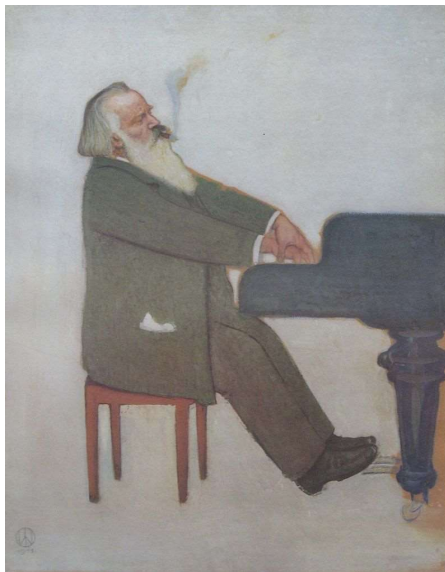




C A M D E N  
S Y M P H O N Y  
O R C H E S T R A

## Autumn Concert



**Conductor:** Levon Parikian

**Leader:** John Crawford

**Piano:** Maiko Mori

**Saturday 30<sup>th</sup> November 2019 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.

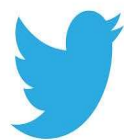
## Camden Symphony Orchestra

Welcome to the first concert of our 40<sup>th</sup> season. Tonight we're delighted to welcome Maiko Mori as our soloist for Brahms' *Piano Concerto No 2*, a majestic work in which the soloist exhibits a special lightness of touch and considerable virtuosity. Our concert opens with Beethoven's perennially popular *Egmont Overture*, and the second half features Sibelius's *Symphony No 5*, almost exactly a century after the final version of the symphony was first performed.

Camden Symphony Orchestra has been a mainstay of musical life in north London for nearly 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 performances have included our 'All That Jazz' concert featuring music by Gershwin, Bernstein and Shostakovich, a family concert featuring Britten's *The Young Person's Guide to the Orchestra*, Mussorgsky's *Pictures at an Exhibition*, and a concert dedicated to film music in 'A Night at the Movies'. The orchestra has performed a wide range of choral works including Brahms' *Ein Deutsches Requiem* and Handel's *Coronation Anthems*. In November 2019 we were invited to accompany the choir of St Michael's Church, Camden Town in a special Evensong service including music by Elgar, Howells and Parry.

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 Facebook and Twitter, 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.





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Ludwig van Beethoven  
***Egmont Overture***

Johannes Brahms  
***Piano Concerto No 2***  
*Soloist: Maiko Mori*

~ Interval ~

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

Jean Sibelius  
***Symphony No 5***

*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.*

## **Ludwig van Beethoven (1770-1827) - *Egmont Overture*, Opus 84 (1810)**

In 1810 the Burgtheater in Vienna commissioned Beethoven to write the incidental music for a production of Goethe's heroic play *Egmont*. The composer responded with enthusiasm, not only because he held Goethe in high esteem, but because the story of the drama, with its passionate support of liberty and a bitter renunciation of tyranny, concerned themes close to his heart. Apart from *Fidelio*, this was Beethoven's most extensive work for the stage.

A performance of Beethoven's complete incidental music for *Egmont*, including two songs and several orchestral interludes, would take about 45 minutes. Today it is rarely heard in its entirety, but the overture is a staple part of the concert hall repertoire due to its strength, nobility and character. The overture was not completed until after the opening of the Burgtheater production and so it was only first heard at the fourth performance of the play on 15<sup>th</sup> June 1810 and at subsequent performances.

Goethe's play depicts the Spanish persecution of the people of the Netherlands during the inquisition of 1567-68. Count Egmont, a Catholic loyal to the Spanish, sees the injustice of their actions and pleads for tolerance from the Spanish king. The displeased king sends the cruel Duke of Alva to command the Spanish forces in the Netherlands and Egmont is arrested and sentenced to death. A vision on the night before his execution reveals a figure of freedom with the face of his beloved, Clärchen, which shows Egmont that as a result of his death, freedom would come to the provinces, and so he went bravely to the scaffold with a Victory Symphony being played.

The overture begins with a *Sostenuto* introduction in F Minor, punctuated by heavy string chords suggesting the cry of the oppressed and the answering crushing power of oppression. In the *Allegro* that follows, the main theme is presented by the cellos in a descending, two-octave march, answered by the violins. This theme is associated with Egmont himself. A growing agitation leads to a second motif, which recalls the opening chords of the introduction. The horns and trumpets suggest an exultant fanfare of freedom. In the extended coda, often referred to as the Victory Symphony, the overture ends with a burst of overwhelming triumph and Egmont is led to his demise.

## **Johannes Brahms (1833-1897) - *Piano Concerto No 2 in B Flat major*, Opus 83 (1881)**

***I Allegro non troppo - II Allegro appassionato - III Andante - IV Allegretto grazioso***

In a letter Brahms described this work as a "tiny piano concerto with a little wisp of a scherzo". In reality it is composed on a grand scale. In writing for the piano, his own instrument, Brahms indulged his style to the full and created dramatic passages ideally suited to his own massive hands.

Inspired by a visit to Italy in 1877, the initial sketches were set aside for three years until work on them resumed after a second visit. Completed in July 1881, some 22 years after his first piano concerto, its première took place in Budapest on 9<sup>th</sup> November 1881 with Brahms as the soloist. It was an immediate success, and he proceeded to perform the piece in cities across

Europe. Atypically for concertos of the time, this work has four movements (rather than the conventional three). The additional movement results in a concerto considerably longer than most written up to that point, with a typical performance lasting around 50 minutes. Brahms attached great personal significance to this piano concerto. Its dedication was to Eduard Marxsen, his early piano teacher and the first to recognise his enormous talent. Brahms cherished Marxsen's disciplined approach throughout his life.



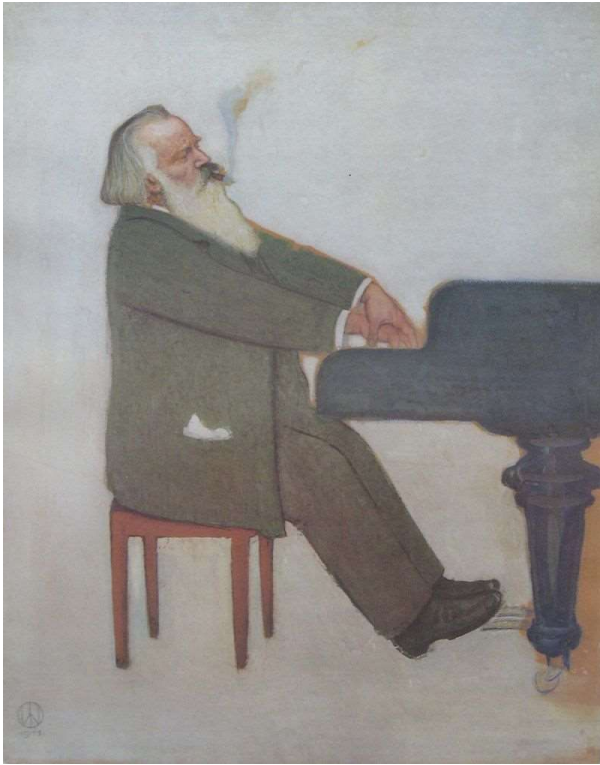
*Eduard Marxsen, the teacher to whom Brahms dedicated his second piano concerto. Marxsen had himself been a pupil of Ignaz von Seyfried, a pupil of Mozart.*

The opening *Allegro* is complex, displaying Brahms' tempestuous passion and bravura. It begins with a horn theme, echoed by the piano, acting as a landmark for the listener as the movement unfolds. The piano continues with a short, cadenza-like passage, before the orchestra enters triumphantly. There are moments of stillness, but the mood is mainly one of surging energy and pianistic virtuosity.

The second movement, a *scherzo*, begins with an impassioned opening. The piano issues a forceful declaration, followed by a rhythmic pattern in the orchestra until the piano resumes and takes control. The strings present a triumphant melody forming the central trio section.

A beautiful slow movement follows and the solo piano is at first, given a subsidiary role. A solo cello presents the main theme and the piano, when it eventually enters, appears to improvise over it. The central section employs a clarinet solo with piano embellishment until the rich tones of the solo cello return to close the movement.

The *finale* is a complex and spacious rondo. The main subject is introduced on the piano with its rhythmic gaiety and with hints of the folk music of Hungary. The echoes of Hungarian dance are bandied with great aplomb and dexterity between pianist and selected orchestral soloists before the coda intervenes to sweep the concerto to its grand conclusion.



*German painter Willy von Beckerath's portrait of Brahms shows the composer at the piano, playing with one hand crossing over the other, while smoking one of his signature cigars.*

## **Jean Sibelius (1865-1957) - *Symphony No 5 in E Flat major, Opus 82 (1919)***

***I Tempo molto moderato; Allegro moderato; Presto - II Andante mosso, quasi allegretto - III Allegro molto***

Sibelius' fifth symphony went through three separate versions, each with its own première, before it reached the form in which we now know it. The symphony occupied Sibelius from 1912 until 1919, with the composer expending great energy wrestling with his material.

The outbreak of war in August 1914 deprived Sibelius of significant income. As Russia had not signed the Berne Convention on Copyright and since Sibelius was a Russian citizen, his German publisher Breitkopf and Härtel could not send him any royalties. This desperate situation led Sibelius to put aside his ideas for his new symphony whilst he created smaller scale works, written in a deliberate attempt to earn some money. The symphony remained on his mind with Sibelius writing to his close friend Axel Carpelan in September 1914, "I am still deep in the mire, but I already begin to see dimly the mountain I shall certainly ascend... God opens His door and His orchestra plays the Fifth Symphony".

On 21<sup>st</sup> April 1915 the sight of sixteen swans in flight fired the composer's imagination. He noted in his diary, "Today at ten to eleven I saw 16 swans. One of my greatest experiences! Lord God, that beauty. They circled over me for a long time. Disappearing into the solar haze like a gleaming silver ribbon. Their call the same woodwind type as that of cranes but without tremolo. The swan call closer to the trumpet... Nature mysticism and life's Angst! The Fifth Symphony's finale-theme. Legato in the trumpets... That this should have happened to me who have so long been an outsider".

Inspiration to complete the score came from celebrations planned for the composer's fiftieth birthday, where the new symphony would conclude a concert on 8<sup>th</sup> December 1915. Sibelius barely completed the score by the beginning of December. The symphony originally had four separate movements, rather than the three known today, with different orchestration and layout. Sibelius became dissatisfied, feeling that he had rushed its completion to meet the deadline. Under pressure of another birthday concert, Sibelius reworked the symphony the following year. Losing confidence again, he was unwilling to commit the effort needed to rework the symphony for a third time.

Finland achieved formal independence in December 1917, though the country was soon plunged into civil war. Sibelius' home was searched and briefly occupied, forcing him to seek sanctuary in Helsinki and under these circumstances work remained intermittent. Eventually Sibelius settled and completed the work in April 1919. Sibelius later claimed that at the point where he laid down his pen, a flight of twelve white swans settled on the lake and then circled his home before flying away. He directed the première of the symphony's final version on 24<sup>th</sup> November 1919 in Helsinki to triumphant acclaim.



*Jean Sibelius working in his study in 1915, during the period he was working on his fifth symphony.*





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## Friends of Camden Symphony Orchestra

We were delighted with the response to the launch of our Friends scheme in June. Will you consider joining the scheme for 2020?

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

Mr András Bokor  
Mr Nigel Mott  
Joanna and Paul Pearson

### Silver Friends

Dr Eduardo Álvarez Armas  
Mr John Bowers  
Mrs Elizabeth Jones  
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 **£25** per year, **Silver Friends** will receive:

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

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.

All Friends will also receive:

- An acknowledgement in each programme (unless you'd prefer to remain anonymous).
- Reserved seating at each of our concerts.
- An invitation to attend a rehearsal, giving you real 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 Silver Friend of Camden Symphony Orchestra for one year for a donation of £25.

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

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

I have made a payment of £\_\_\_\_\_ (reference \_\_\_\_\_) directly to:  
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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.*

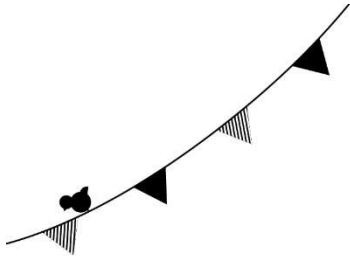
**Gift Aid**

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.*



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## Maiko Mori - Piano



*'Clearly an exceptional artist, providing herself to be both a thrilling virtuoso and a fine poet of the keyboard...'*  
Robert Matthew-Walker, Musical Opinion

Maiko Mori came to prominence after winning first prize at the 23rd Robert William and Florence Amy Brant International Piano Competition. She was awarded a scholarship to study at the Royal College of Music, where she obtained her Bachelor and Master of Music both with distinction. There she also received various awards and scholarship such as the Gen Foundation Award (2000), the Ian Fleming Charitable Trust Music Education Award (2004), the Myra Hess Award (2005), the Carnwath Award (2005) and the Hopkinson Gold Medal (2006).

Maiko made her concerto debut in UK with the RCM Symphony Orchestra, conducted by Vasily Petrenko, and went on to debut internationally with the Bombay Chamber Orchestra in Mumbai, India. Most recently, she has performed Rachmaninov's *Piano Concerto No 3* with Ritsumeikan University Orchestra in Japan. As a soloist and a chamber musician, Maiko has been broadcast on BBC Radio 3 and Radio France in Paris, and enjoyed acclaim at prestigious venues and festivals such as the Purcell Room, Kings Place, Bridgewater Hall, West Road Hall, and at the Cheltenham Festival. Her teachers have included Dmitri Alexeev, Andrew Ball, Andrzej Esterhazy and Benjamin Kaplan, as well as Timothy Salter for composition.

Maiko Mori is currently piano professor at the University of Chichester. She is also an official accompanist at Goldsmiths University, and a regular faculty member of PIANO WEEK since 2017 where she gives masterclasses and recitals. You can find out more about Maiko and her forthcoming engagements at [www.maiko-mori.com](http://www.maiko-mori.com).

## **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 recently 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's first book *Waving, Not Drowning* ([www.wavingnotdrowningbook.com](http://www.wavingnotdrowningbook.com)) was published in 2013 and is an entertaining insight into the conductor's world, described as 'a must-read' by Classical Music Magazine. His second book, *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching, was published in May 2018 by Unbound and was described in The Times Literary Supplement as 'good-hearted and well-made, funny and clever'. His next book, *The Long and the Short of It* is due to be published by Unbound in 2020. Each of its 40 pieces of writing, ranging from 100 to 4,000 words, has been commissioned by readers who have chosen subject and length. Lev's entertaining blogs on a wide range of subjects including music, birds, cookery books and the frustrations of everyday life can be found at [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 Forest Philharmonic and Ernest Read Symphony orchestras as well as CSO.

## St Cyprian's Church, Clarence Gate

St Cyprian's is an Anglican Parish of the Church of England in the Diocese of London. Designed by Sir Ninian Comper and built in 1903, it has been described as "a spacious, whitewashed church of beautiful proportions and restrained detail".

The church was originally founded by Charles Gutch in 1866. The fourth son of the Rector of Seagrave in Leicestershire, Gutch was educated at Cambridge and after his ordination served curacies in Leicestershire, Leeds and Bath before moving to London. By 1864 he had served curacies in St Matthias', Stoke Newington, St Paul's, Knightsbridge, and All Saints', Margaret Street. Anxious to acquire a church of his own, he proposed to build a mission church in a poor and neglected north-eastern corner of Marylebone, which would require a portion of the parishes of St Marylebone and St Paul, Rossmore Road to be handed over. However, neither the Rector of St Marylebone nor the Vicar of St Paul's approved of the churchmanship of Father Gutch. Furthermore, he proposed to dedicate the mission to St Cyprian of Carthage.

This caused difficulties, and a few weeks before the mission was due to open, the Bishop of London protested and suggested that the district be named after one of the Apostles instead. Father Gutch pointed out that a number of other churches in the Diocese had recently been dedicated to other saints, and the dedication to St Cyprian was allowed to remain.

Over the next thirty years, St Cyprian Mission Church flourished, and became overcrowded. Lord Portman refused to make available a site which would allow the building of a larger church as he too was opposed to Gutch's churchmanship. Charles Gutch died in 1896 with his vision of his larger church unrealised. His successor, Reverend George Forbes, immediately stressed that a new permanent church was urgently required, and in 1901, Lord Portman agreed to sell a site for well below market value, provided that sufficient funds were available to build the church by June 1904. It was completed with time to spare and dedicated to the memory of Charles Gutch.

The church was designed by Comper in a Gothic Revival style and built in red brick with stone dressings. The building has a nave, aisles and clerestory, but no tower, and features perpendicular window tracery and stained glass by Comper. St Cyprian's was designed to reflect Comper's emphasis on the Eucharist and the influence on him of the Oxford Movement. He said his church was to resemble "a lantern, and the altar is the flame within it".

The interior, also in the perpendicular style, features a white and gold colour scheme with ornate furnishings, including a finely carved and painted rood screen and a gilded classical font cover. The timber hammer beam roof features tie beam trusses with panelled tracery spandrels. The building is regarded as one of London's most beautiful churches.

# Camden Symphony Orchestra

## **Violin I**

John Crawford (Leader)  
Robbie Nichols  
David Divitt  
Alexandra Bowers  
Ashleigh Watkins  
Joyce Yu  
Jonathan Knott  
Kate Fern  
Sarah Benson  
Susie Bokor  
Ellie Shouls  
Olivia Dalseme-Stubbs

## **Violin II**

Sheila Hayman  
Josh Hillman  
Marion Fleming  
Kathy He  
Josie Pearson  
Diana Frattali-Moreno  
Costa Peristianis  
Lea Herrscher  
Dilara Kenber  
Mark Denza  
Jonathan Silver  
Lyndsey Silver

## **Viola**

James Taylor  
Joanna Dunmore  
Cecily McMahan  
Vanessa Murray  
Ingolf Becker  
Sarah Dewis  
Stephen Brown

## **Cello**

Susan Delgado  
Jane Brett-Jones  
Denis Ribeiro  
Benjamin Phipps  
Antje Saunders  
Sally Isaacs  
Rebecca Cowper  
Kate Nettleton

## **Double Bass**

James Mott  
Rachel Smith  
Manuel dell'Oglio  
Seth Edmunds

## **Flute**

Amanda Lockhart Knight  
Katie Robson

## **Oboe**

Sonia Stevenson  
Caitlin McAnulty

## **Clarinet**

Sheena Balmain  
Debbie Shipton

## **Bassoon**

David Robson  
Anna Kochan

## **Horn**

Ed Dorman  
John Isaacs  
Michael Slater  
Gwen McDougal

## **Trumpet**

Tim Milford  
Sarah Hall  
Edric Ramirez

## **Trombone**

Alice Batchelor  
Kirk Robinson  
Peter Biddlecombe

## **Timpani**

Owain Williams



# Forthcoming Concerts & Events

**Saturday 21<sup>st</sup> March 2020 at 7.30pm**

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

Dvořák - *The Noon Witch*  
Strauss - *Four Last Songs*  
(Soloist: Elizabeth Roberts)  
Vaughan Williams - *A London Symphony*

~

**Saturday 16<sup>th</sup> May 2020**

St Mark's Church, Regent's Park, Prince Albert Road, London, NW1 7TN

*Brahmsathon Fundraising Event*

~

**Saturday 20<sup>th</sup> June 2020 at 7.30pm**

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

Sibelius - *Finlandia*  
Szymanowski - *Violin Concerto No 2*  
(Soloist: Fenella Humphreys)  
Tchaikovsky - *Symphony No 6, 'Pathétique'*

~

**Saturday 21<sup>st</sup> November 2020 at 7.30pm**

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

*40<sup>th</sup> Anniversary Concert*

Programme to include the World Première of a work written for us by Claire Victoria Roberts as part of Making Music's Adopt A Composer scheme.

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

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