



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: Maja Horvat

Saturday 19th November 2022 at 7.30pm

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

Tickets: £15 / £12 concessions including programme.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to the first concert of our 2022-2023 season, and one of our most ambitious ever. We have assembled the largest orchestra in CSO history, as well as a chorus, for tonight's performance of Gustav Holst's epic masterpiece *The Planets*. Before that, we are delighted to be joined by violinist Maja Horvat, a rising star of her generation, for two stunning pieces for violin and orchestra, Chausson's *Poème* and Mozart's *Rondo in C*. To get things off to a tuneful start, our concert opens with Strauss' *Die Fledermaus Overture*.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than forty years with around seventy regular players. Under our Musical Director Levon Parikian we seek to combine the familiar staples of the classical and romantic repertoire with less well-known and more challenging works. CSO rehearses on a weekly basis and performs three major orchestral concerts a year.

Recent highlights have included Strauss' *Four Last Songs*, Sibelius' *Finlandia*, Tchaikovsky's *Pathétique Symphony*, Vaughan Williams' *A London Symphony* and our 'All That Jazz' concert. In July 2022 we performed the world premiere of *Dream Big for Tomorrow*, a work for improvising vocalist and orchestra written especially for us. Recent concerto performances include Strauss' *Horn Concerto No. 1*, Brahms' *Double Concerto for Violin and Cello* and Artie Shaw's *Clarinet Concerto*. The orchestra has performed many choral works including Brahms' *Ein Deutsches Requiem*, Elgar's *The Spirit of England*, Handel's *Coronation Anthems* and Parry's *Blest Pair of Sirens*.

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



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Johann Strauss II
Die Fledermaus Overture

Ernest Chausson
Poème
Violin: Maja Horvat

Wolfgang Amadeus Mozart
Rondo in C for Violin and Orchestra, K373

~ Interval ~

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

Gustav Holst
The Planets

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

We would like to thank the Clergy, Parish Administrator and PCC of St Cyprian's Church for permission to perform here tonight, and for their assistance in organising this concert.

Johann Strauss II (1825-1899) - Overture to *Die Fledermaus* (1874)

Known as “the Waltz King” in his lifetime, Austrian composer Johann Strauss II was largely responsible for the popularity of the waltz in Vienna during the 19th century. Amongst his best known are *The Blue Danube* and the *Kaiser-Walzer* (“Emperor Waltz”), and dance tunes, including waltzes, polkas and quadrilles, feature prominently in his operettas including *Die Fledermaus* (‘The Bat’) and *Der Zigeunerbaron* (‘The Gypsy Baron’).

Strauss’ father, Johann Strauss I (1804-49), had played a major role in the development of the Viennese Waltz, but was determined that his three sons (Johann, Josef, and Eduard) should become businessmen or soldiers, and certainly not musicians. In the end, all three entered the musical trade. Johann Strauss II often played his father’s works, but their rivalry was intense and well-known to Viennese society. Johann Strauss II was greatly admired by many more “serious” musicians of the day. Gustav Mahler, who had conducted *Die Fledermaus* in Hamburg, complimented Strauss’ waltzes for “their uniqueness and delightful inventiveness”. Johannes Brahms is said to have never missed a performance of *Die Fledermaus*. Jules Massenet observed, “Brahms is the spirit of Vienna, but Strauss is the perfume”.

Following its premiere at the Theater an der Wien in Vienna on 5th April 1874, *Die Fledermaus* was immediately successful but its initial run ended after sixteen performances to make way for another production that had previously been booked for the same theatre. *Die Fledermaus* soon returned, charming audiences with its story of extramarital flirtation, spousal disguise, and clever revenge, and it rapidly spread throughout the opera-loving world.

The overture to *Die Fledermaus* provides a mixture of several of the operetta’s principal tunes. It is dominated by a duple-time dance number and an infectious waltz whose bustling melody is announced initially by the strings before being taken up by the entire orchestra. Other tunes are allowed to intercede, but it is the main two indelible melodies which return and bring this overture to its buoyant end.

Amédée-Ernest Chausson (1855-1899) - *Poème for Violin and Orchestra*, Opus 25 (1896)

Ernest Chausson was a French Romantic composer who unfortunately died just as his career was beginning to flourish. Born in Paris into an affluent family, Chausson was the sole surviving child of a building contractor who had made his fortune assisting Baron Haussmann in the redevelopment of Paris in the 1850s. Chausson studied law to please his father and was appointed a barrister for the Court of Appeals, but as he had little interest in the profession, he decided to quit and pursue a musical career.

In 1879, at the age of 24, he attended the composition classes of Jules Massenet at the Paris Conservatoire. Massenet regarded him as “an exceptional person and a true artist”. At the Conservatoire, Chausson also studied with César Franck, with whom he formed a close friendship which lasted until Franck's death in 1890.



Left: Chausson page-turning for his close friend, and fellow French composer, Claude Debussy at Luzancy in 1893.

As a staple of the violinist's repertoire, *Poème* is Chausson's best-known composition. Written in response to a request from Eugène Ysaÿe for a violin concerto, Chausson felt unequal to the task of a concerto, writing to Ysaÿe, "I hardly know where to begin with a concerto, which is a huge undertaking, the devil's own task. But I can cope with a shorter work. It will be in very free form with several passages in which the violin plays alone". Chausson wrote the composition whilst on holiday in Florence.

Chausson wrote three different versions of *Poème*: the version with orchestra which you'll hear tonight; one with piano accompaniment, later rewritten; and a recently discovered third version for violin, string quartet and piano. It was dedicated to Ysaÿe, who gave its early performances including the formal premiere at the Nancy Conservatoire in December 1896, conducted by Guy Ropartz. It achieved greater recognition following the Paris premiere in April 1897 where Chausson was overcome by the sustained applause, something he had not previously experienced in his career. Ysaÿe also performed the London premiere, a week after Chausson's untimely death in 1899.

Poème was published in May 1897, after Chausson's friend Isaac Albéniz submitted the score to Breitkopf & Härtel while he was in Leipzig on a concert tour. At first, they were reluctant to publish the work, considering it "vague and bizarre" and of "extraordinary difficulty". However, Albéniz wished to repay Chausson's support and encouragement of him when he was a struggling student in Paris and so he persisted with the publisher. They agreed to publish only when Albéniz undertook to pay the costs of publication himself, and he gave Breitkopf 300 marks which they were to send Chausson under the pretence of a royalty. Unaware of Albéniz's involvement and kind gesture, Chausson found his confidence in his own skills and abilities boosted.

The work starts *Lento e misterioso*, subsequent tempo indications are *Molto animato*, *Animato*, *Poco lento*, *Poco meno lento*, *Allegro*, *Tempo I* and the work ends *Tranquillo*. It is rhapsodic and moody, with rising and falling tensions and an advanced harmonic style. It

reflects the melancholy and introspection with which Chausson was imbued from an early age. Joseph Szigeti always believed “the typically Ysaÿean sinuous double-stop passages” in the exposition may have been written with the inspiration and direct involvement of the soloist Ysaÿe himself, who later acknowledged that he wrote the double-stopping “over Chausson's framework”.

Chausson died when he was only 44 years old in a cycling incident whilst staying at one of his country retreats. The exact circumstances remain unclear; although probably an accident, there has been the suggestion of suicide, as Chausson was prone to depression. Chausson was buried in Paris and his funeral was attended by many leading figures of the arts including Gabriel Fauré, Isaac Albéniz, Auguste Rodin and Claude Debussy. Chausson had had a brotherly relationship with Debussy which had ended abruptly five years earlier, following Chausson's disapproval of Debussy's promiscuity, but Debussy never ceased to admire Chausson's music.

Wolfgang Amadeus Mozart (1756-1791) - *Rondo in C for Violin and Orchestra*, K373 (1781)

Mozart was an accomplished violinist, performing to impress his concert audiences on his tours around Europe in the 1770s, including to aristocrats who he hoped might offer him a suitably lucrative and prestigious position. In 1777, on tour in Munich, he wrote to his father about one of the concerts, “Everyone was amazed. I played as if I were the greatest violinist in Europe”. “It does not surprise me in the least,” Leopold Mozart wrote back, “You yourself don't know how well you play the violin”. Wolfgang no doubt appreciated the high praise from his father, since Leopold was considered an authority on violin playing having published his *Treatise on the Fundamentals of Violin Playing* in 1756, which would be considered the most important book on how to play and teach violin for half a century.

Both Mozart's *Adagio in E*, K261, and this *Rondo in C*, K373, were written for the Italian violinist Antonio Brunetti. Brunetti was hired, along with a number of other Italian musicians, by Heironymus Colloredo following his election as Prince-Archbishop of Salzburg in 1772 as Colloredo's taste was for the less serious Italian style of music. The Mozart family did not approve of Brunetti. Wolfgang found him boorish and crude, while Leopold thought him to be morally objectionable following scandals in the Salzburg court.

The *Rondo* was written for one of the musical evenings that Archbishop Colloredo hosted when he and much of his court, including Mozart and Brunetti, were visiting Vienna in 1781. The archbishop used such entertainments to convince the Viennese elite that his smallish court was not as provincial as they thought. At the time, he would not grant Mozart permission to give concerts of his own, partly out of concern that his exposure would dilute the effect of the archbishop's own entertainments, and also because he feared that it would allow Mozart to establish himself in the employment of a high-ranking Viennese aristocrat and leave Salzburg for good. The archbishop's refusal to allow Mozart to pursue other opportunities enraged Mozart who resigned his service in mid-1781 and made Vienna his home for the rest of his life.



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Gustav Holst (1874-1934) - *The Planets*, Opus 32 (1917)

I Mars - II Venus - III Mercury - IV Jupiter - V Saturn - VI Uranus - VII Neptune

Gustav Holst wrote his seven-movement orchestral suite *The Planets* between 1914 and 1917. The work is scored for a massive orchestra, used not only for its power but also as an apparently limitless palette of tone-colours. It also features an off-stage six-part choir of wordless soprano and alto voices.

Gustav Holst's father was a piano teacher whilst his mother, who died young, was remembered as a sweet lady whose jumpy nerves were upset by music. Born in Cheltenham, Gustav inherited his mother's nerves and later in life he was near mental collapse on several occasions. He suffered from chronic neuritis so severe that he often had to dictate his music, including portions of the densely intricate score of *The Planets*. Holst studied composition at the Royal College of Music in London and worked as an organist and trombonist. Later he would concentrate on his composition work as well as holding a number of teaching positions, including as Director of Music for many years at St Paul's School for Girls in Hammersmith and Morley Memorial College for Working Men and Women in Waterloo.

The premiere of *The Planets*, conducted at Holst's request by Adrian Boult, was held at short notice on 29th September 1918, during the last weeks of the First World War, in the Queen's Hall in London with the financial support of Balfour Gardiner. The musicians of the Queen's Hall Orchestra first saw the complicated music just two hours prior to the performance (fortunately we've had a little more rehearsal time), and the choir for *Neptune* was recruited from Holst's students at Morley College and St Paul's School. Whilst it was an intimate affair, attended by around 250 invited associates, Holst regarded it as the public premiere, inscribing Boult's copy of the score, "This copy is the property of Adrian Boult who first caused the Planets to shine in public and thereby earned the gratitude of Gustav Holst".

Each movement is named after a planet and reflects its supposed astrological character. Holst had developed an interest in astrology around the turn of the century, but was reluctant to speak about it in public, admitting that casting horoscopes for his friends at private parties was his "pet vice". He once wrote, "As a rule I only study things that suggest music to me", and he stands in a long line of philosophers, musicians, scientists and artists who have pondered the mysteries of the cosmos and our relationship to it.

For the premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, *Jupiter* brings jollity in the ordinary sense and also the more ceremonial type of rejoicing associated with religions or national festivities. *Saturn* brings not only physical decay, but also a vision of fulfilment. *Mercury* is the symbol of mind".

Mars, the Bringer of War, was completed in August 1914. The association of Mars and war is well established; the planet's satellites are Phobos (fear) and Deimos (terror), whilst its astrological symbol combines a shield and spear. Holst's *Mars* is a fierce, remorseless *allegro*. Its aggressive nature begins with an insistent ostinato 5/4 rhythm with the strings playing *col*

legno battuto (with the wood of the bow) on a single tone. Horns and brass add military fanfares and the movement is filled with climaxes that depict violent battles and rage. Adrian Boult recalled that “the aspect of war Holst most wanted to express was its stupidity”.

Venus, the Bringer of Peace, arrives with a theme on solo horn answered by soft flutes. A second theme is sung by solo violin. Everything is at peace as Venus restores harmony with oscillating chords from flutes and harps, and the sweet sound of the tinkling celeste.

Mercury, the Winged Messenger, was the last of the seven planet movements to be written, and the shortest, and contains Holst's first experiments with bitonality. He juxtaposes melodic fragments in B \flat major and E major, in a fast-moving *scherzo*. Solo violin, high-pitched harp, flute and glockenspiel feature prominently.

Jupiter, the Bringer of Jollity, arrives with blaring horns. The music rejoices with dances, possibly influenced by Holst's interest in English folk tunes. In the central section, the strings sing a stately tune (which Holst later extracted for the patriotic hymn *I Vow to Thee, My Country*). *Jupiter* concludes with a flashing coda which suggests an abundance of happiness.

Saturn, the Bringer of Old Age, was Holst's favourite movement. The music begins with a restless portrayal of the beginning of human life (measured syncopated chords), continuing into a march-like section for middle age, and then a melody depicting the ravages of old age. Finally the music assumes a resigned peaceful maturity as an experience of old age. Holst commented, “*Saturn* not only brings physical decay but also a vision of fulfilment”.

Uranus, the Magician depicts the first planet discovered in the age of the telescope, by Sir William Herschel in 1781. Holst begins with chords, coloured by unstable tonalities that lead that way into a movement of high drama and turbulence including a manic dance. Its close is quiet and sinister, with apparitions disappearing into the night.

Neptune, the Mystic, offers a chilling conclusion. Its floating time signature, and hidden choir of soprano and alto voices, transcends human emotions to end *The Planets* in mystical contemplation of infinite time and space.

Right: Gustav Holst, caricatured as “The Bringer of Jollity”, by F Sanchez, 1921.



Maja Horvat - Violin



Maja Horvat shares the higher power of music in her performances so that everyone can find comfort in art. She explores the magic of her instrument, giving contemporary pieces a good start in life and playing unknown gems from the 20th century as well as celebrated masterpieces.

Maja made her Wigmore Hall debut as first violinist of the Brompton Quartet, of which she is a founding member. In 2019 she was awarded the Royal Philharmonic Society's Emily Anderson Prize. Maja has performed as a soloist with orchestras such as the Slovenian Philharmonic Orchestra, the National Polish Radio Symphony Orchestra and the Mendelssohn Chamber Orchestra and has performed as concertmaster of the Royal College of Music Symphony and Philharmonic Orchestra and the Echo Ensemble. She is a Tillet Debut Scheme Artist for 2022/23.

As a Victor and Lillian Hochhauser Scholar at the RCM she has worked with internationally acclaimed performers including Maxim Vengerov, Alina Ibragimova, Ivry Gitlis, Nicola Benedetti, Daniel Rowland and Leonid Kerbel.

For more information about Maja, including future performances, visit majahorvat.com.



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Would you consider supporting the orchestra by joining our Friends Scheme?

We enjoy performing an extremely varied range of repertoire for you, but it costs around £5,000 to put on a concert, and ticket sales only cover around a third of the costs. In the present climate, funding for any arts endeavour is increasingly difficult and like any other organisation, we face rising costs every year.

Our aim is to continue to provide players and audiences with the opportunity to perform and hear adventurous repertoire, to keep membership of the orchestra open to accomplished players regardless of their means, and to provide a platform for emerging soloists. We would like to thank our Friends who are helping us to achieve this.

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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 taught conducting for fifteen years. In 2012, Lev conducted the UK première of Armen Tigranian's opera *Anoush* with London Armenian Opera. In 2014 he conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes recorded for broadcast on BBC Radio 4. Lev conducted the BBC Concert Orchestra again, along with violinist Jack Liebeck, for *Raptures*, the debut orchestral album of composer Stuart Hancock which was released in November 2019.

Lev has a parallel career as a writer, with his latest book *Light Rain Sometimes Falls: A British Year Through Japan's 72 Seasons* published in September 2021. He is now working on a book about flight in the animal kingdom for publication in 2023. Lev's previous books include: *Waving, Not Drowning*, an entertaining insight into the conductor's world; *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching; *Into the Tangled Bank*, an exploration of our relationship with nature longlisted for the Wainwright Prize; and *Music to Eat Cake By*, a collection of essays commissioned by readers exploring everything from the art of the sandwich and space travel to how not to cure hiccups and, of course, his beloved birdsong. For further information, visit levparikian.com.

John Crawford - Leader

John Crawford has been our leader since September 2006.

John received his early musical training in Sheffield, but later was able to study with Molly Mack at the Royal Academy of Music through the help of the National Youth Orchestra. He won a Foundation Scholarship to the Royal College of Music where he studied with Leonard Hirsch. After further study in Vienna and Siena, John joined the BBC Symphony Orchestra where he played for a decade. A growing interest in teaching led to his appointment as principal violin teacher at the Keski-Pohjanmaan Conservatory in Finland. John now combines a busy performing life with teaching at Trinity Laban Conservatoire of Music and Dance, the Purcell School and the Royal College of Music Junior Department.

John is also a qualified teacher of the Alexander Technique and has had a lifelong interest in freedom of movement for musicians. He works regularly as an adjudicator and leads the Ernest Read Symphony Orchestra as well as CSO.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Ashleigh Watkins
Jonathan Knott
Susie Bokor
Jonny Markham
Nick Sexton
Ellie Shouls
Sarah Benson
Diana Muggleston
Hannah Hayes
Jasmine Cullingford
Robbie Nichols

Violin II

Sheila Hayman
Josh Hillman
Marion Fleming
Jo Wilson
Lea Herrscher
Kathy He
Martin Young
Emily Peak
Josie Pearson
Nanako Kimura

Viola

James Taylor
Ingolf Becker
Roz Norkett
Lottie Copley
Keith Daley
Anne-Marie Norman
Roksana Nikoopour
Mark Denza

Cello

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

Double Bass

Rachel Smith
Seth Edmunds
Eleanor Roberts
Bart Callaghan

Flute

Amanda Lockhart Knight
Jarad Slater

Piccolo

Adam Stoodley

Piccolo & Bass Flute

Bryony Clark

Oboe

Rachel Sutton
Sarah Dove

Cor Anglais

Adam Bakker

Bass Oboe

Lisa Stonham

Clarinet

Sheena Balmain
Debbie Shipton
Noriko Tenko

Bass Clarinet

Jess Sullivan

Bassoon

David Robson
Sebastian Till
Thomas Feild

Contrabassoon

Tom Moss

Horn

Ed Dorman
John Isaacs
Michael Slater
Gwen McDougal
Jeremy Rayment
Jay Sewell

Trumpet

Tim Milford
Sarah Hall
Becky Strentz
David Badger

Trombone

Kirk Robinson
Paul McKay
Peter Biddlecombe

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Wilf Driscoll

Euphonium

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Celeste

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Organ

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Alexander Mackinder

Choir I

Soprano 1
Rosemary Sales
Alice Hermand
Jessie Tse

Soprano 2
Maeve Kavanagh
Lulu Chivers
Jemma Love

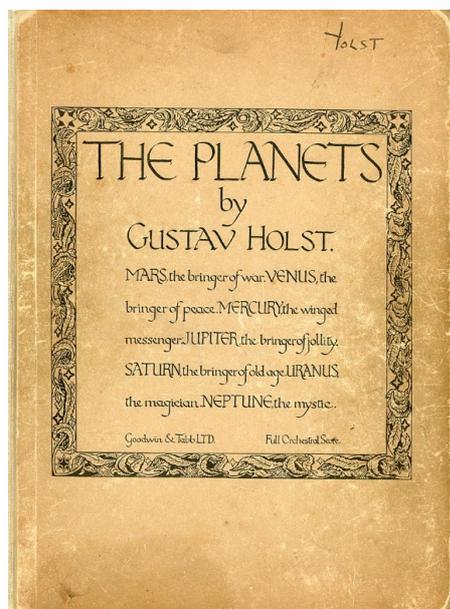
Alto
Agnes Andersen
Joan Lindeman
Izzy King

Choir II

Soprano 1
Lindsey Silver
Sarah Erridge
Karla Grant

Soprano 2
Hilary Bates
Florence Cain
Elizabeth Worth

Alto
Joanne Claeys
Jan Williams
Isabel Collins



*This copy is the property of
Adrian Boult who first caused the
Planets to shine in public and thereby earned the gratitude of
Gustav Holst*

Left: Holst's copy of the first edition of the score for *The Planets*. Right: Holst's inscription on Adrian Boult's score of the suite, "This copy is the property of Adrian Boult who first caused the *Planets* to shine in public and thereby earned the gratitude of Gustave Holst".

Forthcoming Concerts

Saturday 25th March 2023 at 7.30pm

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

Louise Farrenc - *Overture No. 2*

Edward Elgar - *Cello Concerto (Soloist: Morwenna Del Mar)*

Johannes Brahms - *Symphony No. 4*

Saturday 24th June 2023 at 7.30pm

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

Aaron Copland - *Our Town*

George Gershwin - *Piano Concerto*

Florence Price - *Symphony No. 1*

Further details about these concerts, including ticket information, will be available at:

www.camdenso.org.uk