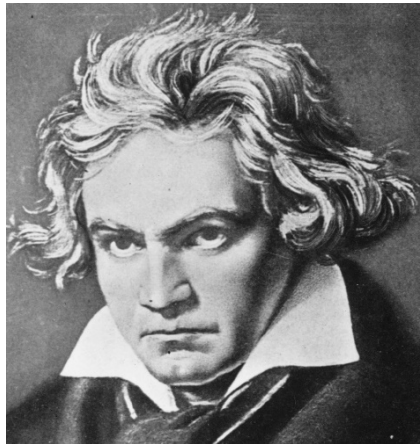




C A M D E N
S Y M P H O N Y
O R C H E S T R A

Autumn Concert



Conductor: Levon Parikian

Leader: John Crawford

Islington Choral Society

Chorus Master: Michael Bowden

Soprano: Elizabeth Roberts

Tenor: Andrew Mackenzie-Wicks

Mezzo-Soprano: Susan Legg

Baritone: Michael Bundy

Saturday 22nd November 2014 at 7.30pm

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

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

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to this magnificent church for our autumn concert. We're delighted to be joined by our friends from Islington Choral Society, and four distinguished soloists, to perform one of the greatest, and most ambitious, works in the repertoire: the final complete symphony of Ludwig van Beethoven.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than thirty years with around sixty 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 works by Dvořák, Elgar, Janáček, Sibelius and Tchaikovsky, concertos by Brahms, Prokofiev 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, Bernstein, Haydn, Vaughan Williams 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

Beethoven – ***Coriolan Overture***

Mozart – ***Bella mia fiamma – Resta, oh cara***

Mozart – ***Misero, o sogno – Aura, che intorno spiri***

~ Interval ~

Beethoven – ***Symphony No. 9, 'Choral'***

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

Ludvig van Beethoven (1770-1827) – *Coriolan Overture, Opus 62*

This overture was written by Beethoven in 1807 for Heinrich Joseph von Collin's 1804 tragedy (not for Shakespeare's play *Coriolanus*). It premiered in March 1807 at a private concert in the home of Prince Franz Joseph von Lobkowitz. The composer's Symphony No 4 and Piano Concerto No 4 were premiered at the same time. Coriolan was a legendary Roman general, who despite a long valiant service to his people, fell out of favour with Rome for making ill-judged remarks which led to his banishment. As he sought vengeance for this grave injustice, Rome sent his family to persuade him to halt his crusade. Having led an army to the gates of Rome, he could not turn back, and so he placed his fate in the hands of the Roman mob, effectively choosing suicide. The overture to this tragic tale features two main themes. The first in C minor portrays Coriolan's resolve and ambition as he plans to invade Rome. Powerful unisons are uttered by the strings, each being answered by a furious chord from the full orchestra. The second E flat major theme represents his mother's pleading for him to desist. Both melodies are contrasting in nature but are very skilfully linked, the first melting into the second as if in surrender. At the end of the overture, the music dies away, leaving the listener awaiting the action and tragic drama which is to follow throughout the play.

Wolfgang Amadeus Mozart (1756-1791) – Concert Arias

A concert aria is a free-standing aria or opera-link scene composed for singer and orchestra. They are usually composed for a specific soloist whose voice and skill are considered during composition. Mozart wrote a large number of concert arias intended to be the vocal equivalent of the instrumental concerto. Although considerably shorter, they contain music of the finest quality and demand the best of the soloist.

Bella mia Fiamma, Resta, oh cara, K528 – Soprano recitative and aria (1787)

This work is in three parts: Recitative, *Bella mia Fiamma, addio*; Aria (*Andante*) *Resta, o cara*; and the concluding *Allegro*. Mozart composed the piece for the famous soprano Josefa Dušek who was impatient for an aria that Mozart had long promised but never delivered. She took Mozart for a walk, then locked him in a garden house, and refused to release him until he had completed the work. Mozart agreed to compose the aria on the condition that she would sing it at sight without errors. Once the challenge had been agreed, Mozart included many tricky intonations and challenging moments to create a daunting task of melodic and emotional complexity. The aria was set to the text of D M Sarccone's *Cerere placata*.

Bella mia fiamma, addio! Non piacque
al cielo di renderci felici.
Ecco reciso, prima d'esser compito,
quel purissimo nodo, che strinsero
fra lor gli animi nostri con il solo voler.
Vivi! Cedi al destin, cedi al dovere!
Dalla giurata fede la mia morte t'assolve;
a più degno consorte...oh pene!
Unita vivi più lieta e più felice vita.

My dearest love farewell! It did not
please heaven to make us happy.
Lo, severed before yet completed
is that holy knot that bound our
spirits together in a single will.
Live! Yield to fate, yield to duty!
My death will absolve you from
the faith you pledged—oh grief!
Live a happier and more carefree life.

Ricordati di me; ma non mai turbi
d'un infelice sposo la rara rimembranza
il tuo riposo.

Remember me, but never let the
occasional memory of an unfortunate
betrothed disturb your peace.

Misero! O Sogna – Aura, che intorno spiri, K431 – Tenor recitative and aria (1783)

Composed in Vienna for the Bavarian tenor Valentin Adamberger, this aria forms part of an unpublished tragic opera set in the underworld of Greek mythology. The recitative begins with a passionate plea from the singer to be freed from the underworld where he is trapped. The aria continues with a request to the wind to carry news of his torment to his beloved.

Misero! o sogno, o son desto?
Chiuso è il varco all'uscita!
Io dunque, o stelle!
Solo in questo rinchiuso
Abitato dall'ombre!
Luogo tacito e mesto, ove non s'ode
Nell'orror della notte
Che de' notturni augelli
La lamentabil voce! I giorni miei
Dovrò qui terminar?
Aprite, indegne,
Questa porta infernale!
Spietate, aprite!
Alcun non m'ode! E solo,
Ne' cavi sassi ascoso,
Risponde a' mesti accenti
Eco pietoso
E dovrò qui morir?
Ah! negli estremi amari sospiri
Almen potessi, oh Dio!
Dar al caro mio ben l'ultimo addio!
Aura che intorno spiri,
Sull'ali a lei che adoro
Deh! porta i miei sospiri,
Dì che per essa moro,
Che più non mi vedrà!
Ho mille larve intorno
Di varie voci il suono;
Che orribile soggiorno!
Che nuova crudeltà!
Che barbara sorte!
Che stato dolente!
Mi lagno, sospiro,
Nessuno mi sente,
Nel grave periglio
Nessun non miro,
Non spero consiglio,
Non trovo pietà!

Misery! Am I dreaming, or am I awake?
Closed is the exit gate!
I have only the stars
In this confinement
and shadows my only companions!
Silent and sad place, where no one hears,
in the gloom of night
the night birds'
lamentable voice!
This is where my days will end?
Open, unworthy,
This portal to hell!
Ruthless captors, open this door!
They do not hear me! My voice,
It echoes in empty caves,
Creating sad accents
Pitiful echo
And I'll die here?
Ah! in extreme bitter sighs
The wind could, oh God!
Bring my dear love this last farewell!
Winds that blow,
Reach her that I love
Bring my sighs,
My dying words,
That no one else will hear!
A thousand pests all around
The sound of many voices;
What a horrible stay!
What new cruelty!
What cruel fate!
This is painful!
I cry, sigh,
Nobody knows
My terrible danger
Nobody knows me,
I hope for consolation
But I find no mercy!

Ludwig van Beethoven (1770-1827) – *Symphony No 9 in D minor, Opus 125*

I Allegro ma non troppo e un poco maestoso

II Molto vivace

III Adagio molto e cantabile

IV Finale

In his ninth symphony, Beethoven reached the pinnacle of symphony writing as he explored paths unknown. He worked arduously over its composition, writing and rewriting it over several years. The first sketches of the work date back to 1809. Although he first expressed the desire to set Schiller's poem *Ode to Joy* as early as 1793, he considered using the poem in a concert aria, and later in an overture. It was not until the symphony was partly written that Beethoven thought of completing it with a choral movement, using Schiller's *Ode*.

Beethoven was worried about using voices, so he wrote an instrumental finale which he later used in a string quartet. Having made up his mind to take this unprecedented course, he set about writing the choral parts and orchestral variations, leaving the vital connecting passages until later. He struggled for a solution on how best to combine them, and found the answer in the dramatic solo baritone declaration, "O Freunde, nicht diese Töne!"

The Philharmonic Society of London commissioned the work and paid for its premiere, in Vienna on 7th May 1824. It was the third work on the programme and Beethoven stood beside the conductor overlooking the score so that he could see the entries of the chorus and soloists, as by this time he was completely deaf. The symphony was greeted by considerable applause, but Beethoven stood unaware, isolated in his world of silence. One of the soloists took him by the arm and turned him round to face the cheering audience.

In the first movement, from a sombre introduction a principal theme emerges dramatically. In contrast, the second theme begins quietly and lyrically. Soon the music's rhythmical pulse sweeps the movement onward. Towards the end the impulse slackens and after a thrilling crescendo the whole orchestra declaims a fragment of the principle theme. The second movement, although not marked Scherzo, is a great example of the form. It is obsessively driven and its vast proportions contrast with the folk-like flowing counterpoints of the Trio. The slow third movement contains two beautiful lyrical melodies. The second serene, pastoral-like theme is placed between extended variations of the first. The mood aspires to a higher spiritual state suggested by upwardly reaching violin figurations. There is an enormous contrast between this slowly unfolding, reflective movement and the energetic preceding scherzo which enhances the scope of the symphony further.

The introduction of the fourth movement recalls each of the earlier movements in turn, interspersed with recitatives and dark images from the cellos and basses. The 'Joy' theme emerges, thoughtfully at first and then from the whole orchestra. The baritone soloist breaks in, "O friends – Let us raise a song of sympathy, of gladness, O Joy let us praise thee!" With this begins the great choral and orchestral variations; a joyful sound, a triumphant, glorious declamation of praise.

In 2001, Beethoven's autographed score of the symphony was added to the United Nations World Heritage List. The longest ever performance of the symphony is noted to have taken

79 minutes. It is rumoured that Philips and Sony extended the capacity of the Compact Disc to 74 minutes to accommodate a complete performance of this symphony.

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freude, schöner, Götterfunken
Tochter aus Elysium,
Wir betreten, Feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Wem der große Wurf gelungen,
Eines Freundes Freund zu sein
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.
Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

O friends, no more these sounds continue!
Let us raise a song of sympathy of gladness,
O joy, let us praise thee!
Praise to Joy, the God-descended,
Daughter of Elysium;
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted,
Where thy gentle wings abide.
Ye to whom the boon is measured
Friend to be of faithful friend;
Who a wife has won and treasured
To our strain your voices lend.
Yea if any hold in keeping
Only one heart all his own
Let him join us, or else weeping,
Steal from out our midst unknown.
Draughts of joy, from cup o'erflowing,
Bounteous Nature freely gives
Grace to just and unjust showing,
Blessing ev'rything that lives.
Wine she gave to us, and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.
Glad as suns his will sent plying
Through the vast abyss of space,
Brothers, run your joyous race,
Hero-like to conquest flying.
O ye millions, I embrace ye!
Here's a joyful kiss for all!
Brothers, o'er yon starry sphere
Sure there dwells a loving Father.
O ye millions kneel before him,
World, dost feel thy Maker near?
Seek him o'er yon starry sphere,
O'er the stars enthron'd, adore him!

Elizabeth Roberts – Soprano

Elizabeth Roberts studied at Newcastle University, winning the David Barlow Memorial Award. Extensive oratorio performances keep her busy in the UK and around the world. In 2012 she performed *Carmina Burana* in Beijing with the Peking Sinfonietta. She made her debut on BBC Radio 3 at the Royal Festival Hall with the BBC Symphony Orchestra in Birtwistle's *The Second Mrs Kong*. She also appears on two recordings with the BBC Symphony Orchestra. She made her Italian stage debut in 2006 as Lauretta (*Gianni Schicchi*). Other roles include: Cio-Cio San (*Madama Butterfly*); Salome (*Hérodiade*); Tosca (*Tosca*); Mimì, Musetta (*La bohème*); Contessa, Susanna (*Le nozze di Figaro*); Fiordiligi (*Così fan tutte*); Adina (*L'Elisir d'amore*); Countess of Dunmow (*A Dinner Engagement*); The Plaintiff (*Trial by Jury*) and Mabel (*Pirates of Penzance*).

Elizabeth is an accomplished recitalist and was one of seven singers selected for a week of intensive study with Malcolm Martineau. In 2012 she premiered Keith Burstein's cycle *Songs of Love & Solitude* and gave a recital of songs by Strauss, Debussy and Weill in the Crush Room of the Royal Opera House, Covent Garden. She was honoured to be chosen as soprano soloist during the Opening Ceremony of the London 2012 Olympic Games. We're delighted to be welcoming Elizabeth back as a soloist – she first performed with us in 2008, singing the soprano solos in Barber's *Knoxville: Summer of 1915* and Mahler's *Symphony No 4*.

Susan Legg – Mezzo-Soprano

Since winning the National Mozart Singing Competition, Susan Legg has had a flourishing career that has taken her to worldwide concert venues. Specialising in contemporary song, lieder and chanson, she is regularly broadcast on BBC Radio 3 and has recorded for Norwegian Radio. As a recitalist, she has given concerts at the Wigmore Hall, Purcell Room, St John's Smith Square and at opera galas in St James's Palace. Operatic engagements include Glyndebourne, Bayreuth, Wexford and Aldeburgh Festivals. In oratorio, she has performed Elgar, the Bach Passions, Verdi and Mozart Requiems and Handel's *Messiah*.

Susan has recorded soundtracks for film and TV and sings with the BBC Singers. Susan studied singing with Margaret Kingsley at the Royal College of Music and the National Opera Studio. Her awards include: the National Mozart Singing Competition; Richard Tauber Schubert Society Prize; Tillett Trust's Young Artists' Platform; finalist in the Kathleen Ferrier Awards and Belvedere International Singing Competition, Vienna and British representative in the Queen Sonja International Music Competition. In a duo with pianist Ann Martin-Davis, their CD of Lutosławski chamber music won worldwide acclaim and was described as 'beautiful and exquisite' by BBC Music Magazine. A further disc 'Heaven-Haven: The Songs of Peter Pope' highlighted a forgotten English composer. Together, they commissioned song-cycles from Fitkin, Skempton and Jackson which they have performed at major UK music festivals. Their latest project *Mr James' Garden: Jardin de los Sueños* celebrates music, sculpture and surrealism with specially commissioned Mexican artwork.

Andrew Mackenzie-Wicks – Tenor

Andrew Mackenzie-Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He graduated in music from Durham University, and studied singing and performance at the Royal Northern College of Music, winning the Johnston Award.

His operatic roles for English National Opera include Ferrando *Così fan Tutte*, Don Ottavio *Don Giovanni*. Tichon *Katya Kabanova* for Glyndebourne Festival Opera; Jephtha *Jephtha*; Giove/Anfinomo *Il Ritorno Ulisse*, Scaramuccio *Aridane auf Naxos*, Count Almaviva *Barber of Seville*, Tenor *Seven Deadly Sins*, Nemorino *Elixir of Love*, Jacquino *Fidelio* and Ferrando *Così* for Welsh National Opera, Tom Rakewell *The Rake's Progress* for English Touring Opera; Josannah *Boris Godunov* for Early Music Russia; Don Ramiro *Cenerentola* for Dublin Opera Theatre Company, various roles at the Buxton and Brighton Festivals; Nemorino for Opera North; Rodolfo *La Bohème* for Crystal Clear Opera, and roles in *Forza del destino*, *Pelleas, A Midsummer Night's Dream*, *From the House of the Dead*, *Iolanthe*, *Mikado*.

Recent concert work has included *Spring Symphony* and *Gerontius*, Verdi *Requiem*, *Missa Solemnis* and *Dies Natalis*. Past Performances include Bach, Handel and Mozart with the Monteverdi choir, Britten *War Requiem* and *St Nicholas*, Coryn *Missa da Pacem*, Dvořák *Stabat Mater*, Handel *La Ressurrezione*, Bach *Christmas Oratorio*, Bruckner *Te Deum*, Mendelssohn *Lobgesang*, Purcell *King Authur* and *The Fairy Queen*, *Messiah*, *Samson* and *L'Enfance du Christ*, *Apostles*, and *A Child of Our Time* in the presence of Sir Michael Tippett.

Michael Bundy – Baritone

Michael Bundy graduated from Trinity College, Cambridge and the Guildhall School of Music and Drama and has performed in diverse genres and as a soloist with The Sixteen, The Orchestra of the Age of Enlightenment and with the BBC Singers. His operatic repertoire exceeds forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera House, Mauritius Opera, and the Narodni Divadlo in Prague. He appeared with Theater Basel in *Actus Tragicus*, with Opera Restor'd and the Akademie für Alte Musik in Lampe's comic opera *The Dragon of Wantley*.

His broadcasts for BBC Radio 3 include Bonnal's *Poèmes Franciscains*. Work with Trevor Pinnock has included Bach's *St Matthew Passion*. He has appeared as soloist in Berlioz's *L'Enfance du Christ*, Handel's *Israel in Egypt*, Bach's *B Minor Mass*, Haydn's *Nelson Mass* and the *Odes* and *Masques* of Purcell. He has broadcast the role of Gobryas in Handel's oratorio *Belshazzar* and sung Elgar's *Dream of Gerontius* in Ely and Rochester cathedrals.

Specialising in French mélodie, his recordings feature the *Mélodies* of Widor, Vierne and Tournemire. Other recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthus*, Tovey's *The Bride of Dionysus*, Lydia Kakabadse's *The Phantom Listeners* and Michael Hurd's *The Widow of Ephesus*. Having given the premières of works by Hardy, McGuire, McDowall, and also Sharriff's opera *Golem 13*, he demonstrates that he enjoys both contemporary and 'lighter' music, having broadcast the roles of Olin Britt (*Music Man*) and Mr Lindquist (*A Little Night Music*) for BBC Radio 2.

Islington Choral Society

Islington Choral Society, a friendly non-auditioned group of around 150 people of all ages and backgrounds, provides people living or working in and around Islington (and some from further afield) with the opportunity to enjoy performing live choral music. The society was founded in 1973 and marked its fortieth anniversary with a celebratory concert at Cadogan Hall in July 2013.

The choir generally performs three concerts each year featuring a wide variety of choral music from all periods, including contemporary music; in recent years ICS has commissioned five new works. Notable recent performances include Verdi's *Requiem*, Elgar's *The Music Makers*, Handel's *Israel in Egypt* and *Dixit Dominus*, Rossini's *Petite messe solennelle*, Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Brahms' *Ein deutsches Requiem*, Bach's *Christmas Oratorio* and *St John Passion*, Bernstein's *Chichester Psalms* and Gounod's *Messe solennelle de Sainte Cécile*.

Since 2008 ICS has enjoyed a stimulating partnership with Camden Symphony Orchestra, which now provides orchestral support for most of the choir's concerts, and the choir was delighted to accept CSO's invitation to join them tonight to sing in Beethoven's *Symphony No 9*.

ICS's overseas tours have taken the choir to Paris, Normandy, Bruges, Třeboň (Czech Republic), Lisbon and Budapest and, in May this year, to Umbria, where they sang to enthusiastic audiences in Todi and Assisi.

The choir supports members' musical development through occasional workshops focusing on choral techniques. The annual informal 'Summer Singers' evenings, featuring guest conductors and a varied repertoire, offer an entertaining 'way in' to choral singing; potential members are especially welcome to come along and try the choir out.

ICS always welcome new members. However, the group's current popularity means that they have had to introduce a waiting list. To find out about joining and for more information about the choir, please visit the Society's website: www.ischoral.co.uk.

Islington Choral Society's next concert is at 7.30pm on Saturday 13th December, here at Christ Church Spitalfields, when they will be performing Handel's *Messiah*, accompanied by Camden Symphony Orchestra. Tickets are available from www.wegotickets.com. We hope to see you there!

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. His first book *Waving, Not Drowning* was published in 2013 and is an entertaining insight into the conductor's world (www.wavingnotdrowningbook.com). 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.

Michael Bowden – Chorus Master

As Musical Director of Islington Choral Society since 1991, Michael Bowden has conducted its members in major works in some seventy concerts, including tours to Paris, Bruges, Budapest, Normandy, the Czech Republic and Umbria. Michael gained a bursary to study organ and became a Licentiate of Trinity College, London in Organ Performance while still at school, before going on to graduate from the Royal College of Music, where he also became a Fellow of the Royal College of Organists and a Licentiate of the Royal Academy of Music. During his early career he was successively Assistant Organist of St Mary's Bourne Street, All Saints Margaret Street and The Queen's Chapel of the Savoy. After nearly twenty years in education, Michael returned to his church music roots when invited to become director of music at St Mark's, Regents Park in 2009. He is a member of the panel of examiners for the Royal Schools of Music, for which he has examined in both Hong Kong and Malaysia as well as throughout the UK, and also serves on the board of directors of the International Organ Festival at St Albans.

Christ Church, Spitalfields

Christ Church was built between the years of 1714 and 1729 as part of the church building programme initiated by the Fifty New Churches act of 1711. At the time, there were fears that there was not adequate church provision outside of the City of London. Non-conformists, including large numbers of French Huguenot silk weavers, were moving to Spitalfields. The commission appointed to build the 50 new churches stipulated that the new buildings should have tall spires so that they would tower above the smaller, non-conformist chapels. The project was funded through taxes on coal coming into London.

One of the two surveyors employed by the first commission was Nicholas Hawksmoor, a Nottinghamshire-born architect who had worked with Sir Christopher Wren since his late teens. Of the 12 churches completed (out of the projected 50), six were the work of Hawksmoor, and Christ Church was his masterpiece.

For the past 300 years Christ Church has remained a Christian centre of worship. John Wesley, founder of the Methodist movement, preached here towards the end of his life, and staff members have included the 18th century curate Samuel Henshall, who invented the modern corkscrew (and reputedly died owing £400 to his wine merchant). In the 1980s a project to excavate 1,000 bodies from the crypt helped to develop archaeological dating procedures. It has been the site of scandal (a furore in the 1820s over church furnishing expenses) and also of spectacle: including opera, classical music premieres, and performances by pop acts Mika and The Feeling.

The Richard Bridge Organ Appeal

The Richard Bridge organ of Christ Church Spitalfields is unique. Bridge (died 1758) was one of the leading craftsmen of his day, and his instrument was a musical and visual tour de force, recalling the striking tone colours of the baroque orchestra and complementing the architectural grandeur of Hawksmoor's church which is now recognised as one of the high points of the English baroque. This mighty instrument has been silent since around 1960, unplayable through decay and neglect. There are now very few people alive who have heard its sound. Its particular importance lies in the fact that it is the best-preserved example of Bridge's work, as well as being the largest and most significant of his instruments. The installation of the organ in 1735 completed the interior fittings of Hawksmoor's exceptional building. It was the largest organ in England, and its design encapsulated the tonal character and mechanical refinements of a particular school of London organ-builders.

It is unequivocally an instrument of European importance, and once restored will emerge as one of the most significant survivals in this country from the years before 1840. It has a great deal to teach us both about how organs were made and played, and also has the potential to be a valuable liturgical resource today. Hawksmoor's magnificent church has been returned to nearly its original state. In these awe-inspiring surroundings people come to participate in events both spiritual and cultural. The organ is vital to both these aims and the restoration of the 1735 Richard Bridge organ will be the crowning glory of a restoration project which has lasted around fifty years. For further information, visit www.ccsptalfields.org.

Islington Choral Society

Soprano

Bekah Ashworth
Bassey Asibong
Joy Bailey
Sara Berry
Jill Broadbent
Sarah Castle
Corinne Cervi
Fiona Davey
Lauren DeMarco
Paula Denton
Sarah Dowling
Jessica Elgot
Tricia George
Angela Halley
Marjorie Hamilton
Anna-Maria Klauk
Celia Lyons
Anna Markham
Mary Matthias
Harriet Pearce Willis
Kate Price
Alison Rice
Louise Roberts
Ruth Sabey
Frances Sawtell
Rosemary Sawyer
Carole Simpkins
Michelle Sinclair
Liz Stock
Cherry Taylor
Christel Thorne
Kate Trelford
Louise Tucker
Rhian Walther
Sian Whittaker
Rachel Wilson

Alto

Gill Andrews
Liz Barton
Patricia Biddiscombe
Imogen Bo Smith
Lindsay Cashmore
Mary Crampsie
Anna Crow
Catherine Crowther
Pam Davies
Sally Davison
Natalie Dokarry
Corinne Drummond
Vanessa Easlea
Hazel Ellis
Elizabeth Evans
Lena Feindt
Nicola Findem
Aoife Greenham
Christine Hatt
Sarah Matthias
Imogen McGavin
Flora Mences
Karin Murray
Holly Norman
Maureen O'Hagan
Helen Payne
Lynnet Pready
Liv Raphael
Sue Reid
Sarah Roberts
Olivia Seligman
Sarah Shaw
Emma West

Tenor

Christopher Catling
Olivier Chafik
Malcolm Crow
Paul Dornan
Jeremy Drew
Andy Gardiner
Vanessa Hall-Smith
Alex Hendra
Elizabeth Ladimeji
Tamar Lapidot
Colin Luke
Karen Lyons
Christopher Pick
Alan Rickett
Christine Rose
Peter Spencer
Peter Strivens

Bass

Keith Barton
Paul Botham
Richard Broadbent
Michael Derrick
G A Di Bella
Roger Elliott
Rick Evans
Will Fyans
Peter Hiscox
Philip Jones
Alan Kershaw
John Leslie
Nicholas Mason
James Morton
Jeffery Pike
Christopher Sargeson
Godfrey Stadlen
Bryan Stevens
A J Suess
Martin Wright
Anil Yogasundram

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
David Divitt
Jonathan Knott
Alexandra Bowers
Antonia Denford
Kate Fern
Marianne Frost
Fiona Patterson
Stacey Lupton
George Maddocks
Sarah Too

Violin II

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

Viola

James Taylor
Joanna Dunmore
Edward Thorne
John Broad
Lizzi Parsons
Sarah Dewis
Lindsay Jones
Mark Denza

Cello

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

Double Bass

Mark McCarthy
Sara Dixon
James Mott
Lewis Tingey

Flute

Amanda Lockhart Knight
Hollie East

Piccolo

Chiawen Kiew

Oboe

Sonia Stevenson
Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Philip Potter

Contrabassoon

Calum Kennedy

Horn

Michael Slater
John Isaacs
Maria Vitale
Ed Dorman
Jeremy Rayment

Trumpet

Tim Milford
David Badger
Anna Rawlings

Trombone

Paul McKay
Emma Bassett
Geraint Evans

Timpani

Gerard Rundell

Percussion

Hannah Beynon
Emily Cumby
George Andrews

Forthcoming Concerts

Saturday 13th December 2014 at 7.30pm

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

Concert with Islington Choral Society

Handel – *Messiah*

For our last performance of 2014, we once again join forces with Islington Choral Society, accompanying them in Handel's great oratorio, and a festive favourite.

~

Saturday 14th March 2015 at 7.30pm

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

Dvořák – *Hussite Overture*

Bartók – *Viola Concerto* (soloist: Emmanuella Reiter)

Brahms – *Symphony No 2*

Our spring concert opens with a rarely heard overture by Dvořák that combines a 15th century Hussite war song that instilled fear throughout the enemy army with a Catholic carol sung during the time of King Wenceslaus IV. We are delighted to be welcoming back the outstanding violist Emmanuella Reiter to perform Serly's completion of Bartók's *Viola Concerto*. In the second half of the concert we will be performing Brahms' second symphony, an idyllic pastoral poem that cemented the composer's reputation, leading to a series of triumphant European concert tours.

~

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

www.camdenso.org.uk