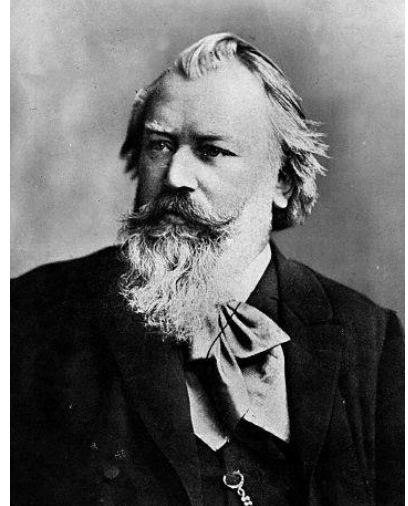




C A M D E N  
S Y M P H O N Y  
O R C H E S T R A

## Spring Concert



**Conductor** Levon Parikian  
**Leader** John Crawford

**Saturday 28<sup>th</sup> March 2026 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 this evening's concert which opens with Dame Ethel Smyth's evocative overture to her opera *The Boatswain's Mate*. We're delighted to welcome one of the UK's most promising emerging musicians, Karolina Csáthy, as our soloist for Bruch's *Violin Concerto No. 1*. The second half features Brahms' *Symphony No. 3*, often underrated by comparison with his other symphonies but a hidden gem. We look forward to seeing you again in June, and if you enjoy our concerts, please do consider becoming a Friend of the Orchestra - and thank you to our existing Friends for your continued support.

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. We rehearse weekly and perform three major orchestral concerts a year.

Recent highlights have included symphonies by Elgar, Berlioz, Florence Price and Tchaikovsky, Bernstein's *West Side Story Symphonic Dances*, music from Prokofiev's *Romeo and Juliet* and Holst's *The Planets*. Our world premiere performance of *Dream Big for Tomorrow*, a work for improvising vocalist and orchestra, was broadcast on BBC Radio 3. Recent concerto performances include violin concertos by Bloch and Szymanowski, piano concertos by Beethoven and Gershwin and York Bowen's *Viola Concerto*. We have also performed several operas and many choral works over the years.

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



Follow us on Instagram and Facebook and join our mailing list, via the links at: [www.camdenso.org.uk](http://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  
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Ethel Smyth  
***The Boatswain's Mate Overture***

Max Bruch  
***Violin Concerto No. 1***  
*Soloist: Karolina Csáthy*

~ Interval ~

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

Johannes Brahms  
***Symphony No. 3***

*Thank you for not photographing and filming the orchestra while we're performing as this can be very distracting for players and audience members.*

*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.*

## **Ethel Smyth DBE (1858–1944)**

### ***The Boatswain's Mate Overture (1914)***

*Edited by Peter Fender*

Ethel Smyth's work is now coming back into prominence after decades of neglect, but during her lifetime she was a major figure in British music. In 1922 Smyth became the first female composer to be named Dame Commander of the Order of the British Empire (DBE). This honour, together with doctorates awarded by Durham and Oxford Universities were welcome recognition even if music critics were prone to downplay her accomplishments. The BBC broadcast two concerts of Smyth's music to celebrate her "musical jubilee" on 28<sup>th</sup> May 1928. More accolades followed including a festival marking her 75<sup>th</sup> birthday with Queen Mary in attendance. Sadly, by this stage, Smyth had lost her hearing and could no longer appreciate her own music or the cheers of the audience. She died in Woking in 1944 at the age of 86.



*Ethel Smyth, photographed here in 1903, was a well-known British composer in the early 20<sup>th</sup> century, and a prominent suffragette.*

Smyth was the fourth of eight children and her father, a major general in the Royal Artillery, opposed her plans for a musical career. Fortunately, he relented, and Smyth studied in Leipzig, where she met Dvořák, Grieg, Tchaikovsky, Clara Schumann and Brahms. Tchaikovsky described her as having, 'the potential to become a very serious and gifted composer'. On her return to England, she became good friends with Arthur Sullivan (of Gilbert and Sullivan) who greatly encouraged her work in the final years of his life.

Smyth joined the Women's Social and Political Union (WSPU) in 1910 and postponed her musical career for two years to fight for women's suffrage. She made many appearances with the charismatic leader of the WSPU, Emmeline Pankhurst, and her song *The March of the Women* (1911), set to words by Cicely Hamilton, became the official anthem of the suffragette movement in the United Kingdom - the text was used to inspire women to unite and free themselves from patriarchal rule.

Smyth was well known for passionate love affairs with men and women throughout her life including the Empress Eugenie of France, author Virginia Woolf, married suffragette Emmeline Pankhurst, American philosopher and poet Henry Brewster (her occasional librettist) and a brief and unconsummated engagement to Oscar Wilde's brother Willie Wilde whom she met during a trip to Ireland. They became engaged on the return railway journey from Holyhead to Euston, but she broke it off within three weeks.

*The Boatswain's Mate* was the fourth of six operas written by Smyth. The Illustrated London News described it as, 'one of the merriest, most tuneful, and most delightful comic operas ever put on the stage'. Smyth composed it in 1913–14 in Helwan, Egypt, also writing the libretto, which was based on a story of the same name by W.W. Jacobs. She conducted the premiere performance with the Beecham Opera Company at the Shaftsbury Theatre in London on 28<sup>th</sup> January 1916. Smyth managed to oust the conductor Eugene Goossens on the day of the premiere, leaving him to complain, 'much to my annoyance, as I had taken all the preliminary orchestral rehearsals. At the last moment she took over the baton, thinking herself the Heaven-sent conductor she was not'.

Whilst *The Boatswain's Mate* has been called a 'comedic romp with a feminist message', it is also a thought-provoking work, considering whether the central character would be happier getting remarried or to continue independent living. The playful operatic score includes nursery rhymes, folk-melodies, and even a quotation from Beethoven's *Symphony No. 5*. Smyth's song *The March of the Women*, written for the suffrage movement, is at the core of the rollicking overture. *The Boatswain's Mate* is often considered Smyth's most 'feminist' opera and there is speculation that the character of the protagonist, Mrs Waters, is based on her great friend Emmeline Pankhurst.

The opera was performed several times in the years immediately after its composition but wasn't staged for many decades as Smyth's music fell out of favour. It was first revived in 2007, and there have been several performances and recordings in the years since. We are performing the overture as edited from Smyth's manuscript score by composer and conductor Peter Fender, a great friend of the orchestra whose work in arranging and editing Smyth's music has done much to restore her reputation.



*Drawing of Ethel Smyth, singing and playing, by John Singer Sargent (1901).*

## **Max Bruch (1838-1920)**

### ***Violin Concerto No. 1 in G minor, Opus 26 (1866)***

***I Vorspiel (Allegro moderato) - II Adagio - III Allegro energico***

Bruch was a respected composer in his youth and by the age of 20 he was teaching in Cologne, having already written and produced his first opera. Some considered the composer ahead of his time, not eccentric enough to be memorable and not enough of a revolutionary to become notorious. He was thought to be a precocious musician, displaying throughout his long career a remarkable gift for lyricism and the ability to craft a melodic line.

Ranked by audiences as one of the most popular violin concertos of all time, Bruch's melodious *Violin Concerto No. 1* is undoubtedly the composer's most famous work. Much of that recognition is due to the skill and advice of renowned violinist Joseph Joachim who, following the concerto's premiere in 1866, provided suggestions for extensive modifications. He was the soloist when the revised work was reintroduced at a concert on 7<sup>th</sup> January 1868.

The new version was an instant hit that was quickly added to the standard concert repertoire. Bruch resented the general disregard for his other two violin concertos and his extensive catalogue of other compositions. He complained to his publisher, Fritz Simrock, 'Nothing compares to the laziness, stupidity and dullness of many German violinists. Every fortnight another one comes to me wanting to play the first concerto. I have now become rude; and have told them, I cannot listen to this concerto anymore - did I perhaps write just this one? Go away and once and for all play the other concertos, which are just as good, if not better'.



*Sculpture of Max Bruch on the restored tower of the City Hall in Cologne, where the composer was born in 1838.*

Bruch sold the score to his publisher N. Simrock outright for a small lump sum but he kept a copy of his own. After World War I, he was destitute, having been unable to collect royalty

payments for his other works because of the disrupted worldwide economic conditions. He sent his score copy to the duo-pianists Rose and Otilie Sutro so that they could attempt sales in the United States. Bruch died in October 1920, without receiving any payments. The Sutro sisters kept the score for themselves, but claimed to have sold it, sending Bruch's family some worthless German paper money as the alleged proceeds of the alleged sale. They refused to confirm details of the supposed purchaser. His copy of the score is now held in the Morgan Library, New York City.

Bruch embraced folk music, and this work displays its influences from the opening moments. The Vorspiel (prelude) begins as the violin plays a passionate and earthy lament. A slightly more robust Allegro moderato prepares us for the longing of the Adagio to come. The first movement is filled with melancholy and impassioned melodies set against a rich orchestral background that enhances the soloist's mournful melodies. The first movement is quite short in length and Bruch considered that the designation of "concerto" might be misleading.

The luxurious Adagio second movement is rich and seductive. The violin plays mournful tunes, adding to the luscious lamentations of the first movement. The Finale is a gypsy dance, a virtuosic display of technical bravado that excellently balances the concerto and displays significant emotional intensity. The finale features a violin theme in double-stops as the orchestra expands and embraces the soloist in a warm blanket of sound. Bruch provided no cadenzas for any of the movements, believing the concerto's "virtuosity" was inherent in its obvious splendour. It is the balance of approachability, bravado and passion that gives the concerto its continued presence in the concert repertoire today.

Celebrating his 75th birthday in June 1906, Joseph Joachim had this to say, 'The Germans possess four violin concertos. The greatest, the most uncompromising, is Beethoven's. That by Brahms vies with it in seriousness. The richest, the most alluring was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's'. To be included in this illustrious list is testament not only to Bruch's remarkable conception, but perhaps also to his dedication and fine work.



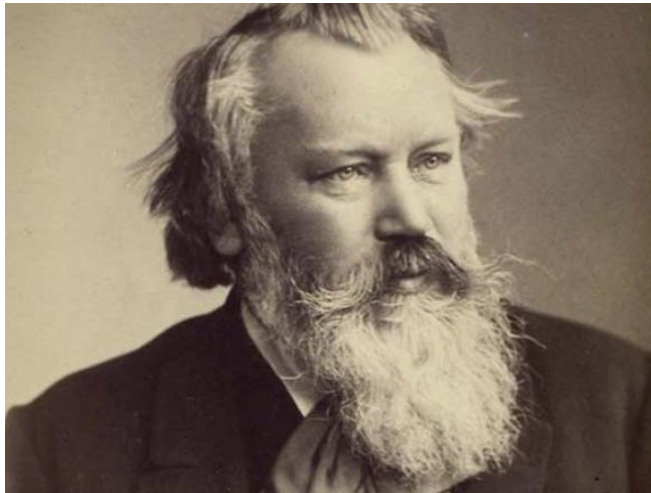
*The Hungarian violinist, composer and teacher Joseph Joachim, photographed here by Charles Reutlinger, was one of the most distinguished violinists of the 19<sup>th</sup> century.*

## **Johannes Brahms (1833–1897)**

### ***Symphony No. 3 in F Major, Opus 90 (1883)***

***I Allegro con brio - II Andante - III Poco Allegretto – IV Allegro***

When Brahms began work in 1883 on his third symphony, just before his fiftieth birthday, he had experienced the highs and lows of a composer's life. Thirty years earlier, Robert Schumann had proclaimed him as Beethoven's heir in a widely read article and this well-intentioned praise triggered a creative crisis. Brahms struggled over his first symphony for twenty years before he gained the confidence to return to the public eye and out of Beethoven's shadow. During this time, he triumphed as a pianist and made a name for himself in piano, vocal and chamber music. He was not selected for the post of chief conductor in his native Hamburg for its Philharmonic Orchestra and Choir; deeply offended, Brahms moved to Vienna, and as if to mark this new stage of maturity, the once shy artist grew a magnificent beard within the span of a year that has been his trademark ever since.



*By the time Brahms wrote his third symphony, he was an established figure, widely admired by his contemporaries.*

Brahms composed his third symphony in just four months which is especially notable because it had been six years since the completion of his second. Its premiere was on 2<sup>nd</sup> December 1883 in the hall of the Vienna Musikverein with the Vienna Philharmonic Orchestra, conducted by Hans Richter. After each of its first few performances, Brahms polished his score further, until it was published in May 1884.

This symphony is the shortest of Brahms' four symphonies. It has a remarkably unified and compact structure, with thematic material reappearing across multiple movements. Brahms' longtime friend and musical confidant Clara Schumann observed this cohesiveness and wrote to him that, 'All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most.'

The symphony conveys a sense of liberation. The opening movement in waltz time has a dance-like quality, with string voices interlocking in syncopations that disrupt the regular pulse. In the second thematic section, Brahms inserts delicate woodwind melodies with changing time signatures which causes an apparent shift in the music. His protégé Antonín Dvořák enthused, 'This work surpasses his first two symphonies, perhaps not in size and grand

design, but certainly in beauty! What marvellous melodies are to be found there! It is all love, and one's heart opens wide'.

The enigmatic nature of the symphony has led to much discussion about its true meaning. Perhaps the context of the year in which it was written is important. In the spring of 1883, Brahms had met the 26-year-old alto Hermine Spies at a concert in Krefeld and invited her to his summer house in Wiesbaden. Whilst he sent her ardent letters and composed two song cycles for her, their romance ultimately came to nothing although their musical collaboration continued. Brahms' good spirits appear to have been undampened. 'Have I never told you about my fine principles?' he wrote to a friend, 'No opera and no marriage ever again'.



*Pianist and composer Clara Schumann was full of praise for Brahms' third symphony. Although a close friend of the composer, she was not afraid to be critical of his work on other occasions.*

Clara Schumann heard the woods and the forests, but Brahms also depicts a flowing river. The first theme, which returns at the end of the first and last movements, is a quote from Robert Schumann's *Rhenish Symphony*, significant as Brahms composed the work in Weisbaden, a town on the Rhine. In addition to the turbulence so common in Brahms' works, there is intimacy within this symphony, whose four movements all end quietly. A unifying aspect of the symphony is the three note "motto" - F, A-flat, F - which opens the work and reappears throughout. This motif was an inside joke for Brahms, in response to his friend violinist Joseph Joachim's musical motto FAE standing for "Frei aber einsam" (free but lonely), FAF (or in this case, F, A-flat, F) represented "Frie aber froh" (free but happy).

Hans Richter proclaimed the symphony to be Brahms' *Eroica* and it was well received. Although Richard Wagner had passed earlier that year, the public feud between Brahms and Wagner was ongoing. Wagner enthusiasts attempted to interfere with the premiere, and the conflict between the two parties nearly brought about a duel. The influential music critic Eduard Hanslick said, 'Many music lovers will prefer the titanic force of the First Symphony; others, the untroubled charm of the Second, but the Third strikes me as being artistically the most nearly perfect'.



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## Friends of Camden Symphony Orchestra

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.

### Gold Friends

Martin Becker

Thea Hitzemann-Becker

Mr Andrés Bokor

Nigel and Judith Mott

Joanna and Paul Pearson

Denis Ribeiro in Memory of Marie Francisca Ribeiro

### Silver Friends

Dr Eduardo Álvarez Armas

Valerie Michaels

Mrs Jennie Taylor

If you have enjoyed our concert and feel able to contribute to the orchestra's future development, we ask you to consider becoming a Friend of Camden Symphony Orchestra.

For a donation of **£50** per year, **Gold Friends** will receive:

- Two free tickets per year for our concerts.
- Complimentary refreshments with those concert tickets.

For a donation of **£25** per year, **Silver Friends** will receive:

- A free ticket for one concert per year.
- Complimentary refreshments at that concert.

All Friends will also receive:

- An acknowledgement in each programme (unless you prefer to remain anonymous).
- The opportunity to attend a rehearsal, giving insight into how the orchestra works.

If you have any questions, please don't hesitate to contact us at [info@camdenso.org.uk](mailto:info@camdenso.org.uk).

## Friends of Camden Symphony Orchestra Subscription Form

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*Please tick as appropriate:*

I would like to become a Gold Friend of Camden Symphony Orchestra for one year for a donation of £50.

I would like to become a Silver Friend of Camden Symphony Orchestra for one year for a donation of £25.

I would like to make a donation of £\_\_\_\_\_ to Camden Symphony Orchestra.

I have made a payment to (please use FRIEND and your SURNAME as the reference):  
Camden Symphony Orchestra  
Account Number: 45204276  
Sort Code: 60-04-24  
(Nat West)

I enclose a cheque made payable to Camden Symphony Orchestra.  
*Forms and cheques may be posted to Marion Fleming (CSO Treasurer) at  
5 South Villas, Camden Square, London, NW1 9BS.*

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The value of your donation to Camden Symphony Orchestra can be increased by 25p for every £1 you give under Gift Aid Tax Reclaim arrangements, at no extra cost to you. To enable the orchestra to benefit from this scheme, please complete the declaration below.

I wish all donations I have made since 6<sup>th</sup> April 2000 and any future donations to Camden Symphony Orchestra to be treated as Gift Aid donations. I understand that I must pay an amount of Income Tax and/or Capital Gains Tax at least equal to the tax the charity reclaims on my donations in the tax year.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

*Camden Symphony Orchestra is a registered charity, no. 1081563.*

## Karolina Csáthy – Violin

Karolina Csáthy has performed internationally in venues such as Cadogan Hall, Andermatt Concert Hall, Budapest Music Center, Ruddock Performing Arts Centre, West Road Concert Hall, Dorking Halls, St Martin-in-the-Fields and the House of Commons. Solo highlights include Maria Antal's *Kron-Alias* Violin Concerto, Mozart's *Violin Concerto No. 3*, Vaughan Williams' *The Lark Ascending* and recitals across London and Cambridge with Harrison Cole, Ben Collyer, Domonkos Csabay, Dominika Mak and Svitlana Kosenko. Recently, she was a finalist in the Andrew Downes Performance Competition playing his *Sacred Mass for Solo Violin* in Birmingham, UK. In 2026, Karolina looks forward to performing Bruch's *Violin Concerto No. 1* with Suffolk Sinfonia, Camden Symphony Orchestra and Perth Symphony Orchestra, as well as Mendelssohn's *Violin Concerto in E minor* in July with the Solti Chamber Orchestra.



As an orchestral player, Karolina frequently plays Violin I or Concertmaster and has done so recently with the English Classical Players, Serafine Orchestra, London Festival Chamber Orchestra, Rick Birley Players and Vivart Budaörs Sinfonietta (Hungary). She is also a founding member of Chapel Perilous, an ensemble directed by Guy James and regularly plays with Mystery Ensemble across the UK.

Born in Budapest to parents of Hungarian and Russian origin, Karolina moved to Surrey when she was three years old and has been playing the violin since the age of five when she began her studies with Sue Lynn and Margaret Norris (Yehudi Menuhin School). As well as later receiving a competitive Music scholarship from Reigate Grammar School, her violin tuition was generously supported by Young Sounds, formerly known as *Awards for Young Musicians*. This enabled her to continue her violin studies with Berent Korfker, a protégé of Zakhar Bron.

Karolina is a proud alumna of Trinity College, Cambridge where she read Music, electing solo violin performance for her final year of studies. During this time, her violin lessons were supported by the Humphrey Richardson Taylor Charitable Trust. As part of the vibrant extracurricular music scene, she regularly appeared as a soloist and a leader. Highlights include Stravinsky's *The Soldier's Tale*, J.S Bach's *C Major Sonata* on baroque instrument and his *Double Violin Concerto in D minor* in Trinity College Chapel.

Since 2022, Karolina has been studying with Lutsia Ibragimova (Royal College of Music). She has participated in masterclasses with Berent Korfker, Maxim Vengerov and Elizabeth Wallfisch.

Find out more about Karolina and her forthcoming engagements at [www.karolinamusic.org](http://www.karolinamusic.org).

## **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, and his latest book, *Taking Flight: The Evolutionary Story of Life on the Wing*, published in May 2023, was shortlisted for the 2023 Royal Society Trivedi Science Book Prize. He also writes regularly for The Guardian's *Country Diary*. 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; *Music to Eat Cake By*, a collection of essays commissioned by readers; and *Light Rain Sometimes Falls: A British Year Through Japan's 72 Seasons* which was published in September 2021. For further information, visit [levparikian.com](http://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  
Nick Sexton  
Marianne Tweedie  
Joshua Lee  
Diana Muggleston  
Martin Fraenkel  
Susie Bokor  
Sara Hourani  
Lakshmi Sundaram  
Tianlin Feng  
Sofiia Tymchenko

## **Violin II**

Sheila Hayman  
Josh Hillman  
Marion Fleming  
Jo Wilson  
Martin Young  
Kathy He  
Andrew de Csilléry  
Nanako Kimura  
Stephen Peters  
Smriti Ramakrishnan

## **Viola**

James Taylor  
Ingolf Becker  
Roz Norkett  
Lottie Copley  
Isobel Jones  
Sarah Dewis  
Joanna Dunmore  
Dominic Yeo

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Andrew Erskine  
Antje Saunders  
Sophie Linton  
Alice Jeacocke  
Rebecca Duncan

## **Double Bass**

James Mott  
Seth Edmunds  
Woon Ngee Ng  
Aarón Aguayo Juárez

## **Flute**

Amanda Lockhart Knight  
Adam Stoodley

## **Oboe**

Sonia Stevenson  
Kate Muwowo

## **Clarinet**

Sheena Balmain  
Noriko Lody

## **Bassoon**

David Robson  
Sebastian Till

## **Contrabassoon**

Richard Vincent

## **Horn**

Ed Dorman  
John Isaacs  
Gwen McDougal  
Jay Sewell

## **Trumpet**

Sarah Hall  
Daniel Haigh

## **Trombone**

Carter Halloran  
Alex Hassib  
Peter Biddlecombe

## **Timpani**

Owain Williams

# Forthcoming Concerts

**Saturday 20<sup>th</sup> June 2026 at 7.30pm**

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

Dorothy Howell *Lamia*

Camille Saint-Saëns *Cello Concerto No. 1* (Soloist: Ben Tarlton)

Nicholai Rimsky-Korsakov *Scheherazade*

Join us again in June for another programme of compelling music, perfect for a summer evening. Known as the “English Richard Strauss” during her lifetime, Dorothy Howell was just 21 years old when her symphonic poem *Lamia* premiered at The Proms, to a rapturous response. Ben Tarlton, one of the country's leading cellists, performed Brahms' *Double Concerto* with us in 2022. We're thrilled that he returns to perform Saint-Saëns's first cello concerto, a piece that helped secure the composer's reputation and acceptance by the French musical establishment, and which is still considered to be one of the greatest of all cello concertos. In the second half of the concert, we journey into the colourful world of *The Arabian Nights* with Rimsky-Korsakov's dazzling symphonic suite *Scheherazade*, an exhilarating piece with one of the most descriptive scores in the repertoire.

~

**Saturday 21<sup>st</sup> November 2026 at 7.30pm**

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

*Programme to be announced.*

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

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

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