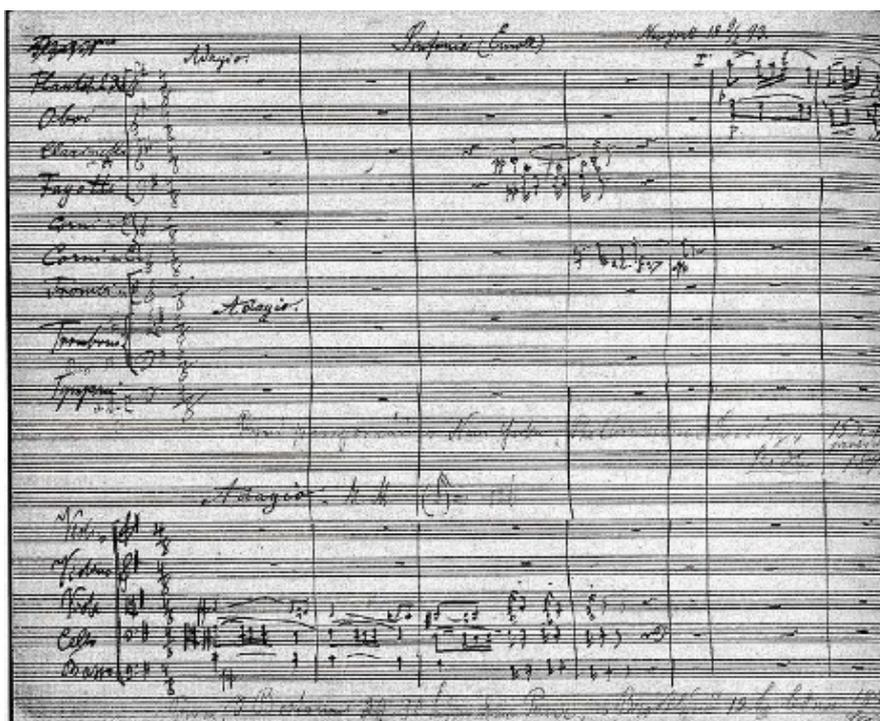
**Antonin Dvořák (1841-1904) - *Symphony No 9, Opus 95 (From the New World)*
I *Adagio*, *Allegro molto* – II *Largo* – III *Scherzo: Molto vivace* - IV *Allegro con fuoco***

This last, most popular of Dvořák's symphonies was the outcome of a visit to America. Dvořák, then aged 50, and with a considerable international reputation, was invited to direct a new Conservatory of Music. He and his family arrived in New York in September 1892. The *Symphony No 9* was the first of Dvořák's compositions to be written completely in America; he sketched the first themes in December 1892 and completed it the following May. Anton Seidel conducted its premiere at a New York Philharmonic Society concert at Carnegie Hall in December 1893.

The hesitant *Adagio* opening precedes the first main *Allegro molto* theme. The composer was very interested in Native American music and the African-American spirituals that he heard in America. A later theme played first by the flute bears a likeness to the spiritual *Swing Low Sweet Chariot*. However these themes are developed in a vigorous and dramatic fashion that could only be of Slavonic inspiration. The movement ends with a brilliant coda.

The *Largo* is a beautiful movement described as *Legend* in the original sketch. It was inspired by Longfellow's poem *The Song of Hiawatha* which describes Minnehaha's death and her burial in the forest. Glorious harmonies precede a haunting theme played by the cor anglais, one of Dvořák's most beautiful creations. The beauty of this tune is enhanced as it reappears at the end of the movement in a livelier passage suggesting the dancing flight of birds or insects. Dvořák returns to Longfellow again for the *Scherzo*, and takes inspiration from a dance at *Hiawatha's Wedding Feast*.

The finale opens with an energetic nine-bar subject given to the horns and trumpets. The development section recalls both the cor anglais melody from the second movement and the opening phrase of the *Scherzo*, but it is the nine-bar theme which dominates and brings the movement, and symphony, to a positively riotous conclusion.



The first page of the autograph score for the 'New World Symphony'.

'Few pick-me-ups dispel the January blues better than this festival's
workshops, concerts and exuberant performers'
The Times



London A Cappella Festival 2016

www.londonacappellafestival.com

Thursday 28 January

Tenebrae Consort

Friday 29 January

Take the Stage

Shlomo & the Vocal Orchestra

Naturally 7

Saturday 30 January

LACF Kids

All Things Vocal: Workshops

Opus Jam

Home Free

The Swingles



LOCAL PRINT AND PHOTOGRAPHY CENTRE

DESIGN • ARTWORK • PRINTING • COPYING • BINDING

PORTRAIT / EVENT PHOTOGRAPHY

PHOTO PRINTING

168 West End Lane, West Hampstead London NW6 1SD

☎ 020 7794 7858

✉ dave@colourdivision.com

💻 colourdivision.com

Levon Parikian - Conductor

Levon Parikian studied conducting with George Hurst and 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 broadcast on Radio 4. His first book *Waving, Not Drowning* was published in 2013 (www.wavingnotdrowningbook.com) and is an entertaining insight into the conductor's world. Levon has been one of our regular conductors since 2000, and our Musical Director since 2004.

John Crawford - Leader

John Crawford has been our leader since September 2006. He 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. He 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 Paul's Church, Covent Garden

St Paul's Covent Garden is widely known as the Actors' Church. The connection with the theatre began as early as 1662 with the establishment of the Theatre Royal, Drury Lane, and was further assured in 1723 with the opening of the Covent Garden Theatre, now the Royal Opera House. On 9th May 1662 Samuel Pepys noted in his diary that the first 'Italian puppet play' took place under the portico of the church, which marks the start of Punch & Judy as we know it. The church continues to host an international Punch & Judy festival every May. Memorials in the church are dedicated to many famous theatrical personalities including Charlie Chaplin, Noël Coward, Gracie Fields, Vivien Leigh, Ivor Novello and Richard Beckinsale. The ashes of Ellen Terry and Dame Edith Evans rest in St Paul's. George Bernard Shaw set the opening scene of *Pygmalion*, the play that formed the basis for *My Fair Lady*, under the portico.

The church was designed by Inigo Jones, the first significant English architect of the early modern period. In 1631 Jones was commissioned by the 14th Earl of Bedford to design a square, surrounded by mansions, a chapel and four streets. Work on the church began in 1631, and was completed in 1633, at a cost of £4,000. The church was consecrated in 1637, and dedicated to St Paul. Visitors often ask why the great east door onto the piazza doesn't open. Inigo Jones' original intention was that this should be the main entrance with the altar at the west end of the church. However this went against Anglican tradition where the altar is normally placed at the east end. At the last moment, therefore, the altar was placed at the east end, and the portico door is in fact therefore a fake!

The painter JMW Turner and WS Gilbert of Gilbert & Sullivan fame were baptised at St Paul's. Among those buried in the church are Samuel Butler (the 17th century poet and satirist), Grinling Gibbons (the sculptor and wood carver), Thomas Arne (composer of *Rule Britannia*), and Margaret Ponteous (the first victim of the Great Plague of 1665). Burials ceased in the 1850s. In 1788 Thomas Hardwick began a major restoration of the church, but in 1795 there was a terrible fire which destroyed much of the original structure. The parish records were saved, as was the pulpit and the work of Grinling Gibbons (or one of his pupils) and the church was restored largely to Jones' original design. Further changes were undertaken by Butterfield in 1872.



Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
David Divitt
Alexandra Bowers
Jonathan Knott
Marianne Frost
Kate Fern
Aaron Fish
Yvonne Spark
Karen Currie
Mark Denza
Ashleigh Watkins

Violin II

Sheila Hayman
Josh Hillman
Jo Wilson
Marion Fleming
Diana Frattali-Moreno
Susie Bokor
Gemma Nelson
Georgia Tulley
Alice Buckley
Olivia Dalseme-Stubbs

Viola

James Taylor
Joanna Dunmore
John Broad
Jenny Duckett
Ed Thorne
Sarah Dewis
Lindsay Jones

Cello

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

Double Bass

Mark McCarthy
Sara Dixon
Ellie Kaminski
Lewis Tingey

Flute

Jessamy Robinson
Katie Robson

Oboe

Barry Solomon
Adam Bakker

Cor Anglais

Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Zoë McMillan

Contrabassoon

Calum Kennedy

Horn

Ed Dorman
John Isaacs
Michael Slater
Maria Vitale
Mieran Sethi

Trumpet

Tim Milford
Sarah Jenkins
Laura Gilroy

Trombone

Paul McKay
Lydia Bowden
Matt Gibbins

Tuba

Bedwyr Morgan

Timpani

Christine Letch

Percussion

Hannah Beynon

Forthcoming Concerts

Saturday 23rd January 2016 at 7.30pm

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

Concert with Islington Choral Society
Handel - *Four Coronation Anthems*
Schubert - *Mass in G*

~

Saturday 19th March 2016 at 7.30pm

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

Shostakovich - *Festive Overture*
Glazunov - *Violin Concerto*
Rachmaninov - *Symphonic Dances*

This all-Russian programme features Tim Crawford, one of the outstanding violinists of his generation, performing Glazunov's *Violin Concerto*. The second half of the concert features Rachmaninov's final energetic composition, his *Symphonic Dances*.

~

Saturday 9th July 2016 at 7.30pm

Christ Church Spitalfields, Commercial Street, London, E1 6LY

Butterworth - *The Banks of Green Willow*
Ravel - *Le Tombeau de Couperin*
Rossi - *The Battle of the Somme*

Commemorating the centenary of the Battle of the Somme, we present a performance of *The Battle of the Somme* soundtrack, accompanying a screening of the iconic film from 1916. Shot in the early days of battle, this feature documentary portrays the reality of trench warfare as the fighting continued. This performance will be part of the Somme100 Film official tour, in conjunction with the Imperial War Museum.

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

www.camdenso.org.uk