



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

Somme Centenary Concert & Screening



Conductor: Levon Parikian

Leader: John Crawford

Saturday 9th July 2016 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 special event marking the centenary of the Somme. Tonight we're screening the iconic film *The Battle of the Somme* while we perform Laura Rossi's contemporary score written to accompany the film when it was digitally restored. As the terrible events that took place in 1916 are commemorated, this concert is our small way of paying tribute to the fallen of the Somme.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than thirty-five 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. 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 concert programmes have included Beethoven's *'Choral' Symphony*, Dvořák's *'New World' Symphony*, Elgar's *Enigma Variations* and Rachmaninov's *Symphonic Dances* as well as concertos by Bartók, Glazunov and Strauss. 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 Brahms, Duruflé, Handel, Mendelssohn, Mozart and Poulenc.

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.



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C A M D E N
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George Butterworth - ***The Banks of Green Willow***

Maurice Ravel - ***Le Tombeau de Couperin***

~ Interval - 20 Minutes ~

Refreshments will be available in the Crypt.

The Battle of the Somme

Screening of the 1916 IWM Film

Filmed by Geoffrey Malins and J B McDowell

Music by Laura Rossi

The Screening will be introduced by Laura Rossi and Dr Toby Haggith, Senior Curator at the Imperial War Museums.

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

George Butterworth (1885-1916) - *The Banks of Green Willow*

George Butterworth was born in London and educated at Eton, Oxford and the Royal College of Music. Like Vaughan Williams, Butterworth was active in the revival of English folk song and also Morris dancing. His promising career was brought to an untimely end when he was killed in action in France on 5th August 1916, during the Battle of the Somme. He was aged 31, and was a Lieutenant in the Durham Light Infantry. His body has never been recovered. When Butterworth's Brigadier wrote to his family to advise them of his death, he was astonished to learn of his soldier's musical gifts.

The Banks of Green Willow is an evocative composition which shows Butterworth's special talent for spinning folk-song material into a rich musical creation. It is often played at commemorations of the Somme, and many consider it an anthem for all 'Unknown Soldiers'. Composed in 1913, this short orchestral piece was premiered in West Kirby on 27th February 1914, and three weeks later in London on what seems to have been the last occasion at which Butterworth heard his own music. Described as an 'Idyll', and written in the key of A major, the piece is around six minutes long and scored for a small orchestra including harp. This composition and Butterworth's *Two English Idylls* are three pieces based on folk melodies Butterworth collected in Sussex in 1907, 'The banks of green willow' and 'Green bushes'.

A solo clarinet and strings create a pastoral scene, then the mood darkens and a new theme in the horns is introduced. An animated motif leads to the main climax, which is surprisingly passionate for such a short work. The music subsides to introduce 'Green bushes' firstly on oboe, then on flute, accompanied by harp. The work comes to a tranquil end.



George Butterworth photographed around the time 'The Banks of Green Willow' was premiered.

Maurice Ravel (1875-1937) - *Le Tombeau de Couperin*

The outbreak of World War I in 1914 affected Ravel greatly. He desperately wanted to fight for his country but his lifelong frailty eliminated any possibility of serving in the infantry. He enlisted as a truck driver for the 13th Artillery Regiment, a dangerous job; in fact Ravel came close to losing his life on several occasions. Not surprisingly, compositional life was put on hold but upon his return in 1917, he completed a solo piano work originally titled *Suite française*. Having spent so many years surrounded by death, Ravel retitled the work *Le Tombeau de Couperin*; a tombeau is a musical work composed to commemorate the death of an individual.

The original piano piece had six movements, each dedicated to friends who died in World War I. However, in 1919 Ravel orchestrated four movements of the work: Prélude, Forlane, Menuet and Rigaudon. The orchestrated version premiered in February 1920 and it remains one of his more popular works. Ravel transcribed numerous piano pieces for orchestra, but here he exhibits great skill at clarifying the harmonic language of the suite and he brings sharpness to its classical dance suite style rhythms.

I Prélude, 'to the memory of Lieutenant Jacques Charlot', the godson of Ravel's publisher. The prelude is a perpetual motion of semiquavers with great fluidity and smoothness. There is a special emphasis on the dazzling solo oboe lines.

II Forlane, 'to the memory of Lieutenant Gabriel Deluc', a painter Ravel admired. The forlane is a fast dance which hails from the extreme northeastern region of Italy.

III Menuet, 'to the memory of Jean Dreyfus', the stepson of one of Ravel's mother figures. Ravel recuperated at the Dreyfus family home after his demobilization. It is here that Ravel completed the piano version of this work.

IV Rigaudon, 'to the memory of Pierre and Pascal Gaudin', two brothers who were lifelong friends of Ravel. The brothers joined the army immediately on the outbreak of war and served together in the 49th Infantry Regiment. They were both killed by the same shell on the first day of their arrival at the front, 12th November 1914. The Rigaudon, a traditional French dance is by nature lively. This energetic, C major movement might surprise anyone who read the dedication first. However, Ravel quoted his harsh reply to the critics who believed this work was not somber enough for the subject matter: 'Les morts sont assez tristes dans leur silence éternel' - 'The dead are sad enough, in their eternal silence'. There is a place for a light heart, even in mourning.

The Battle of the Somme
Filmed by Geoffrey Malins and J B McDowell
Music by Laura Rossi

About the Film

Smiling awkwardly at the new-fangled cameras, troops move towards the Front in the Great War. Their actions are far removed from the swagger and march of war films, but then this is real. *The Battle of the Somme* remains one of the most successful British films ever made. It is estimated over 20 million tickets were sold in Great Britain in the first two months of release, and the film was distributed worldwide to demonstrate to allies and neutrals Britain's commitment to the War. It is estimated that 20 million people - over half the population of the UK at the time - watched *The Battle of the Somme*, a figure not matched until the release of *Star Wars* in 1977. It is the source of many of that conflict's most iconic images. It was made by British official cinematographers Geoffrey Malins and John McDowell. Though it was not intended as a feature film, once the volume and quality of their footage had been seen in London, the British Topical Committee for War Films decided to compile a feature length film.

The Battle of the Somme gave its 1916 audience an unprecedented insight into the realities of trench warfare, controversially including the depiction of dead and wounded soldiers. It shows scenes of the build-up to the infantry offensive including the massive preliminary bombardment coverage of the first day of the battle (the bloodiest single day in Britain's military history) and depictions of the small gains and massive costs of the attack. The Battle of the Somme's importance was recognised in 2005 by its formal inscription in the UNESCO 'Memory of the World' register – the first British document of any kind to be included, and one of the few films that has so far been added to the register.

The image on the front of this programme, 'Piggy Back', is a still from the film and © IWM Q.

About the Music

Laura Rossi's new score was commissioned to mark the 90th anniversary of the Battle of the Somme as a soundtrack for the digitally restored film. When embarking on her research on the film and battle, Laura discovered that her great-uncle, Fred Ainge (whom she knew as he survived the war) was a stretcher-bearer attached to the 29th Division on 1st July 1916. In preparation for composing the new score she visited the Somme Battlefields, using Fred's diaries to locate the areas in which he served. The re-mastered film was screened for the 90th anniversary of the battle to a full house at the Queen Elizabeth Hall with the premiere of Laura's orchestral score, performed by the Philharmonia Orchestra and received a glowing 5 star review from Geoff Brown, who wrote in *The Times*, 'And these troops in the mud grinned or stared at us to a new music score by Laura Rossi, brilliantly effective'.

FABER  MUSIC

Laura Rossi

Laura Rossi has written music extensively for film and television, including the critically acclaimed *London to Brighton*, *The Eichmann Show*, starring Martin Freeman and Anthony LaPaglia and *Song for Marion*, starring Vanessa Redgrave and Terence Stamp. She has also scored many silent films including the British Film Institute's *Silent Shakespeare* and the famous IWM 1916 films *The Battle of the Somme* and *The Battle of the Ancre*. Her latest work *Voices of Remembrance* is a choral/ orchestral work featuring war poems read by Ralph Fiennes and Vanessa Redgrave, commissioned by Boosey and Hawkes to mark the Centenary of World War I.



Laura's music has been recorded and performed by the Philharmonia Orchestra, the London Musici Orchestra, London Contemporary Orchestra and the BBC Concert Orchestra. Her works have been performed at the Barbican, the Royal Festival Hall and the Queen Elizabeth Hall, London. Laura is also lecturer for film music at the London Film Academy. For more information, please visit Laura's website: www.laurarossi.com.

The Somme100 FILM Project

Tonight's event is part of the Somme100 FILM project, and the Battle of the Somme Centenary Tour. Somme100 FILM is an international project, working with the Imperial War Museums as part of the First World War Centenary Partnership to mark the anniversary of the Battle of the Somme. The project is aiming to bring together 100 live orchestral performances of the *The Battle of the Somme* with composer Laura Rossi's acclaimed score.

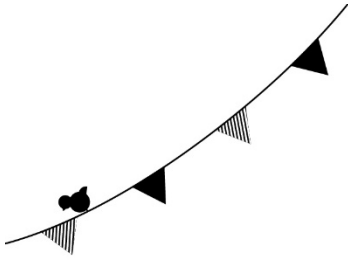
Somme100 FILM is supported using public funding by the National Lottery through Arts Council England. For further details, visit www.somme100film.com. The First World War Centenary Partnership, led by IWM, is a network of national and international organisations who together are presenting a vibrant programme of cultural events and activities to mark, commemorate and remember the lives of those who lived, fought and died during the First World War. For more information, visit www.1914.org.



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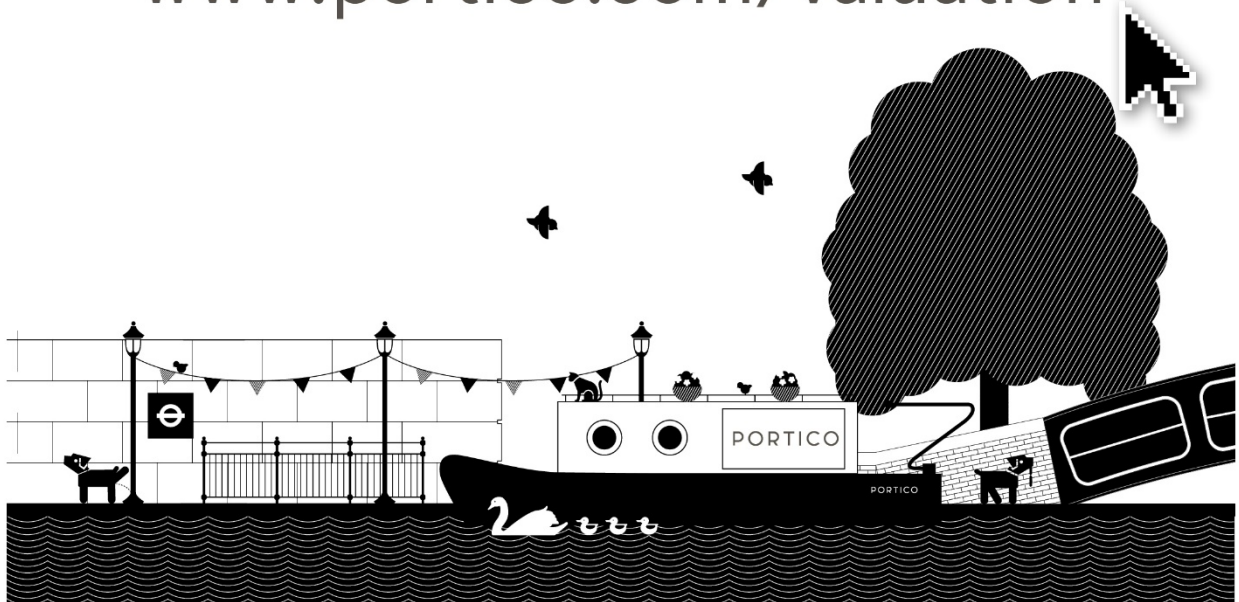


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Remembering the First World War: Personal Stories

The Battle of the Somme had an enormous impact on British cinema audiences on its original release in August 1916. This pioneering documentary brought the realities of war vividly to life for the first time for families across the country that had sent loved ones to the Western Front. Some of those who went to see the film had never been to a cinema before, and watching the film must have been a highly emotional experience for the thousands of families who had already been affected by the appalling casualty rate of the Somme Offensive. The first day of the battle, 1st July 1916, was the bloodiest in the history of the British Army with 57,740 casualties, including 19,240 killed. The Somme Offensive continued until 18th November, long after the film's release, with the British and French armies suffering half a million casualties during the campaign.

Taking part in the Somme100 FILM project has inspired members of Camden Symphony Orchestra to investigate how members of their families were involved in the Somme, and to find out more about musicians who served in World War I. These stories give a small and personal insight into the human cost of the Battle of the Somme.

John Richard Bowers, great-grandfather of violinist Alexandra Bowers, enlisted as a butcher in the Army Service Corps on 29th November 1915, and embarked for France on 4th June 1916. He was working at a field kitchen near the Somme front when it was hit by a shell, and he was partially buried under debris for 48 hours. He was wounded in the lung and lost two toes and part of his left foot. After treatment in a field hospital he was disembarked from France on 17th July 1916 and sent to a hospital in Glasgow. His service book states that he was, 'a good butcher, sober and reliable'. He was born in Southwark and had lived in Finsbury Park and Haringay, where he continued to work as a butcher. He died in 1933 aged 45, and is buried in Tottenham Cemetery. This photo was taken on his wedding day in 1915 to Winifred Bowers. This information is documented in a letter from Bernard Bowers, son of John and Winifred, based on his conversations with his mother.



Many families had more than one member on the Somme in 1916. **Atholl Fleming**, father-in-law of violinist Marion Fleming, was one of three brothers who fought on the Western Front. Photographed here in their uniforms at the outbreak of war in 1914 are 2nd Lieutenants Atholl, Hamish and Alistair Fleming. During the Battle of the Somme, Atholl was wounded and Alistair was killed. His body was never found.



Both grandfathers of cellist Jane Brett-Jones fought on the Western Front. **Lionel Fox** was at the Somme as a Trench Mortar Officer, and was awarded the MC in January 1917. Jane's family believes that her other grandfather, **Tom Jones**, was not at the Somme, but he was fighting in 1916, probably near Ypres. This is an account of life in the trenches he gave in a letter written in 1916:

'On Nov 21st we went to Neuve-Église & at 4 am on Nov 22nd relieved the Middlesex regiment in the front line. As you see Wat, we were well educated up to it and we have been 3 days in and 3 days out of the trenches ever since. The weather has been awful – we seem to be very popular with the regulars & we seem to have surprised them that we have managed to stick it out. It has been hell in the trenches sometimes and we have been gradually decimated. I believe out of the original 800 we are now about 450 – about 100 have been killed & wounded & the rest have gone to hospital or invalided home through frostbite, rheumatism, blistered feet etc. I thought I should

crack up long before now – but am pleased to say I am quite all right. The other night I formed one of a patrol of 3 to occupy a ditch in front of our trenches to give the alarm in case of attack. We stayed there 4 hours in the pouring rain & were continually fired on but as it was so dark nothing hit us. You can guess how glad I was to get back to the trenches. I lay with my nose in the mud saying my prayers most of the time. I am living a charmed life I think, as we had plenty of stray bullets whizzing round us from our own trenches - but it is awfully hard to hit anything in the dark. On Dec 2nd we were visited by the King in some mud huts where we were billeted - very plucky of him I thought, don't you? Last Wednesday I had a near thing - a "Jack Johnson" landed 6 yds in front of me but the ground was so sodden that it must have burst underground - anyhow I was only smothered with earth. The last trenches we were in were so near that they kept on throwing hand grenades but did no damage. Our fellows collared one German who walked into the trench with one in each hand - one burst in his hand and the poor chap was badly wounded.'

A 'Jack Johnson' was the British nickname for a heavy, black German 15-cm artillery shell and comes from Jack Johnson (1878-1946), a US black world heavyweight boxing champion who held the title from 1908-1915.

Recruiting and equipping the British Army was an enormous task. At its maximum strength, the Army had four million men and could field more than 70 divisions.

David Dorman, grandfather of horn player Ed Dorman, was a prominent Belfast businessman who was a ship owner and timber broker. He was one of a number of respectable local leaders who were responsible for arming the Ulster Volunteers in 1914. This force was established after 1912 in order to oppose the 3rd Home Rule Bill which threatened to give independence to the whole of Ireland, despite opposition from loyalists throughout Ireland and particularly in the North.

Prime Minister Herbert Asquith was convinced that the Ulster Volunteers posed no threat to the passage of the Bill and that the talk of resistance was all bluff. However, one night in April 1914 an elaborate gun running operation was organised during which 25,000 rifles and 1,000,000 rounds of ammunition were secretly landed and distributed under the noses of the British authorities. Thereafter, the opposition to the Home Rule Bill from those wishing to remain in the United Kingdom could not be ignored - even by Winston Churchill!

It was natural and inevitable that, at the outbreak of the war, the Ulster Volunteers signed up for service in France as a demonstration of their loyalty to King and Country. The majority of Ulster Volunteers enlisted with the 36th Ulster Division of the British Army. They suffered 5,000 casualties on the first day alone of the Battle of the Somme.



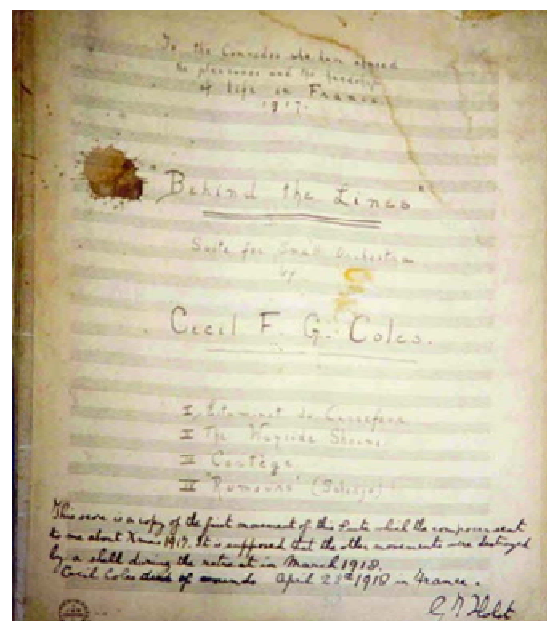
Mural depicting four members of the Ulster Volunteers who were recipients of the Victoria Cross at the Somme.



A band of army musicians, dressed in uniform during World War I.

People from every walk of life were called up during World War I. George Butterworth's music remains familiar to us today, but he was one of many musicians who fought in the trenches of the Western Front.

Cecil Coles studied music at Edinburgh University before undertaking further studies at the London College of Music and in Stuttgart. He lived and worked in Germany until, with war looming and tensions mounting, he returned to England in 1913, where he freelanced and also became regimental bandmaster of the Queen's Victoria Rifles (London Regiment). As a result of his military experience, he was called up immediately after war was declared. Cecil Coles had struck up a friendship with Gustav Holst and sent him manuscripts from France, including the first movement of his suite for orchestra *Behind the Lines* which arrived with Holst around Christmas time 1917. A few months later Coles was dead, killed by a sniper on 26th April 1918.



Cecil Coles, and the front page of his manuscript for 'Behind the Lines'.

Ernest Farrar worked primarily as an organist before being awarded a scholarship to the Royal College of Music in 1905 where he studied composition with Charles Villiers Stanford. After leaving in 1909 he held a number of organist positions, including his appointment in 1910 as organist of St Hilda's Church, South Shields. At the time, Ralph Vaughan Williams wrote to him, 'I suppose I must congratulate you on your appointment - I certainly congratulate them - but it's a beastly job being organist and unless one is very careful lowers one's moral tone (not to speak of one's musical) horribly'. Over the next few years, Farrar continued to hold organist positions as well as composing and teaching, his most notable pupil being Gerald Finzi. Farrar enlisted in the Grenadier Guards in 1915 and was commissioned 2nd Lieutenant in February 1918. He was posted to France on 6th September and was killed at the Battle of Épehy, in the Somme Valley, aged 33, on the 18th September 1918 after just two days at the Front.



2nd Lieutenant Ernest Bristow Farrar.

Francis Purcell Warren started composing whilst still at school and continued his studies at the Royal College of Music. He enlisted as a private at the outbreak of war and served in France with the Royal Warwickshire Regiment. Returning to England in March 1916, he was commissioned 2nd Lieutenant and returned to France. He was reported missing on 3rd July 1916 and his body was never recovered. He was 21.

Hubert Parry, in his Director's Address to the Royal College of Music of 24th September 1917 said this about the former student:

'I am afraid there is no longer any hope of young Purcell Warren being alive. He has not been heard of for months. It is a peculiarly tragic case. He was one of the gentlest, and most refined and sensitive of boys, and was of that type which attracted people's love. He was a very promising violinist, and had also begun to show characteristic qualities as a composer which were quite surprising, for there was a subtlety and a dexterity about his compositions which made us look upon him as likely to make a personal mark. He endured bravely some very uncongenial experiences in the earlier stages of training, and then he had to face the barbarities, and one of humanity's tenderest possessions was ruthlessly destroyed.'

Ronald Arthur Flawith was born, lived and worked in Camden. He enlisted in June 1917 and was assigned to the 102nd Training Reserve Battalion. His army medical exam shows that he was 5'1" tall, weighed 109 pounds and was working as a 'Pianoforte Apprentice'. In July 1918 he was posted to France where he was transferred into the West Riding Regiment. He died of wounds received in action on 12th October 1918 aged 19 and is commemorated on the War Memorial of St Michael's Church, Camden Road.

Lance Corporal Ernest Palsler died on the first day of the Somme aged 29. He has no known grave and his name is listed, along with over 72,000 others, on the Thiepval Memorial. He is also commemorated on the War Memorial of Trinity College of Music. In the years after the war, the Commonwealth War Graves Commission compiled registers on a cemetery-by-cemetery or memorial-by-memorial basis. They contain an entry for each individual, with details of their rank, regiment, unit and date of death. Many of the entries also include additional information provided by their relatives. Lance Corporal Palsler's entry shows that his next of kin – presumably his parents – proudly note that he was a Fellow of the Royal College of Organists.

The Thiepval Memorial, the Memorial to the Missing of the Somme, bears the names of more than 72,000 officers and men of the United Kingdom and South African forces who died in the Somme sector before 20th March 1918 and have no known grave. Over 90% of those commemorated died between July and November 1916. The memorial also serves as an Anglo-French Battle Memorial in recognition of the joint nature of the 1916 offensive and a small cemetery containing equal numbers of Commonwealth and French graves lies at the foot of the memorial. The dead of other Commonwealth countries, who died on the Somme and have no known graves, are commemorated on national memorials elsewhere.

Ere the sun swings his noonday sword
Must say good-bye to all of this; -
By all delights that I shall miss,
Help me to die, O Lord.

W. N Hodgson
*Killed in action on the first day of the Battle of the Somme,
1st July 1916*

With thanks to orchestra members for providing family history information, and Sara Dixon for researching musicians who served on the Western Front.



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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 teaches conducting. In 2012 Levon conducted the UK premiere of Armen Tigranian's opera *Anoush* with London Armenian Opera. He recently conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes broadcast on Radio 4.

Lev's first book *Waving, Not Drowning* (www.wavingnotdrowningbook.com) was published in 2013 and is an entertaining insight into the conductor's world. His second book *Why Do Birds Suddenly Disappear?* will document, amongst other things, Lev's quest to see 200 species of bird in Britain within a year and is currently crowd-funding at www.unbound.co.uk.

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. 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.

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.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
David Divitt
Alexandra Bowers
Jonathan Knott
Antonia Denford
Fiona Patterson
Cat Trainor
Ashleigh Watkins
Tom Mawby
Alix Harper

Violin II

Sheila Hayman
Josh Hillman
Marion Fleming
Jo Wilson
Diana Frattali-Moreno
Susie Bokor
Alice Buckley
Olivia Dalseme-Stubbs
Calvin Graham
David Stone

Viola

James Taylor
Joanna Dunmore
Olivia Mayland
Sarah Dewis
Jenny Duckett
Mark Denza
Susannah Rang

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Antje Saunders
Dan Spalding
Kate Nettleton
Katie Hassell
Will Langstone

Double Bass

James Mott
Chris Weaver
Owen Nicolaou

Flute

Amanda Lockhart Knight
Katie Robson

Oboe

Bruno Bower
Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bassoon

David Robson
Zoë McMillan

Contrabassoon

Andrew Ross

Horn

Ed Dorman
John Isaacs
Maria Vitale
Daniel de Souza

Trumpet

Tim Milford
Sarah Jenkins
Romana Hallstead

Trombone

Paul McKay
Lydia Bowden
Morgan Hollis

Tuba

Bedwyr Morgan

Timpani

David Danford

Percussion

Hannah Beynon
James Larter

Harp

Glenda Allaway

Piano

Jo Lappin

Film Projection

Mike Eden

Forthcoming Concerts

Saturday 12th November 2016 at 7.30pm
St John's Smith Square, London, SW1P 3HA

Concert with Islington Choral Society
Rutter - *Requiem*

For our next performance we will be returning to St John's Smith Square to accompany Islington Choral Society in the opening concert of their 2016-2017 season with the programme including John Rutter's *Requiem*, completed in 1985.

~

Saturday 26th November 2016 at 7.30pm
St Andrew Holborn, St Andrew's Street, London, EC4A 3AF

Grace Williams - *Fantasia on Welsh Nursery Tunes*
Britten - *Four Sea Interludes*
Elgar - *Violin Concerto*

For the first concert of our own 2016-2017 season, we're looking forward to welcoming the internationally renowned soloist Harriet Mackenzie to perform Elgar's *Violin Concerto* with us. One of Elgar's longest orchestral compositions, the concerto was also his last great popular success. Our all-British programme opens with Grace Williams' *Fantasia on Welsh Nursery Tunes*, composed in 1940 and one of her best known works. We'll also be performing Britten's *Four Sea Interludes*, taken from his opera *Peter Grimes*. Originally written to mark scene changes in the opera, Britten had extracted these evocative pieces from the opera score to create a suite for concert use even before the opera's premiere in 1945, and the suite has been a favourite work in the repertoire ever since.

For further details about these concerts, including ticket information, visit:
www.camdenso.org.uk