

CAMDEN

CHAMBER

ORCHESTRA



Conductor:

Levon Parikian

Leader:

John Crawford

Stage and Screen

Korngold

The Sea Hawk

Ketèlbey

Film-Play Music

Sibelius

King Christian II Suite

Verdi

Force of Destiny Overture

Barry

Out of Africa

Britten

Johnson Over Jordan Suite

Williams

ET: Adventures on Earth

7.30 p.m. Saturday 22nd June 2013, St Paul's Church, Covent Garden
Tickets: £10 / £8 concessions. Programme: £1

Camden Chamber Orchestra is a Registered Charity, No. 1081563

Forthcoming Concerts:

Sunday 30th June 2013 at Cadogan Hall, Sloane Square

with Islington Choral Society performing works by Wagner, Elgar, Parry and Inglis
Saturday 23rd November 2013 at St Cyprian's Church, Glentworth Street, London, NW1
with music by Verdi, Brahms and Dvorak

If you would like us to contact you with information about future concerts, please email us at
info@camdenchamberorchestra.org.uk

Welcome to our summer concert. This is our last orchestral concert as Camden Chamber Orchestra – we are rebranding as Camden Symphony Orchestra in September, reflecting how the orchestra has evolved since it was founded in 1980. Our final concert as CCO will be on Sunday 30th June at Cadogan Hall where we will be performing with Islington Choral Society. Tonight, we present a programme of Stage and Screen music.

Erich Wolfgang Korngold (1897-1957) - *The Sea Hawk* (1940)

Korngold was an Austrian film and romantic music composer. While his compositional style was considered well out of vogue by the time he died, his music has recently undergone an evaluation and reawakening of interest. Along with such composers as Max Steiner and Alfred Newman, he is considered one of the founders of film music.

Born in a Jewish home in Brünn, Korngold was the second son of an eminent music critic. A child prodigy, he played his cantata *Gold* to Mahler in 1906. At the age of 11 he composed the ballet *Der Schneemann* (*The Snowman*), which became a sensation when performed at the Vienna Court Opera in 1910. During his early years Korngold also made live-recording player piano music rolls which survive today. He became an international success, praised by composers such as Strauss and Puccini and by many famous conductors and soloists who added his works to their repertoires.

Reinhardt invited Korngold to Hollywood in 1934 to adapt Mendelssohn's incidental music for *A Midsummer Night's Dream* to his film version of the play. Korngold returned home and over the next four years pioneered film score composition. In 1938, he was asked by Warner Brothers to compose a score for their new and expensive film *The Adventures of Robin Hood*, starring Errol Flynn. He agreed and returned to Hollywood. Shortly after he arrived in California, the perilous conditions for Jews in Austria compelled the composer to remain in America. Korngold later would say the film score of *The Adventures of Robin Hood* saved his life. He won the Academy Award for Best Original Score for the film, and was later nominated for *The Sea Hawk* (1940) which starred Errol Flynn as an English privateer who defends his nation's interests on the eve of the Spanish Armada.

Korngold treated each film as an 'opera without singing' and created romantic, melodic and intricate scores. He intended that his works could stand alone in the concert hall and his style exerted a profound influence on modern film music. Becoming disillusioned with Hollywood and with the kinds of pictures he was being given to work on, he was eager to return to writing music for the concert hall and stage. His last original film score was composed in 1946.

On British television in the 1970s André Previn conducted one movement from Korngold's *Violin Concerto*, and told the story of the "famous" American music critic who declared that "Korngold's *Violin Concerto* was more corn than gold". Previn pointed out that the critic is no longer remembered whereas Korngold is. Further recognition came in the 1990s with two full-scale biographies appearing almost simultaneously. The International Korngold Society has released excerpts of acetates with Korngold conducting the Warner Brothers studio orchestra, and the soundtrack recordings of Korngold conducting some of his film scores have been issued on CDs.

When *The Sea Hawk* opened in cinemas, a commercial recording was not contemplated. It was not until 22 years later, in 1962, that a bit of music from the film was released on an LP called *Music by Erich Wolfgang Korngold*. Ten years after this, Charles Gerhardt and Korngold's son, George, included seven minutes of *The Sea Hawk* score (newly recorded) in RCA's album *The Classic Film Scores of Erich Wolfgang Korngold*. As of today there are numerous re-recordings containing portions of the score. A complete re-recording was issued in 2007 by the Naxos label.

Albert Ketèlbey (1875-1959) – *Film-Play Music* (1924)

True Love (sentimental and sad scenes), *Mysterious* (for weird, uncanny and apprehensive situations), *Comedy* (for race and motor scenes, crowds and lively situations), *Storm Music*, *Rhapsody Appassionata* (for tense situations)

Birmingham-born Albert Ketèlbey is one of the best known British light music composers, famed for fantasy romantic travelogue pieces such as *In a Monastery Garden* and *In a Persian Market*. Aged eleven, he played his own piano composition to an audience including Edward Elgar. By thirteen, he had won a scholarship to Trinity College of Music. Later he worked for two publishing firms, Chappells and Hammonds, making reductions of orchestral music for solo piano as well as orchestrating classics of the piano repertoire for the ever-increasing market of the salon orchestra. During the First World War, he was musical director in revues where the music needed to be direct, instantly setting a scene.

Similar qualities were needed in the new market of music for the silent cinema and Ketèlbey produced a large collection of brief mood-setting pieces. The five short pieces we are performing tonight are taken from the first book in Bosworth's *Loose Leaf Film-Play Music Series*. The conductor in each cinema would select appropriate mood music to perform live with every new film. In 1929 Ketèlbey was proclaimed in the *Performing Right Gazette* as "Britain's greatest living composer" on the basis of number of performances of his works. Each year he would do a tour of seaside resorts performing his latest novelties. But soon after the Second World War, with tastes changing, the annual tours ceased and Ketèlbey retired to the Isle of Wight where he died in 1959.

Jean Sibelius (1865-1957) – *King Christian II Suite, Op. 27* (1898)

Nocturne, Elegie, Musette, Serenade, Ballade

Sibelius was a Finnish composer of the late Romantic period and his music played an important role in the formation of the Finnish national identity. The core of this work is a set of seven symphonies. Like Beethoven, Sibelius used each successive work to develop his compositional style. In addition to the symphonies and amongst other well-known works, he composed incidental music for 13 plays. This concert suite is a selection from Sibelius's incidental music originally composed for the Scandinavian historical play *King Christian II* written by his friend Adolf Paul. The play deals with the passion felt by King Christian II, ruler of Denmark, Sweden and Norway, for a Dutch girl Dyvecke, a commoner who is subsequently murdered. The music that Sibelius wrote for this suite is a fine example of his early maturity.

The suite consists of five movements: *Nocturne* (molto moderato) which depicts a love scene; *Elegie* (andante sostenuto) is the original introduction to the instrumental music and is scored only for strings; *Musette* (allegretto) is Dyvecke's dance which was originally scored for clarinets and bassoons but strings were added for the incidental music; *Serenade* (moderato assai, quasi menuetto) was taken from the prelude to the third act of the play and is the music for the court ball; and *Ballade* (allegro molto) whose tempestuousness reflects the anger of the King.

The Finnish 100 mark bill featured Sibelius' portrait until it was taken out of circulation in 2002. Since 2001, Finland has celebrated Flag Day on 8th December, the composer's birthday, which is also known as the "Day of Finnish Music".

Giuseppe Verdi (1813-1901) – Overture to *La Forza del Destino* (1862, revised 1869)

Verdi composed his middle period opera *La Forza del Destino* (*The Force of Destiny*) to a libretto by Francesco Maria Piave, based on an 1835 Spanish play. The opera's first performance was given at the Bolshoi Kamenny Theatre, St Petersburg, in November 1862. The opera, set in Spain and Italy during the 18th century, tells the tragic tale of two lovers torn apart by circumstances. It is a story not unlike that of *Romeo and Juliet*, but in this version only the Juliet figure dies, stabbed by her vengeful brother, who has himself been mortally wounded by her lover. As befits the opera's title and content, the music is by turns brooding and turbulent, striking and dramatic.

In 1860 Verdi, who was already rich and internationally famous, was considering retiring but the Italian tenor Enrico Tamberlik asked him to compose an opera for an upcoming engagement in St. Petersburg. The initial run of this opera was unsuccessful; audiences reacted against the absurdly violent plot and perhaps were also put off by a foreign composition in an atmosphere of growing Russian nationalism. Later Verdi revised the opera, removing some deaths from the storyline along with many musical revisions which included discarding the original short prelude. The present overture is from this revision which received its premiere at La Scala, Milan in February 1869. In this overture we hear a preview of several hit songs from the opera.

The overture begins with the brass section intoning the fate motif, a unison E played three times. The motif is repeated and the strings enter with an agitated theme that appears both in the foreground and background throughout the work. The fate motif returns and is followed by an andantino theme in the woodwind against echoes of the agitato theme in the strings, taken from the Act III duet between Don Alvaro and Leonora's brother Don Carlo. A third quiet andante theme emerges from the strings; this is Leonora's prayer from Act II. She is preparing to spend the rest of her life atoning for her sin. The agitato theme can then be heard in the background. It emerges and is briefly developed until it subsides with snippets of the andantino theme. Clarinets quietly introduce the final theme, taken from Act II when Leonora retires to a cave in the forest. We hear various settings of the themes including a brass chorale until the brilliant coda which intertwines all and brings the overture to its stirring conclusion.

Whilst the overture is part of the standard orchestral repertoire, the opera is also frequently performed and there have been a number of complete recordings. This opera is felt to be "cursed" by many old school Italian singers and is thought to bring bad luck. The very superstitious Luciano Pavarotti avoided the part of Alvaro for this reason. The musical score for the French films *Jean de Florette* and *Manon des Sources* uses the opera's main theme within both films as does an advertisement for a certain well-known lager beer brewed in Leuven, Belgium.

John Barry (1933-2011) – *Out of Africa* (1985)

Barry was an English composer and conductor of film music. He composed the soundtracks for 11 of the James Bond films between 1963 and 1987, and also arranged and performed the *James Bond Theme* for the first film in the series, *Dr. No*. He wrote the scores to the award-winning films *Midnight Cowboy*, *Dances with Wolves* and *Out of Africa* in a career spanning over 50 years.

Born in York, Barry spent his early years working in cinemas. During his National Service he began performing as a musician having learned to play the trumpet, later forming his own band,

The John Barry Seven. Developing his interest in composition and music arrangement, he made his début for television in 1958. He came to the notice of the producers of the first James Bond film who were dissatisfied with the theme for James Bond given to them by Monty Norman. This started a successful association between Barry and Eon Productions which lasted for 25 years.

He received many awards for his work, including five Academy Awards: two for *Born Free*, and one each for *The Lion In Winter* (for which he also won a BAFTA Award), *Dances with Wolves* and *Out of Africa* (both of which won him Grammy Awards). He also received 10 Golden Globe Award nominations, winning once for Best Original Score for *Out of Africa* in 1986. Barry completed his last film score, *Enigma*, in 2001.

Released in 1985, *Out of Africa* is based loosely on the autobiographical book of the same name written by Isak Dinesen (the pseudonym of Danish author Karen Blixen) and published in 1937. It tells the story of a Danish baroness, played by Meryl Streep, who has a passionate love affair with a free-spirited big-game hunter, played by Robert Redford. The film, directed and produced by Sydney Pollack, received a total of 28 film awards, including seven Academy Awards.

In 1999 Barry was made an OBE and in 2005 received the BAFTA Academy Fellowship Award. Also in 2005, the American Film Institute ranked Barry's score for *Out of Africa* as number 15 on their list of the greatest film scores. A number of his scores including *Body Heat*, *Born Free*, *Dances with Wolves*, *Goldfinger*, *The Lion in Winter* and *Somewhere In Time* were also nominated.

Barry had a distinct style which concentrated on lush strings and extensive use of brass. However, he was also an innovator, being one of the first to employ synthesisers in a film score and to make use of pop artists and songs. Because Barry provided not just the main title theme but the complete soundtrack score, his music often enhanced the critical reception of the film.

Barry was married four times and had four children. He died of a heart attack on 30th January 2011 at his Oyster Bay home in USA aged 77. He is survived by Laurie, his wife of 33 years, and by his four children and five grandchildren. A memorial concert took place on 20th June 2011 at the Royal Albert Hall London where the Royal Philharmonic Orchestra, Dame Shirley Bassey and others performed Barry's music.

Benjamin Britten (1913–1976) – *Johnson Over Jordan Suite* (1939)

Overture, Introduction, Incinerators' Ballet, The Spider and the Fly, Approach of Death, End Music

Johnson Over Jordan was a "modern morality" by the author J.B. Priestley. Inspired by the *Tibetan Book of the Dead*, it tells of the death of an "Everyman" figure, for most of the story caught in a hallucinatory state between life and death. The play ends in the protagonist's release into death. Britten composed an excellent set of incidental music for it. The work has a similar content to Richard Strauss' *Death and Transfiguration*. Strauss' hero is a nobly artistic and positive soul on his deathbed, whilst Priestley's hero possesses the normal person's baser side, depicted in this suite in a movement drawn from British dance-band music of the 1930s.

Paul Hindmarch devised a 15 minute suite from Britten's score. The suite is unified by a recurrent "death motive" and ends in D major, depicting the hero's release into death at its conclusion. Britten's tone painting is creative, particularly in the mysterious music highlighting the suspension between life and death. Whilst the work is emotionally remote, the suite illuminates how Britten devoted much creative energy during this period to writing little-remembered "background" music.

Britten was born on the festival of St. Cecilia (the patron saint of music) and is the most widely performed British 20th century composer. His versatile craftsmanship produced works for every genre and scale of composition, many of which were written for his partner Peter Pears. He founded a new English-language opera tradition, with works such as *Peter Grimes* and *The Turn of the Screw* now established in the international repertoire. His enormously successful *War Requiem* summed up his deeply-held pacifism.

Britten displays insight into the dark and light sides of human nature. Recurring themes in his works include conflicts between the outside and society, moral good and lurking evil, innocence and experience. He enjoyed writing works for, or involving children, such as his famous *The Young Person's Guide to the Orchestra*. His music has strong links to literature and a lifelong collaboration with the poet W.H. Auden showed his tremendous skill at setting words in adventurous ways. His accompanying clarity of harmony enabled him to create scenes of perfect menace or sharp satire.

His career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor. Britten's later career was clouded by ill-health and he died on 4th December 1976, at the age of 63. He was appointed a life peer – the first composer ever to receive that honour.

John Williams (b. 1932) – *Adventures on Earth: E.T. The Extra Terrestrial* (1982)

From the 1930s, when soundtracks were first added to films, Hollywood glamorised movies of the era with specially commissioned soundtracks, many of them from a generation of European escapees of Nazi Germany including Erich Korngold, Max Steiner and Miklós Rózsa. In the 1960s film studios began cutting back on orchestras and directors experimented with electronic music.

But then a new generation of directors realised the magic that music can weave and returned to using orchestras and the composers who write for them. Among the most prominent of these is Williams, whose working relationship with Steven Spielberg has resulted in music for films such as *Jaws*, *E.T.*, *Jurassic Park*, *Schindler's List*, *Raiders of the Lost Ark* and the *Star Wars* series. Williams' music can conjure up mood and atmosphere, often with the simplest of means. As a highly skilled and imaginative composer, his technical ability is enhanced by knowledge of the golden age of Hollywood and the twentieth century masters of the orchestra.

Williams studied at the University of California and the Julliard School, New York, then worked as a jazz pianist before beginning his career in the film studio. He has now composed the music and served as music director for more than 80 films, for which he has been awarded five Oscars and one British Academy Award. The original score for *Adventures on Earth* won Williams his fourth Academy Award and his concert suite won a Grammy Award for Best Instrumental Composition.

In Spielberg's classic film: *E.T. The Extra Terrestrial*, two lost souls find each other across the vastness of space and time. One is a young boy from a troubled family and the other is the extra-terrestrial E.T., stranded on earth far from his distant home galaxy. At the end, the children rescue their new friend from experimentation and flee on bicycles, carrying E.T. in the bicycle basket. They soar into the air over the heads of the frustrated pursuers to reach the forest clearing where the mother ship has returned.

Levon Parikian, conductor, studied conducting with George Hurst and Ilya Musin. Since completing his studies he has pursued a freelance conducting career and is much in demand as Guest Conductor with orchestras in Britain. He currently holds Principal Conductor posts with several London-based orchestras, and 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 Royal College of Music Junior Sinfonia, the National Youth Strings Academy, and the Royal Holloway University of London Orchestra, where he also teaches conducting. Levon has been one of Camden Chamber Orchestra's regular conductors since 2000 and our Musical Director since 2004.

John Crawford, leader received his early musical training in Sheffield, but as a teenager was able to study with Molly Mack at the Royal Academy through the help of the National Youth Orchestra. He later won a Foundation Scholarship to the Royal College of Music where he studied with Leonard Hirsch. After further study in Vienna, 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 College of Music, 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, Ernest Read and Camden Chamber Orchestras.

VIOLIN I

John Crawford
Robbie Nichols
David Divitt
Alex Bowers
Jonathan Knott
Marianne Frost
Aaron Fish
Stacey Lupton
Antonia Denford
Kate Fern

Morgane Allaire-Rousse
Fiona Patterson

VIOLIN II

Sheila Hayman
Josh Hillman
Gemma Nelson
Marion Fleming
Diana Frattali-Moreno
Susie Bokor
Jo Wilson
Calvin Graham
Rebecca Ho
Yvonne Spark
Mark Denza

VIOLA

James Taylor
Andrew Robinson
Freya Holland-Maxwell
Sarah Dewis
Edward Thorne
Rosemary Cook
Francis Gallagher

CELLO

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Sally Isaacs
Kate Nettleton
Antje Saunders
Hermione Calvocoressi

DOUBLE BASS

Mark McCarthy
Sara Dixon
Lewis Tingey

FLUTE

Amanda Lockhart Knight
Isobel Colchester
Ruth Whybrow

OBOE

Sonia Stevenson
Adam Bakker

CLARINET

Sheena Balmain
Debbie Shipton

SAXOPHONE

Marie Flynn

BASSOON

David Robson
Zoe McMillan

HORN

Anna Drysdale
John Isaacs
Maria Vitale
Michael Slater

TRUMPET

Tim Milford
Gareth Batterbee
Anna Rawlings

TROMBONE

Paul McKay
Tom Berry
Jim Alexander

TUBA

Wilfred Driscoll

HARP

Federica Mossone
Lizzy McNulty

PIANO / CELESTE

Jo Lappin

TIMPANI

Ed Beesley

PERCUSSION

Ross Garrod
George Andrews